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ORGANIZATIONAL TELEVISION: A VIDEO TAPE PROJECT FOR KNOXVILLE'S COMMUNITY DEVELOPMENT CORPORATION

A Thesis

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Degree

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For my parents, with a love and appreciation

that can never adequately be expressed.

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ABSTRACT

The purpose of this thesis was twofold: First, to explore the history, development, and present status of organizational television and, second, to demonstrate the procedure for producing a video taped presentation for organizational use.

Organizational television is a rapidly growing segment of the telecommunications industry. In fact, the amount of programming produced for non-broadcast uses far outpaces that produced for over-the-air broadcast. Major technological breakthroughs in the 1970s made video more convenient and less expensive to use. There is a growing audience for corporate video communications comprised of young employees raised in a television-oriented society. Although training is still a major reason for using video, many companies use it for much more.

The video taped presentation produced as part of the thesis was commissioned by Knoxville's Community Development Corporation (KCDC). It was produced for in-house viewing by KCDC clients to explain the types of housing programs available. The production process is detailed and a developmental outline for producing similar projects is presented.

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CHAPTER I

INTRODUCTION

The field of communications experienced a tremendous amount of growth in the 1970s, and there is every indication that this growth will continue into and through the 1980s. Great innovative strides were made in video technology—strides which led to increased use of video in many non-broadcast situations. The most extensive communications growth has come, and probably will continue to come, from these non-broadcast uses of video technology.

New innovations and great acceptance of existing technologies have brought video communications into a widely expanding number of fields. The smaller 3/4-inch and 1-inch video formats, the emergence of cable, and the taming of the communications satellite all have brought video technology within the grasp of more organizations than ever before.

As a result of the entrance of video into previously unchartered waters, the term "broadcasting" in many cases does not accurately convey the scope of communications activity being conducted. A new term, "telecommunications," more accurately describes the video activity in terms of both the broadcast and private sectors. Of the two, private, or organizational, television has far outpaced broadcast television in recent years in terms of hours of programming produced and equipment purchased.

Communications consultants Judith and Douglas Brush have conducted three extensive studies of the use of private television. In

their 1977 study they predicted that by the end of that year more than 700 organizations would produce over 46,000 programs lasting over 15,000 hours. This was far more than the amount of corporately produced television found in their first study in 1973. The Brushes' most recent study, published late in 1980, reported an 87.5% increase in corporate and institutional video expenditures since 1977. The size of the organizational television world can best be summed up by saying, "organizations own more television equipment and produce more video tapes than all the television networks, private production houses, film studios, and cable systems combined" (Thomas, 1978a, p. 52).

It is against this background of continuing growth of organizational television that this thesis was developed. The thesis provides an overview of the development and uses of television in industrial, corporate, and other non-broadcast situations. It also provides a detailed narrative of the development of a single video tape produced for organizational purposes.

The core of the thesis is a video taped presentation which was produced for Knoxville's Community Development Corporation (KCDC). The tape will be shown to KCDC housing applicants to provide a brief introduction to the housing programs offered and explain the application and selection processes. The author was responsible for the writing with assistance from Lorene D. Montgomery, KCDC's Communications Coordinator. The author also was responsible for all production aspects of the project including directing, shooting, and editing of the video tape.

A detailed narrative of the production is included in the thesis to provide a sense of how the project was created. The discussion of

the narrative explains the production procedures and the problems encountered in the production and how they were dealt with. In addition to the video tape and discussion thereof, the thesis includes a history of organizational television and highlights of the literature dealing with its development, scope, and uses.

This structure allows a blending of the academic and the practical facets of organizational television. The narrative of the production process and the completed video tape will demonstrate the process involved in the creation of the type of communication tool discussed in the literature. Thus, in one package is presented both the theoretical information and a practical application of the information. Of particular appeal to others interested in organizational television is a developmental outline of the production process included in Chapter III. The outline provides a framework for others to consider as a guide for creating similar organizational video projects. While no two projects would ever be exactly the same, the general pattern of development could be adapted to meet the requirements of the specific situation.

Special Note: The video tape portion of this thesis is on file in the Department of Broadcasting.

CHAPTER II

HISTORICAL BACKGROUND AND LITERATURE HIGHLIGHTS

This chapter will review the historical background of organizational television and include highlights of the literature. Searching for literature, several source guides were consulted. The Readers Guide to Periodical Literature and Business Periodicals Index served as starting points. Other sources included the Topicator, Dissertation Abstracts, Communications Abstracts, Journalism Abstracts, Social Science Index, and The Wall Street Journal Index.

The amount of literature published on this subject is not vast. The academic literature is particularly lacking in terms of theses and dissertations. There is some literature available in the academic and special journals. Of particular value were the Journal of Organizational Communication, Training and Development Journal, and Public Relations Journal. There is considerable literature available in various trade publications: Educational and Industrial Television, Industrial Marketing, Administrative Management, and Communications News.

The most recent literature deals with the new technologies being applied in, and the rapidly widening scope of, organizational television. The major topics presented in the literature were the history, development, and present status of organizational television; the growing and changing audience for organizational television; and the applications and uses of organizational television. This chapter will highlight the principle sources of literature as it explores the history of organizational television.

A. HISTORICAL BACKGROUND

As the 1970s came to a close the communications field was experiencing a virtual explosion in the use and advancement of video technology and there is every indication this growth will continue into and through the 1980s. Non-broadcast uses of video technology have provided the most extensive amount of growth. Donath wrote, "No observer of either corporate communications or in-home entertainment will question that video applications in either venue will soar in years to come. The big question is just how big consumer and industrial markets can become" (1980b, p. 49). During the next decade more and more TV homes will have video tape equipment. "During this period the use of a variety of TV based aural and still/motion aural/visual techniques will become the norm rather than the exception for internal and external marketing communicators" (Technology, 1978, p. 10).

The lines of demarcation between services that are exclusively for home use or corporate use are quickly fading as there is a blending of video technology. "Services such as viewdata and teletext are aimed at homes, giving consumers the information access most corporate executives would envy. And businesses are turning to cable and microwave distribution services—once just the carriers of pay TV into homes—to handle their information needs" (Donath, 1980b, p. 49).

Many terms have been applied to the use of television in the corporate world: industrial, agency, medical, and informational television have all been used at one time or another. Media consultant Willard Thomas has suggested the term Organizational Television.

> Industrial television is the most common name, but since the use and effect of organizational television extends beyond industry, the term is not descriptive. In fact, the federal government (agency television) is by far the largest user.
>
> Organizational television can best be described as the use of television as a communication system or medium within an organization. It can be and is used for training, employee relations, and hundreds of other purposes.
>
> Historically, the birth of organizational television as a recognized entity dates back only to 1968 when a group of users in the San Francisco area formed a group called the Industrial Television Society. This group grew and later merged with a group formed the next year on the east coast to become the International Industrial Television Association" (1978a, p. 52).

There were several major technological breakthroughs that advanced the use of organizational television. The introduction of the 3/4-inch video cassette in 1972 allowed for more distribution of programs and made using video tape recorders in general much easier. Operators no longer had to manually thread the recorders as is the case with reel to reel machines. Loading became as easy as popping a cassette into the recorder. The cassette also provided needed mobility for moving productions from the studio to the field. In 1973 the Time Base Corrector was introduced and allowed for drastic improvements in production quality and the ability to duplicate tapes with no loss of signal stability. The portable three-tube Plumbicon camera provided increased picture quality without having to drag a full-sized studio camera around.

