To the Graduate Council:

I am submitting herewith a thesis written by J. Kevin McDougald entitled "The East Tennessee Eye Bank: A Videotape Project." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Science, with a major in Communications.

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THE EAST TENNESSEE EYE BANK:

A VIDEOTAPE PROJECT

A Thesis

Presented for the

Master of Science

Degree

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J. Kevin McDougald

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For the Shoafs, who pointed the way to Tennessee;

For Julie, who patiently put up with me until I finished;

And for Mom, Dad, and Chester, who pulled me up when I thought I'd failed, and cheered loudest when I finished after all.

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ABSTRACT

Corporate video is steadily growing as a useful communications tool for corporations and other organizations. Large companies have found video to be effective as a medium for training and informational purposes. Smaller organizations can also benefit from the use of video; however, these groups may not have a sufficient budget for in-house productions or for the services of a commercial production house.

This project offers an example of a nonprofessional approach to corporate video in smaller, modest-budget organizations. This approach provides a reasonably priced production service to the organization and a learning experience for those individuals involved in the production. The project research questions are designed to provide answers which contain useful information on the needs for corporate video in a smaller organization, based on the experiences of an actual production. The literature review considers current uses of corporate video and provides practical information on video production. The details of a video production for the East Tennessee Eye Bank are reported and analyzed in a production diary. The script of the eye bank production and recommendations for its improvement are included in the appendices.

The conclusions and recommendations drawn from the project emphasize some specific problems and needs for those who might undertake future projects of a similar nature. The most important of these can be summarized as follows. Quality equipment, production assistance, and talent must be secured before production shooting sessions begin. A shooting-session checklist is suggested as a means for the project producer to keep up with necessary production elements. Finally, a

student production group is also recommended and described as a useful means of production service for smaller, modest-budget organizations.

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CHAPTER I

INTRODUCTION

Corporate video has entered a period of strong growth. Each year, the number of organizations using video technology increases. This technology serves a variety of audiovisual needs: from training tapes to company news programs, with other forms of production in between now being pursued by creative individuals.

I. PROBLEM IN PERSPECTIVE

The rapid development of private non-broadcast television for corporations and organizations (referred to here simply as "corporate video") over the past ten to fifteen years is documented by Skenes (1981). Skenes refers to the Brush studies and other literature which describe the recent growth of corporate video and indicate a continuing growth. Examples in various periodicals of corporate video development are numerous, and some selections from the literature can be found later in this chapter. These examples illustrate the growing recognition among organizations of the value of video as a tool for development.

The East Tennessee area can also provide examples of the growing use of corporate video. Locally, Baptist Hospital, Union Carbide, and others are branching into the use of video production for informational and training purposes. The College of Veterinary Medicine here at the University of Tennessee has a video production unit, and

other colleges in the university also have varying levels of video capability.

There are also other options available to companies and organizations in the Knoxville area that are interested in corporate video. A brief look into the telephone directory gives the numbers of several commercial production houses with video capabilities. These companies can provide video services to those who do not wish to invest in their own video equipment.

From these examples, it is clear that many organizations are investing substantial amounts of money to acquire their own video production capabilities. Others, as an alternative, hire commercial specialists to develop video projects for them. Corporate video has become a reality for many organizations with the foresight to see its value and with the financial ability to put it to use.

Organizations with smaller budgets also have various audiovisual needs, some of which could be supplied by video production. But for many of these organizations, the investment in equipment or in hiring video professionals is out of the question.

One such organization in the Knoxville area is the East Tennessee Eye Bank. As a nonprofit health service organization, the eye bank has a real need to create a public awareness of its work. This awareness translates into the necessary support and eye-related donations that the bank needs to provide a useful service. The bank would have a use for video equipment in developing videotapes periodically to keep the public informed of various eye bank functions. But the organization does not have the financial capacity to support a video production unit.

However, the bank has not done without audiovisual support altogether. The bank now uses a six-year-old 16mm film to present a general message on eye bank work to the public (various school and civic groups are the normal audience for the film). This film is fifteen minutes in length and was purchased by the bank from another eye bank in Virginia.

Although the bank has used the film successfully, age is beginning to weaken its appeal. Furthermore, because it was produced out of state, the film does not directly pertain to the East Tennessee area. The bank would like to correct these deficiencies by producing a film of its own, but the problems of financial resources and lack of experience in audiovisual production stand in the way.

Campus Practioners (CPR), a public relations practicum organization at the University of Tennessee, represents the bank in a public relations capacity. Upon discovering the desire on the part of the bank for a new film, CPR began to seek outside assistance in exploring the possibilities for producing a film. This project has been developed as a result.

The concepts and techniques of corporate video and ideas for a bank film production are combined in this project. A videotape version of a new film possibility will be developed in an attempt to fill the bank's audiovisual needs.