Continued improvements in 3/4-inch equipment were made as it became more widely accepted. 1977 saw the introduction of both the 1/2-inch and 1-inch video formats as well as the growing acceptance of video for home use. "In the 1980s, with the new 1/2-inch playback units, high quality 1-inch mastering machines, computer editing, and

improved cameras, organizational television will play an increasing role in cost effective communications" (Thomas, 1980a, p. 52).

The dollar volume of organization television is not easy to determine, although estimates abound.

> It's so volatile a market that the major business video equipment makers won't reveal market estimates publicly, reports Donath. Perhaps they don't know.
>
> "Software and production costs outstrip hardware sales," says Michael Tsurumi, Sony Video Products vice-president for merchandising. "Hardware alone is at least a $300 million a year market, but that's just a guess," he concedes.
>
> Panasonic National Accounts Manager John McPherson pegs the business-institutional-government hardware market at some $250 to $300 million, claiming there are no hard data available in the industry. "At any rate, we see this expanding enormously, especially when we begin interfacing video applications with computers," he predicts. (Donath, 1980a, p. 49)

Thomas wrote that the "best estimates are that $2.5 billion is being spent on organizational television, and this figure will increase to $5 billion in 1980. The current study, published by the International Television Association, estimates the current field at 20% of this figure, $500 million. However, the federal government, alone is spending twice that much" (1978a, p. 52). The $2.5 billion figure includes all expenses for organizational television: production staff salaries, hardware, software, rental fees, etc.

A look at some of the corporations involved in video productions gives an interesting profile of the medium's present position in the industrial framework:

IBM, Texas Instruments, Xerox, Hewlett-Packard, and many other large electronics firms are big users of video in their sales training programs.

Exxon has produced a weekly television news program on a permanent schedule since 1976. Their show is seen at 25 locations in the United States and on many of their tankers at sea.

Clark Equipment has some $5 million invested in two complete studios and a staff of 34.

AT&T's Bell System has some 72 studios in operation.

Ashland Oil, in late 1975, began taping a 10-minute summary of the national news for their executives who worked too late to see the nightly network news. Gradually, internal company news was added to the summaries.

> Now the Ashland newscasts are sent to seven corporate facilities besides the headquarters in Ashland, KY, 60% of the content is about the company, and the monitors that display the shows are within easy reach of more than 3,000 employees.
>
> "It doesn't always beat the office grapevine," admits A. V. Rash, producer of the Ashland news. "But it quickly gets out the facts that are garbled in the grapevine." (TV That Competes, 1977, p. 48)

Mary Jane Swanson, special training project coordinator for Woodward and Lothrop says, "Video cassettes assure that everyone receives the same information each time we tell it. New employees are given straight forward presentations of Woodward and Lothrop policy" (TV That Competes, 1977, p. 48)

Another aspect of video communications increasingly being used is large screen video projections. This is particularly true in situations where it is advantageous to communicate information about new products or for public information campaigns to large numbers of people. "Very often the cost of such large screen TV presentations is more than offset by the savings in time and travel without any

compromise in communications impact or effectiveness (Technology . . . , 1978, p. 12).

In fact, Thomas says, "A recent government study estimated a 500 to 1 saving when organizations use television in lieu of travel" (1978a, p. 52).

Rising travel costs and ever increasing quality of corporate video equipment and productions virtually guarantees continued rapid growth for television and related video communications in the corporate and industrial world. "Each new technical innovation breeds new uses and applications for video on the part of the private television user. At the same time, the needs of the user generate demands on the equipment manufacturers which result in a constant stream of new or improved products" (Brush and Brush, 1977b, p. 35).

As the role television plays in organizations continues to grow it will be important for management not to get caught up in the temptation to use TV just for the sake of using it. Improper use could prove more costly than the potential benefits of proper use. Program content must be carefully structured for the target audience. "Video, like any medium, is just a carrier of information. It can't add anything to or take anything away from a message. We don't say that print or text books are ineffective . . . when the writing is bad. Expensive productions cannot replace or compete with thorough organization and planning" (Thomas, 1978b, p. 3). A boring lecture will be just as boring on tape as it is live, in person.

B. THE AUDIENCE FOR CORPORATE COMMUNICATIONS

"The needs of business and industry for fast, efficient ways to communicate and exchange ideas has grown sharply in recent years" (Young, 1978, p. 4). One reason for the increasing reliance on television and visual media as methods of communicating within the corporation is the changing nature of the audience these communications are aimed at.

> A prime reason for the rapid growth of employee oriented "message" programming, including supervisory training, is that there is a greater recognition by many organizations of the new employee audience. A new audience has arisen comprised of managerial-level women, technical professionals with high expectation levels, entry non-whites with no work experience, and a great number of part time employees who work for their organization only a few hours a week. Each group presents problems of orientation and development not addressed in the work place of the past. (J. Brush, 1980b, p. 70)

"Business communicators of America face a new and different audience. The median age in the United States is now a youthful 28" (Charlton, 1976, p. 21). The young employees of corporations have grown up in a very visual, television oriented world. Wedlinger (1978) wrote, "It's no secret that people under 30 generally have been raised on TV rather than print. And they prefer to receive a message from TV because it's familiar and powerful" (p. 21).

Television is being used today for much more than just training objectives, although training is still a major use for television. More and more companies are looking at training television as just one aspect of overall organizational communications. As time passes, management is becoming more and more involved in the use and application of organizational video communications. Referring to organizational

communications, Louis C. Williams, President of the International Association of Business Communicators said, "I think of it as communication of, about, within, the organization. Whether it's internal or external really doesn't make any difference" (Where do we stand? 1980, p. 5).

Wendlinger (1978) stated,

> The application of TV to management objectives is particularly important in growing organizations. New people, new job functions, and new markets all disrupt coordination with senior management objectives. New services have to be understood. New policies and procedures must be clarified and accepted. And a company's ability to improve its competitive edge depends on its ability to move information quickly within its own system.
>
> The most effective way to win acceptance for senior management objectives is through the coordinated use of TV with the organization's print media. This creates the needed reinforcement for important messages. (p. 19)

The Bank of America (BOA) is one corporation that has begun using television to get its message across to younger employees. BOA had many special employee publications but adopted television "to reach its younger employees, who were the only age group generally critical of the bank's publications. Many weren't critical of the content; they simply weren't opening them!" (Wendlinger, 1978, p. 21).

Charlton writes, "It may be increasingly difficult to get employees to read a long, general purpose publication—particularly a long publication with poor pictures or no pictures" (1976, p. 4).

> Many of the corporate shows grew out of the desire to make as much use as possible of expensive video tape equipment and staffs that companies already has on hand to make training and informational films.
>
> One big reason such shows are popular with management is that they permit a company to splice in a message or two along with the news items.

> "It has credibility," says Vincent B. Bray, manager of internal communications at Metropolitan Life. "People tend to think that if they are seeing it, it happened. And TV can do so many things that print can't. It can be moving and dramatic" (TV That Competes, 1977, p. 48)

Adopting television does not absolutely guarantee employees will retain all the information management wishes to convey. An important factor is whether a program is to be educational or informational. An educational presentation will need to contain more demonstration and explanation material than an informational program. Regardless of the intent it is essential that the message be interesting. Witt says that in cases where the productions are designed poorly or are simply boring, "studies show that the amount of information not retained after only two weeks is staggering—over 50% in many cases, with a range up to 100%" (1980, p. 28).

> Part of the reason for this, Witt says, is that many communications students do not realize that they lack the most critical skill for any informational media producer—how to get ideas securely inside the viewer's head and keep them there.
>
> Why is this most critical skill? Because no sponsor <u>needs</u> video tapes or film. What the sponsor does need, what he is buying is a channel over which he can get his ideas inside the viewer's head. (1980, p. 28)

To get the sponsor's ideas inside the viewer's head, Witt suggests eight guidelines for productions that present factual information to the audience:

1. Design the production for your specific audience.
2. Tell your viewers what is coming, and what they should learn.
3. Associate new facts and ideas with ones the viewer already knows.
4. Rely on visuals and mental imagery to help viewers remember.
5. Don't overload your production with information.
6. Give the viewer time to let the information sink in.

7. Use repetition to hammer in critical facts.
8. Present a closing review of the major points in an organized pyramid structure.

"The central theme of these and all other guidelines in media psychology is to design the production for the needs and limitations of your viewers" (1980, p. 28).

Wilkins (1977) also points out the need to design a production with the specific audience in mind, "If a TV presentation is to be effective in terms of desired trainee responses, we must be aware of the viewer characteristics that influence TV response" (p. 4). The essential thing to remember when designing any production is that the program must be designed with the target audience in mind.

With the rapidly growing audience for business communications is an equally rapidly growing number of methods for reaching that audience. "The contemporary communicator has more alternatives and opportunities to be an inventor for the company or institution than ever before. Just think of the variety of technology available today: film, audio recording, slides, telephone, television, print, displays, computers, and novelties" (Ziegmann, 1977, p. 16).

"Industrial video use for sales, employee training and executive communications has mushroomed since the late sixties, particularly with the so-called "half-inch" revolution of recent years in which inexpensive video cassettes screened on relatively cheap players has brought corporate networking into popular price ranges" (Donath, 1980b, p. 63).

Thomas cites five forces that he claims have accelerated the growth of video use in industry:

-Improvements in video technology.
-Decreasing cost of telecommunications.
-Increasing cost of travel.
-Increasing need for information.
-Centralized communications management. (1978b, p. 52)

Rush, also commenting on the increasing use of video in industrial and corporate settings, cited four slightly different reasons for the communications revolution:

-Refinements of existing communications hardware and systems.
-Attainment of crucial saturation points in the market place.
-Interfacing of communications systems, such as cable, computers, and communications satellites.
-Deregulation of communication industries. (1980, p. 3)

The increasing use of television and communications in business has already had an effect on schools offering business degrees.

> The hottest word on campus now is communication. Students are eager to get involved with it, and faculty members from every discipline having some relationship to communication in its broadest sense are eagerly creating and/or changing course offerings and titles in order to encompass the magic word.
>
> Business colleges are becoming increasingly involved. Communications courses are basic parts of many business college curricula, and some business communications recruits can be expected along this route. (Baird, 1978, p. 11)

C. BEYOND TRAINING

Organizational television in 1981 is much more than just a training tool. Communications consultants Judith and Douglas Brush have conducted three extensive surveys of the use and growth of organizational television. Their work has shown a continuous growth and a constant change in its characteristics. Quite simply, they state, "undoubtedly the fastest growing media system is what is now known as

'private television'—the use of video to communicate private programming to selected and narrowly defined audience groups" (Brush and Brush, 1978, p. 14).

The Brushes reported in 1977 that the role of video was undergoing a dramatic change within many corporate bodies. Many companies were combining their various communications groups into one. Video was becoming more and more a communications tool rather than just a training device.

> Adoption of television by management as an important new communications tool has quickened this shift to corporate communications and, accordingly, has generally upgraded the medium's status within most organizations.
>
> One of the most significant findings . . . is the growing role of the public relations practitioner in corporate video. When television first entered the organization as a training tool more than 10 years ago, it was only natural that the administration of this activity would be placed under the personnel or training departments.
>
> This shift from training to communications has involved a different type of person within the video organization. Replacing the producer/technician in the training departments is the manager/communicator in the communications area, whose responsibilities include all uses of video, including training.
>
> More than any other previous communications system, private TV has become a management medium. Its use is growing among top executives who want to put a face behind the memo in communicating corporate goals and other policy statements to a large and varied, and widespread workforce. (Brush and Brush, 1977b, p. 14)

In the same study the Brushes found a correlation between changes in broadcast news and corporate video production:

> At the same time that ENG (Electronic News Gathering) has been revolutionizing broadcast television news its counterpart has been making a similarly dramatic impact on corporate video production. Fully two-thirds of the organizations now producing their own television programs in-house for communications and/or training are shooting some or all of their programs on location . . . (Brush and Brush, 1977a, p. 35)

They call this corporate counterpart of ENG "DVP," Decentralized Video Programming. "Emphasis shifted over-night from in-house studio facilities to in-field player networks" (Brush and Brush, 1977a, p. 35).

The Brushes most recent survey has found that "corporate/ institutional annual expenditures for private television are up 87.5% from 1977. All this growth is not due to inflation, but to real growth in distribution networks, use of supplemental services, and the production of higher quality programs than in the past" (J. Brush, 1980b, p. 69).

They also found that as the quality of productions increased, the quantity decreased. Producers apparently realized that higher quality programs take longer to produce and were willing to sacrifice quantity for better final results.

"The home video explosion, with its repercussions in the corporate/institutional sector . . . the rapid expansion of satellite transmission and distribution for communications of all types . . . video text . . . video graphs . . . the video disk, all seem to have everyone worked into a frenzy of enthusiasm and activity" (J. Brush, 1980a, p. 68).

Today's video manager must stay on top of new technology. "There is no question that the interface with related technologies will affect more than hardware. The Video Manager of today must be the Information/Communications Systems Manager of tomorrow . . . or, will work for one" (J. Brush, 1980a, p. 68). Concepts used in the past will not apply in the future. Many firms are moving from "industrial based" communication technology to an "information based" technology. Douglas

Brush, quoting Fast Forward, a Canadian educational television program, says, "The essence of industrial technology is that the machines move the messages. This is becoming too expensive to continue. The essence of informational technology is that only the information moves, the machines stay still" (1980, p. 50). Only recently have circumstances allowed for the development of this information based communications technology. Say that company "X" has produced a series of video tapes for its employees to be shown at all of its plants across the country. At the very least this would, until recently, have required sending a copy of the tape to all the locations where it was to be shown. If a video playback system was not already available one would have to be acquired for each location, also. The machines were moving the message.

All of this is now changing. By using cable systems, microwave relays, and satellite systems, company "X" no longer needs to send the actual video tape to every viewing location. From a central playback unit the presentation can be transmitted simultaneously to all viewers. Recent developments in satellite communications have made this informational based communications technology more and more feasible and economical. Technological improvements have greatly reduced the size and cost of satellite receiving dishes. It is not at all unlikely for a corporation to consider installing a receiving dish at any or all of its locations. The information moves but the machines stay still.

D. TRAINING APPLICATIONS

Despite the growth of video into new areas of corporate organizations, a major use of video is still in training. The Brushes'

1980 survey listed the top ten uses of television; the first two were Basic Skill Training and Specific Job Training. "Television's immediate advantage as a training aid is its potential for a high audio-visual impact. Most trainees are familiar with television, and in most cases, they respond well to the kind of presentation which television makes possible" (Tiano, 1975, p. 48).

Onder (1979) produced a list of 35 reasons why television is valuable as a training tool:

1. Television can provide the learner with knowledge or learning objectives.
2. Television can motivate the learner.
3. Television can present information.
4. Television can stimulate discussion.
5. Television can direct learner activities.
6. Television can conduct drill and practice.
7. Television can help test learner progress.
8. Television can magnify or isolate any image.
9. Television can take the learner elsewhere.
10. A video tape can be played back in a class in a variety of ways that will facilitate learning.
11. Television is the only medium that can integrate most other audio-visual materials.
12. Trainer preparation time for individual sessions is less when television is used to present core material.
13. Television can be used for immediate visual feedback.
14. Television, unlike film or slides, does not require that the lights in the room be darkened.
15. Television can record a presentation for the classroom.
16. By visualizing points with television, it is possible to circumvent some vocabulary problems the learner may have.
17. Television helps reach the learner through more than one of the sensory organs, therefore, it serves as a strong reinforcing agent.
18. Television can record the best and most credible trainer, so video tape allows the "master teacher" to reach several groups of learners, sometimes simultaneously around the country.
19. Since television recording equipment is easy to operate, the learner can produce his own short programs for presentation to the class as a learning experience.

20. Television can abstract concepts for the learner.
21. Television can transmit "live" material into the classroom.
22. Video tape can usually be updated faster, easier, and more economically than textbooks.
23. By recording on video tape, television makes possible standard experiences for all learners who may view the program any number of times, thus allowing for more uniformity in core content or test material when this is desirable.
24. Television makes possible, and necessitates the use of, a wide variety of teaching materials, resources, and personnel.
25. Television serves as an effective medium for in-service education of the trainers themselves.
26. With television, a "team teaching" approach to training can be implemented by bringing in additional experts to deliver core material or to provide support or testimony.
27. In research, video tape is a cost effective monitoring device for conducting time studies, various transitory functions, general patient observation, security functions, and the like.
28. Television can present content in many different forms—interview, demonstration, actuality, test, group discussion, narration, lecture, dramatic action, voice-over, cartoon drawings or sketches, and so on.
29. Television confers status upon trainers or specified topic areas simply because they are on video tape.
30. Television carries over the pleasant association learners have had with it as an entertainment medium.
31. Television directs or focuses attention on the subject at hand.
32. Television can, with other materials, help extend the classroom beyond the four walls to reach employees in remote areas of the country, or to reach the sick or handicapped at home or in the hospital.
33. Television can be used for classroom follow-up.
34. Television can be used to distribute management reports in a more effective and persuasive manner.
35. Television can enlarge the training facility. (p. 57)

The scope of Onder's list demonstrates the vast potential organizational television has. Several major advantages of television use are supported by more than one reason on his list:

The same teacher can present the same material to all viewers without having to travel to every viewing location. And each student is assured of being presented the same information each time the material is given (reasons 3, 12, 18, 21, 23, 26, 32).

The positive response of the business communicator's audience to television messages is demonstrated (reasons 2, 4, 9, 16, 17, 29, 30, 34).

The concept of "information based" communications technology is supported (reasons 3, 10, 21, 28, 32, 34).

The danger of a list as extensive as Onder's is that it may give an aura of invincibility to television, implying that television can do anything and/or everything. Despite its long history as a training tool and its very impressive track record, video has not been 100% successful in every situation where it was used. "Like all systems it is a tool which can provide effective business training when used properly, but the user must be aware of the pitfalls" (Tiano, 1975, p. 48).

> Video is being used for training and communication in all major organizations in this country today, and this use is accelerating rapidly. Video has the potential to help trainers and communicators achieve their planned objectives . . . and this potential is paying off in most organizations. However, a few groups are still having problems. . . .
>
> Video, like any medium, is just a carrier of information. It can't add anything to or take anything from a message. Expensive productions cannot replace or compete with thorough organization and planning.
>
> Another factor is that what works in one organization may not work in another. And some organizations manage their investment in people, money, and media better. (Thomas, 1978b, p. 3)

Thomas emphasizes this point by saying, "The critical difference between the success and failure of any program on any medium is the

planning and organizing of the material that goes into the production, not the production itself" (1978b, p. 5).

A successful communications operation must have support from the upper management. A report on the use of video technology by the Airkem Corporation stated that "corporate video communications, as experienced users know, takes planning, extensive research, sophisticated programming and distribution, experienced personnel, and perhaps most important of all, support from top management (Airkem . . . , p. 14).

Television has demonstrated tremendous potential; however, "television cannot be expected to do the whole training job by itself. When too much is expected of it, it will fail" (Tiano, 1975, p. 50).

"If TV has not lived completely up to expectations as a training tool, it isn't necessarily TV that's to blame . . . but neither does the blame lie with those who so have enthusiastically endorsed its use

The blame, if blame must be levied, can more appropriately be directed at the lack of understanding of the role TV should play in our training efforts" (Wilkins, 1977, p. 3).

Wilkins also says, "It is a myth that TV possesses some sort of special quality that puts it in a unique position in our training programs. And simply because a TV program is beautifully done with name actors, special effects, and a great musical score, does not guarantee that such a program will contribute measurably to the training objectives" (p. 3). Corporations must be discriminatory in their use of video. Once again citing Wilkins, "The effectiveness of TV depends upon how closely the program content is related to the specific learning objectives established by the instructor" (p. 4). "Television as a

medium for business training is a supplement to the training program. It may be valuable as a supplement, but it cannot replace the personal aspect of training. Television cannot interact with the people it is supposed to communicate with, and herein lies its greatest limitation" (Tiano, 1975, p. 50).

And so, television has become an integral part of the world of corporate communications. It has shown strengths and weaknesses. Users have had successes and failures. To be successful, future corporate communicators will have to know how to use television properly if they are to effectively reach their audience(s) and get their ideas firmly planted in the audience(s)' head. But it has been shown that the future of corporate communications is very closely integrated with television. "Technological breakthroughs across the entire video industry are practically weekly events. That and strong consumer and business market enthusiasm promise to make the 1980s a decade of video explosion"(Donath, 1980b, p. 63).

CHAPTER III

PRODUCTION OF THE VIDEO TAPE

A. DIARY

This project began with a letter to Dr. Darrel Holt, Head of the Department of Broadcasting at The University of Tennessee, Knoxville, from Lory Montgomery, Communications Coordinator for Knoxville's Community Development Corporation. Ms. Montgomery was looking for someone to help KCDC produce several video tapes for in-house viewing. Dr. Holt referred the letter to this writer and asked if I was interested. I was. After an introductory phone call, an initial appointment was made to meet with Ms. Montgomery to discuss what KCDC wanted in the project and to determine if I would be the one to produce it.

October 24, 1980

I had the first meeting with Lory Montgomery. She explained that KCDC had acquired some video tape equipment through a grant from the Department of Housing and Urban Development (HUD). KCDC wanted to put the equipment to use by producing some informational video tapes for their clients to view.

Lory explained briefly what KCDC was and what types of programs they operated. We discussed several program ideas and tentatively agreed to do the program on KCDC's Rental Assistance Program (RAP).

A meeting was arranged for the next week with one of the RAP counselors to get more information on the program.

October 30, 1980

I met with Mary Seigrest, a RAP counselor, to further discuss RAP, or Section 8 Housing. She said that since the Section 8 Program was booked up at the time there was no need to do a tape on that subject. Instead, she suggested a general overview of KCDC housing and rental programs, emphasizing the application process and the different types of housing available. Ms. Seigrest said I would need to meet the Program Administrator of Tenant Selection, Billie Spicuzza, to get more information on the various types of programs offered. A meeting with Ms. Spicuzza was set for the next day.

October 31, 1980

I met with Billie Spicuzza who suggested two more program ideas: an overview of KCDC's housing projects or an introduction to KCDC and all the social services offered. Ms. Spicuzza suggested I meet again with Lory Montgomery to get her reaction to the ideas.

So, after three meetings with three different people I had been given three different program ideas. I was beginning to understand all the complaining about government bureaucracies I had always heard.

November 5, 1980

I met again with Lory Montgomery to discuss the new ideas from Seigrest and Spicuzza. We decided the introductory tape was the one that would be produced. The tape would include a welcome and introduction to KCDC and an explanation of the types of housing offered and the application/selection process.

Lory gave me a copy of the KCDC Commissioner's Handbook which contained a brief section titled "KCDC in a Nutshell" to serve as a starting point for the script. She said she would try to gather information on the housing projects for the rest of the script.

I suggested a "Project Description" be written and signed by both of us so we would agree, in writing, what the project was to be aimed at and what we were trying to accomplish.

November 11, 1980

The "Project Overview and Description" was signed by myself and Lory. She said the information for the script was not ready yet but Billie Spicuzza would try to have it ready within a week to ten days.

November 19, 1980

I met with Ms. Spicuzza to get the information for the script but it still was not ready. She briefed me verbally on what she had been able to gather and we discussed some terminology and ideas for the tape. She said she would mail the information to me when it was ready.

When I returned to Knoxville from Thanksgiving break the information was waiting for me. Finals, papers, and a wedding intervened and it was almost a month before I did any more work on the script.

December 17, 1980

The first draft of the script was completed and mailed to Lory. The script was very rough and I expected it to be rather extensively revised. It did give us a starting point to work from. The script was

composed from information gathered by Billie Spicuzza and taken from the Commissioner's Handbook.

January 28, 1981

After an extended break Lory and I met to discuss the first script. Lory had done some editing and revising for terminology and the script was ready to be tightened up and a shot sheet devised.

February 4, 1981

I presented Lory with a suggested shot sheet and discussed the types of locations and visualizations I had in mind. We decided to start taping within two weeks.

February 6, 1981

After discussing the project with David Wood, Video Specialist from the College of Nursing, I realized the script was not appropriate for the target audience. The next weekend was spent completely revising it.

February 12, 1981

Lory and I completed the script rewrite. When we finished we had a very different script than the first draft but one we were much more pleased with. The next step was to revise and complete the shot sheet.

February 18, 1981

The revised script was typed and ready. The video portion was completed and a tentative shot sheet drawn up. Lory and I planned to scout the various projects and test the equipment later that week.

February 20, 1981

Rain forced the cancellation of the scouting. We planned to try again on the 24th but it rained then, too. The next attempt, the 4th, was cancelled because Lory was sick. So, a period of over two weeks passed before any more work was done.

March 11, 1981

The first taping session was completed. The weather was perfect so we taped all that needed to be shot at the KCDC building. Joanne Woods, a junior Broadcasting student, was drafted to be my production assistant.

We used a Panasonic NV-9400 portable video tape recorder and a Panasonic WV-3200 camera. Sony lavaliere microphones were used.

All the tape turned out in focus and with good color and sound. We decided to wait until after spring break to tape the location footage hoping that by then the trees would be in bloom to add a little color to the tape.

March 13, 1981

Lory and I scouted the projects to be used for the remote taping.

March 25, 1981

Joanne and I spent the whole day driving around Knoxville from housing project to housing project.

The first location was Love Towers, located right behind the KCDC building. This footage ended up "on the cutting room floor."

Lory had arranged for one of the residents of Cagle Terrace to let us tape inside her apartment so that was the next stop.

To demonstrate the Rental Assistance Program, any house could be used. Since mine was near Cagle Terrace it was enlisted. At least I knew there would be no complaints from the owner.

The 12th floor of McClung Tower on the UT campus was used to tape the "panorama" shots of the city. We finished our day at the Morningside Park area and the Western Heights development. With all the needed footage taped, we called it a day.

April 9, 1981

The graphics and credits were created using equipment in the Department of Broadcasting. A plain colored piece of paper was placed in front of a Sony Trinitron Color Camera to provide a background for the lettering. A Kapco Enterprises KG-1632 Character Generator was used and the video supered over the background through a Sony SEG-1A Special Effects Generator. The material was recorded on a JVC CR-6300U Video Tape Recorder.

April 11, 1981

The editing was done using the UT Student Video Tape Committee's JVC editor. There were no problems until I tried to edit the first set of graphics. The video signal was too weak and the editor would not make a clean edit. I had to stop at that point and find a way to redo the graphics and credits.

April 14, 1981

Using the same equipment as before I tried to rerecord the credits and graphics. The same problem was encountered so I decided to seek another alternative. Other arrangements were made to create and

record the information. Equipment was made available with the understanding the source would remain anonymous. A request with which I will comply.

April 21, 1981

Once again using the Video Tape Committee's editor, I completed the editing. The new graphics and credits worked beautifully and looked much better than what I had originally created myself.

B. GETTING STARTED

Being hired as a freelance or independent producer for a project like this has certain inherent disadvantages. An outside producer is not familiar with the workings of the hiring organization; therefore, it is essential that one person within the organization be identified as a primary contact person. The contact person should be the one the producer is directly responsible to and also can turn to for needed information and idea approval. In this case that person was Lory Montgomery.

Several meetings at KCDC were required to get a clear idea of what was expected of the project. This was an early source of frustration in the project. The first three meetings were with three different people and produced three different ideas to base the tape on. There seemed to be very little communication between employees as to just what was wanted in a video production. Eventually the idea was finalized during the fourth meeting—the idea that was carried out on tape.

Once the basic idea was settled and I felt I had a pretty good idea of what Lory wanted, the "Project Overview and Description" was drawn up. This simply stated the goals of the project and briefly described what would be included in the program. It was a useful tool because it required the objectives of the project to be written out and approved by both the producer and the client company. It also protected both parties, especially the producer, from misunderstandings that could arise if there was just verbal agreement.

C. SCRIPTING

Once the idea was set, scripting began. The most frustrating problem faced here was the difficulty in gathering material for the script. There was no single source that had all the information about the different housing programs in one nutshell.

Information for the first draft of the script came from a small section in the KCDC Commissioner's Handbook and information gathered by Billie Spicuzza. It took three weeks to get this information assembled. During that time there was nothing I could do but wait.

In order for this, or any video program, to be successful it must be designed for the target audience. This is true for any video presentation designed for organizational use. The KCDC tape primarily will be shown to an audience with little education and a low income. The characteristics of the audience determined a certain type of approach and set a maximum time length for the tape so as not to extend beyond the audience's attention span.

The approach taken was one of portraying KCDC as a friend, not a big, impersonal corporation. It was essential to present KCDC as a

friend; someone genuinely interested in helping the client. The pride of the audience was a factor also considered. In many cases it is difficult for someone to apply for housing assistance. The last thing they want, or need, to hear is a coldly delivered lecture. The tone of the narration was intended to convey a "we care about you" attitude.

Semantics are important: KCDC wants to help people find a "home," not a "house" or "a place to stay." Most of the clients have a place to stay. What they need is somewhere they can make into a home. There is a subtle but important difference.

The concept of writing for the target audience led to a complete revision of what was considered at one time an acceptable script. Despite the number of times the concept had been drilled into my head, it was not really considered in the first version of the script. This was the reason for the revision completed between February 6th and 12th. A conversation with David Wood, Video Specialist for the College of Nursing, led to the realization that the script still needed work. He emphasized the importance of a friendly, "we're here to help you" style. Thus, the introduction,

> More than 18,000 citizens of Knoxville make their homes in housing developments operated by Knoxville's Community Development Corporation. Over 4,000 apartment units are located throughout Knoxville for the benefit of low income Knoxvillians,

was rewritten to read,

> Hi, how are you? Welcome to KCDC. Today we're going to talk about the types of housing programs KCDC offers. There are four types of programs we'll show you: the housing developments, the highrise apartments, the Rental Assistance Program, and the Turnkey III Program. One of these may be just the program you're looking for.

The style and delivery of the first script (Appendix A) was fine for a presentation to the Board of Directors or City Council but not at all appropriate for the target audience. The main idea for creating the final script (Appendix B) was a "down-home" approach with a more low-key style of delivery. The same information is presented but in a less formal method. When completed, the final draft of the script was much more suited to our purpose.

D. PRODUCTION

The actual taping was relatively problem free. A major concern was making certain the video was shot in segments long enough to cover the voice-over narration. Before taping began the voice-over copy was timed out to determine how much video would be required for each segment.

Taping was completed in two segments. The first day all the footage at KCDC was completed. The remote taping was completed on the second day.

For much of the remote taping only general ideas of the shots were preplanned. Specific shots were chosen on the spot. I wanted people in as many shots as was feasible to add some personality to the tape. Preplanning specific shots would have been somewhat useless since there was no way to control who, if anyone, would be in the neighborhoods during taping.

The apartment at Cagle Terrace presented a problem because of its size and design. There was not enough room to get shots adequately demonstrating what the apartment was like. To get as much of the apartment as possible, pans of the rooms were shot. This gave a more

complete view of the rooms and added needed movement to what would have otherwise been static shots of furniture and walls.

Pans, zooms, and tracking shots were used as often as possible to add movement to the show. People were included if feasible. I was concerned by the fact that the subject matter was not the most exciting I had ever worked with. After all, there is only so much that one can do with a series of housing developments. However, the factual presentation could not be sacrificed for the sake of visual excitement.

E. POSTPRODUCTION

Before editing, the graphics and credits had to be created and the music and narration recorded. This was done with the equipment in the Department of Broadcasting's TV lab. The narration was first recorded on an Ampex reel-to-reel tape recorder then dubbed to a 3/4-inch video cassette. The music was recorded directly from disk to video tape.

The only real problem encountered in editing was the poor quality of the first set of graphics taped. The video signal was not strong enough and the editor lost synch each time an edit was attempted. There was also a problem with the horizontal hold. When I tried to retape the material the same problems arose again. Another place to record the material had to be located. Other facilities were made available free of charge with the stipulation that anonymity be granted. As it turned out, the graphics taped at the second location looked far more professional than what I had created myself. The editing was then completed and the music dubbed in under the introduction, close, and credits.

F. THE TAPE

As I assembled the show I attempted to inject as much movement as possible without detracting from the information being presented. The opening shot is a high altitude pan of Knoxville. The shot opens on Neyland Stadium because it is probably one of the most recognizable landmarks in Knoxville. The next shot is a pan of the KCDC building. These two shots establish a connection between Knoxville and KCDC. The shots are also attention getters; no important information is given here while the viewer is tuning in to the video presentation.

Actual presentation of information begins with the stand-up introduction and welcome. The shot was framed to include the name on the building. The copy previews all the types of housing that will be included in the tape. It was important to introduce the core material quickly and reinforce it throughout the tape.

To establish the new locations, I cut to a tight shot of the Western Heights building and slowly pulled out to show the entire structure. Then I cut to a long shot and zoomed in to take the viewer into the development. Rather than show one particular apartment complex, I cut to a shot of children playing. This gave the development some personality and life and added variety to the tape. The shot also fits the narration's mention of playgrounds.

The Cagle Terrace highrise was introduced with a shot of some of the residents for much the same reason the playground shot was used: it gives some life and personality to the complex. In this case it also gives elderly viewers someone they can possibly identify with.

The size of the apartments restricted camera placement and shots somewhat. The three continuous pans were used to give a more complete view of the entire apartment and simulate a feeling of moving through the apartment.

Since the Rental Assistance Program can be applied to any privately owned house or apartment in Knoxville, any house could be used to depict the program. This particular house was chosen simply because I live in it and it was near Cagle Terrace. It is reasonably well kept and does not look too upper class for the viewer. It also did not require special permission from the residents to tape.

The Morningside Park area was introduced by the entrance sign. This is a somewhat unusual housing development in that all the houses are not identical. To demonstrate this and give more of a neighborhood feeling a long tracking shot was used.

The eligibility information for the Turnkey III Program needed to be visually reinforced and, therefore, graphics were used in additive fashion.

A stand-up was used to review the information already presented and provide a transition to the next segment of the tape.

The applicant interview was staged using Joanne and a KCDC counselor. The room used was one of several used specifically for conducting applicant interviews.

As with the Turnkey III eligibility requirements, the selection information needed to be reinforced visually with graphics.

Phone calls are used to notify people of their selection so one was staged for the sake of authenticity. Lory was used for variety and to bring a new face and different voice into the presentation.

To wrap things up and mention the other social service programs offered by KCDC another stand-up was used. This and the closing panorama shot of Knoxville gave a neat, concise end to the presentation. Finally, the KCDC logo was used as a closing reinforcement note.

G. DEVELOPMENTAL OUTLINE FOR VIDEO PROJECTS

The production procedure presented in this outline is intended only as a suggestion. Some adaptation for personal preference and specific situations may be required. It merely represents a procedure successfully used by the author.

I. Preproduction

A. Initial meeting(s) with client company.

1. Establish contact person.
2. Determine subject and objectives of the project.
3. Draw up "Project Overview and Description."
4. Gather material for script.[1]

B. Scripting

1. Identify target audience.
2. Create first draft for client editing.
3. Complete revisions as needed.
4. Create shot sheet.

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[1] In some cases it may be necessary to present the client with a list of specific items or types of information needed for the script. This is particularly true in instances where the client has little prior video experience or when the information for the script is not readily available.

C. Equipment

1. Determine whether or not equipment must be rented.

2. Become familiar with equipment operation.

D. Talent

1. Determine the number of talent needed.

2. Are client employees willing/available to participate?

3. Obtain permission and releases needed.

E. Locations

1. Determine where taping will take place.

2. Scout all locations.

3. Obtain permission and releases as needed.[1]

II. Production

A. Preparation

1. Be sure equipment is fully charged and working properly.

2. Be sure enough video tapes are available.

B. Taping

1. Slate each shot.

2. Keep an accurate log of all shots.

3. Check shot sheet often to be sure all needed material is taped.

III. Postproduction

1. View all footage and indicate on log which shots are usable.

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[1]These steps need not necessarily be taken in exactly this order. Much of sections B, D and E can be decided as one process. When taping is to be done at remote locations it is strongly recommended that all locations be scouted before a shot sheet is devised.

2. Record narration and/or music as needed.
3. Tape graphics and/or credits as needed.
4. Edit the tape.

CHAPTER IV

SUMMARY

The tape completed for this thesis represents just one example of the type of production possible in organizational television. When considering the video tape, the reasons and objectives for its creation must be kept in mind. It was created for in-house presentation to KCDC clients. The audience, for the most part, will be comprised of persons of lower income and little education. This determined certain production considerations that would have been handled differently were the presentation to be made to the general public, the Board of Directors, or even KCDC employees.

Certain aspects of production were, of course, unique to this project. The author's responsibilities as a full-time student resulted in considerable production delays from time to time, although actual time spent on production was probably comparable to that required had there been no school interference. The fact that production was stretched over so long a period does not seem to have adversely affected the final product.

This particular project was hampered by delays in obtaining the information on which to base the script. There is no guarantee, however, that the same problem will not manifest itself in other situations. The freelance or independent producer should be aware that the hiring company may have little prior experience in video production. They may not know what type of information is needed for scripting. The

producer will have to find a way to get the needed information gathered before scripting can begin.

Some aspects of the production are generally applicable in any production for organizational use. The important factors to be considered are the same for any production: target audience, equipment, location, and talent.

The target audience will determine several factors about the production. The basic approach taken by the tape will be determined by target audience. Age, economic status, education, and sex may all be factors to be considered in developing the project. Target audience will also determine the time frame for length of the presentation.

Availability of equipment is another matter to be considered: Does the company own equipment? If so, the type and condition of the hardware is important. If the company does not already own equipment it will have to be rented or borrowed. The type and quality of equipment obtained will depend on how much the company is willing, or can afford, to invest.

Locations for taping will depend, to some extent, on the nature of equipment: How portable is the equipment? How portable and long lasting is the power supply? Assuming that the capacity for remote (by remote I mean away from the business or company's plant or office building) taping is available, location may be determined by the nature of the presentation. In many training or orientation programs it will be necessary to shoot on the premises to properly demonstrate equipment and procedures of the company.

The importance of the information being presented cannot be compromised simply to make the program more visually attractive.

Visuals are important but the major objective of any tape is to present certain information, not impress the audience with pretty pictures.

The producer must also determine where to get talent for the production if any is needed. As with the location question, talent may be determined somewhat by the very nature of the program. For example, a certain operator may be needed for a specific piece of equipment. If there are only five employees qualified to operate a piece of equipment, the field of choices is narrowed considerably.

The disposition of the individual employees will be a consideration, also. Some may simply not want to appear on camera. This will depend somewhat on the nature of the part: whether it is a speaking part or simply requires demonstrating the operation of equipment with a voice-over narration.

It is often beneficial to use employees of the hiring company to add an identification factor to the program. A problem faced with using employees, however, is their unfamiliarity with video taping procedures and the incredible amount of patience required during taping. Depending on the situation it may be worth the extra money to hire professionals to avoid the headaches of working with untrained talent. For the voice-over narration experienced talent should always be used.

In respect to the video tape produced for this thesis many of the above mentioned considerations were determined by the subject matter of the program. KCDC had equipment on hand which they were anxious to put to use—that was the main reason the project was commissioned in the first place. The video tape recorder was portable and contained a battery pack that would provide power for several hours when fully charged.

The nature of the information being presented required that most of the material be taped at remote locations. Most of the material was easily adapted for a voice-over narration. The author chose to do the stand-up segments and the narration for several reasons: sound continuity, experience as a radio announcer, the ease of scheduling one rather than two persons in a recording booth, and because no one at KCDC wanted to do it. For the segments where talent was required in addition to the author, production assistant Joanne Woods and two KCDC employees were used.

A. THE FUTURE OF ORGANIZATIONAL TELEVISION

The research conducted and literature reviewed for this thesis indicate that the future of organizational television is almost guaranteed continued growth and success. The only question in terms of growth seems to be, "How much?" A snowball effect appears likely to continue. Increased acceptance and adoption of video technology has brought about technological breakthroughs and made costs less prohibitive. This, in turn, has enabled more organizations to use video.

Increasing travel costs are also making video more attractive. The cost of sending a video tape presentation is far less than sending one or more company representatives. Interfacing and blending of video formats and equipment are providing a rapidly widening range of video alternatives to chose from. Computers, video display terminals, cable television, microwave relays, video tape, and combinations thereof are just a few of the segments of the video future. The variety of video technology available make it adaptable to almost any organization's needs.

Management must not make the mistake, however, of assuming that television can do everything. The limitations discussed in the second chapter must be taken into account. If too much is expected of television it will fail; however, with the right planning video can be a very successful tool.

Despite the growing number of organizations that are turning to video as a communications tool it is far from universal. There are many companies that for various reasons have not adopted any kind of video communications and see no need for doing so. To assume that most companies have or even should jump on the video bandwagon is as erroneous as assuming that television can do everything for everyone.

The potential for organizational television is great. Management is discovering the vast potential television has beyond training and orientation. It is up to the individual organizations to make the most of this potential in their particular situation. Not every aspect of video technology can be, or should be, applied in every situation. There is, however, enough variety for almost any company to find some method for adapting television for their individual needs and objectives.

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APPENDICES

APPENDIX A

FIRST SCRIPT

VIDEO	AUDIO
	(MUSIC UP.)
	(MUSIC UNDER.)
Map of Knoxville with locations marked.	NARRATOR--More than 18,000 citizens of Knoxvile make their homes in housing developments operated by Knoxville's Community Development Corporation. Over 4,000 apartment units are located throughout Knoxville for the benefit of low-income Knoxvillians.
Christenberry, College Homes, Western Heights, and Taylor Homes.	Family style developments, designed for people of all ages, are located near schools, buslines, shopping areas, and other public facilities.
Interior and exterior "action shots" of one or more of the elderly highrises.	Although some of our elderly residents live in family style developments, we also offer housing specifically designed for the elderly or the disabled. These highrise developments are also conveniently located near public facilities. Most of the units are efficiency apartments, although some 1 and 2 bedroom apartments are available.
Family in Section 8 Apartment.	As an alternative to development living, KCDC has a Rental Assistance Program. This program allows families to live in approved, privately-owned housing anywhere in Knoxville provided that the housing meets certain HUD requirements. KCDC assists by paying a part of the rent, and in some cases, part of the utilities. As with other types of housing offered by KCDC, families are never required to pay more than 25% of their adjusted incomes for rent.--MORE

VIDEO	AUDIO
Action shots: interior and exterior of Turnkey III home, community, community building, parks, etc.	Turnkey III is a rent-to-own program designed to help lower-income families become homeowners. Located in the Morningside Redevelopment Area, Turnkey III offers homeownership opportunities for people who could not otherwise afford the large down payments and high interest rates normally associated with buying a home. Applicants for the Turnkey III Program must have a stable income sufficient for homeownership. After we have made checks of income and credit references, the new Turnkey III resident must sign a Homebuyer Ownership Opportunity Agreement. As with any homeownership, Turnkey III residents are responsible for the maintenance and upkeep of their house, yard, and neighborhood.
Exterior shot of KCDC building. Interior of Admission and Occupancy. Staging of interview.	To apply for KCDC housing, you must come to the Admission and Occupancy Office at KCDC Central Office. You will be asked the names, social security numbers, and the incomes of all family members who will be living with you. Normally, your application will take one week to process. You will be notified at that time if you are not eligible for the program for which you applied. If you <u>are</u> eligible, your application is placed on active file. When you will be offered an apartment depends on the date of your application, the number of bedrooms your family needs, and the condition of your present housing. For public housing applications, the range of KCDC rent is also considered. As soon as an apartment for your family becomes available, you will be notified.
Shots of Daycare Centers, Van Lines, and Counseling.	When you have moved into KCDC housing, you may want to take advantage of the several social services programs offered through our Human Resources Department. Be sure to ask your Development Supervisor for details about these and other self-help programs.--MORE

VIDEO	AUDIO
Cut to building. Tight shot of logo. Hold for TAG.	TAG--Knoxville's Community Development Corporation. Providing decent, safe, and sanitary housing for low-income Knoxvillians. (MUSIC UP AND OUT)--END.

APPENDIX B

FINAL SCRIPT

VIDEO	AUDIO
	(MUSIC UP.)
	(MUSIC UNDER.)
Pan of Knoxville	ANNCR.--This is Knoxville (PAUSE).
Pan of KCDC Building	And this is Knoxville's Community Development Corporation.
Stand-up	Hi, how are you? Welcome to KCDC. Today we're going to talk about the types of housing programs KCDC offers. There are four types of programs that we'll show you: the housing developments, the highrise apartments, the Rental Assistance Program, and the Turnkey III Program. One of these may be just the program you're looking for. First, let's talk about housing developments.
Western Heights Building Zoom into Development Playgrounds	This is Western Heights. This is a family-style development. Like most of our communities, Western Heights is conveniently located near schools, bus stops, shopping centers, and other public facilities.
Sitting room Cagle Terrace Building	Maybe you are an older citizen of Knoxville. Some of our elderly residents live in family-style developments, but we also have housing designed specifically for the elderly and the handicapped. One of these is Cagle Terrace.
Kitchen Bedroom Living room	If you move to one of these highrise apartments, you will also be near public facilities. Your apartment will probably be an efficiency, but we also offer some 1 or 2 bedroom apartments according to your needs.--MORE

VIDEO	AUDIO
House	You may want to live in a privately-owned house or apartment. We have a Rental Assistance Program that will let you do just that.
Side shot house	If you are eligible for this program, you and your family could live anywhere in the city if the housing you select meets certain HUD requirements. We will help you pay all or part of your rent, and in some cases, we will help with your utility bill. Like our other housing programs, you are never required to pay more than 25% of your adjusted income for rent.
Morningside sign	You may have seen the Morningside Redevelopment Area where our Turnkey III program is located.
Tracking shot	Turnkey III is a rent-to-own program designed to help lower-income families become homeowners. This program is especially helpful to families who could not otherwise afford the large down payment and high interest rates that home buyers often face.
Graphics: 1. Stable income 2. Income and credit references 3. Homebuyer Ownership Opportunity Agreement	To be eligible for Turnkey III, you must have a stable income. After we have made checks of income and credit references, if you are selected for the program, you must sign a Homebuyer Ownership Opportunity Agreement. As with any homeownership, you will be responsible for the maintenance and upkeep of your house, yard, and neighborhood.
Stand-up	So, there are four basic types of housing that you can apply for here at KCDC--first, the family style developments like Western Heights; second, the highrise apartments designed specifically for our elderly or handicapped clients; third, the privately-owned houses or apartments that meet the requirements for our Rental Assistance Program.--MORE

VIDEO	AUDIO
	Remember these homes can be located anywhere in Knoxville. And fourth, the homes that you rent-to-own in our Turnkey III Program. All of these homes are located in the Morningside Redevelopment Area.
	Now that you have seen the types of programs we offer, here is how to apply for the program you're interested in.
Client entering building	First, you must come to Admission and Occupancy at KCDC Central Office. We will need to know the names, social security numbers, and the incomes of all family members who will be living with you.
Staged interview	Normally, your application will take about a week to process. You will be notified at that time if you are not eligible for the type of program for which you applied.
Graphics: 1. When you applied 2. Number of bedrooms needed 3. Condition of present housing 4. Range of KCDC rent	If you are eligible, we will put your application in our active file. It may take us a while to find a suitable home for you. When you will be offered a home depends on when you applied, the number of bedrooms your family needs, and the condition of your present housing. For public housing applications, the range of KCDC rent is also considered. As soon as an apartment for your family is available, we will notify you.
Staged phone call	"Mrs. Taylor, this is _____at KCDC. We have an apartment for you."
Stand-up	When you have moved into KCDC housing, you may want to take advantage of the several social services programs offered through our Human Resources Department. Be sure to ask your Development Supervisor for details about these and other self-help programs.--MORE

VIDEO	AUDIO
Pan of city	More than 18,000 people in the City of Knoxville live in KCDC housing. We want to help you find a home, too.
Logo	We're Knoxville's Community Development Corporation--providing decent, safe, and sanitary housing for low-income Knoxvillians.
	(Music Up and Fade.)

VITA

Ronald Patterson Skenes, Jr., was born on November 18, 1957, in Columbia, South Carolina. He attended elementary schools in Portsmouth and Virginia Beach, Virginia, and was graduated from Grimsley High School in Greensboro, North Carolina, in June 1975. The following August he entered The University of North Carolina at Greensboro, and received a Bachelor of Arts degree Magna Cum Laude in Broadcasting/ Cinema in May 1979. While at UNC-G he worked at the student ratio station, WUAG-FM, and served as Program Director his senior year.

In the fall of 1979 he entered the Graduate School of The University of Tennessee, Knoxville, as a Graduate Assistant in the Department of Broadcasting and began work toward a Master's degree which was awarded in June 1981.

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