II. STATEMENT OF PROBLEM

Research Questions

1. Can a nonprofessional production meet the audiovisual needs of the East Tennessee Eye Bank?

2. What is necessary for developing and carrying out a non-professional production in the following categories: human resources, technical resources, and creative resources?

3. What are the problem areas in developing and carrying out a nonprofessional production in terms of the above categories?

4. What are the benefits to the producer and the assistants in a nonprofessional production?

Definition of Terms

1. A nonprofessional production is defined as a videotape project designed to provide additional knowledge and ability to the producer and assistants involved with the production. The producer has had some experience in videotape production but does not presently undertake such productions for profit and livelihood.

2. Audiovisual needs refer to the requirements by organizations for attractive, informative presentations through media such as film, videotape, slide/sound, etc. These presentations are used for public relations and informational purposes.

3. The East Tennessee Eye Bank refers to a nonprofit, health service organization in Knoxville, Tennessee. The bank serves as a vital link in the corneal transplant process. Some individuals who suffer lost or weakened vision from corneal defects can have their vision restored through transplants which replace the bad cornea(s) with healthy corneal material taken from the eyes of a donor at the time of death. The time in which the material can be effectively transplanted after its removal is limited, and the bank coordinates

the efforts involved in removing the material from the donor, locating a recipient, and shipping the material as quickly as possible to the necessary destination.

4. The human resources are the help needed in the form of production assistants, talent, and other persons involved in the development of the production.

5. The technical resources cover considerations about the actual recording of the production, such as video equipment, lighting, etc.

6. The creative resources provide aesthetic elements for the production through such means as scripting, sets, locations, props, costumes, etc.

III. METHOD AND ORGANIZATION

This project offers an opportunity to the East Tennessee Eye Bank to attempt a video production on a modest budget by means of a nonprofessional approach to the production. The nonprofessional approach is designed to offset the possibility of high labor charges by offering a learning experience to those involved in the production.

The proposal (see Appendix A) on which this project is based was included in the CPR film proposal that was presented to and accepted by the bank earlier this year. The production is to be carried out in the following stages: (a) meetings between the client and representatives of CPR (including the project producer) will be held to pull together ideas for scripting and shooting; (b) the script will be developed by the project producer and CPR, aided by the ideas and evaluation of the client; (c) the production will be recorded in videotape form; and

(d) upon positive evaluation by the client, the videotape can be transferred to 16mm film for the client's use.

The actual production of the visual product takes place in the development of the videotape. If the production on videotape is suitable for the client's needs, it will be transferred to 16mm film for the client's use. This approach to the production has two advantages: (a) it keeps production expenses down by using videotape as the basic production medium; and (b) it allows for an evaluation stage in the production where the videotape can be viewed and evaluated, after which a final decision about a transfer to film can be made.

If a decision not to transfer the content of the videotape to film is made, this project will explore the obstacles encountered in the production and concentrate on ways in which the production could be improved. The script, in particular, will be reviewed and improved to provide a starting point for future attempts to fill the bank's audiovisual needs.

The written thesis will be organized into three chapters. Chapter I will place the problem in perspective, state the research questions and define the terms, describe the method and organization of the project, and review the literature. Chapter II will provide an analytical diary of the videotape production. The final chapter will contain conclusions and recommendations drawn from the project. There will also be a bibliography and appendices. The appendices will contain the project-estimate proposal and the script of the production with improvements and explanatory material as needed.

Literature Review

The purpose of the literature review in this project is to offer some insight on various references for video production to producers involved in projects similar to this one. By keeping up to date on the literature, a producer can build on his/her present knowledge in a constant growth toward professional capabilities useful in corporate video. From such a foundation, skill in video production can be developed through practical experience and guidance from others with more experience.

This review will be divided into two parts. The first part will present some examples of current uses of corporate video. This material has been located through the Business Periodicals Index and will emphasize the increasing use of corporate video. The examples are part of what appears to be a large amount of literature on the subject.

The second part of the review will cover literature that can be helpful to a producer in carrying out a production. Trade periodicals and books will be the primary focus. The Standard Periodical Directory, Subject Guide to Books in Print, and book reviews in various periodicals have been helpful in locating such literature. The card catalogues in the University of Tennessee libraries have also aided in the search.

The books will be presented as general- and specific-information references. The periodical information will be presented as material on human, creative, and technical resources.

IV. PROJECT SIGNIFICANCE

A variety of benefits combine to make this project significant. As a taste of "real world" experience and a chance to build confidence

through doing, this project is very valuable to the producer and others involved in the production. The skills developed through budget preparation, script development, schedule considerations, and video production and post-production are of great use in preparing an aspiring professional for a corporate video career.

The project will also provide a written example for future projects of a similar nature. The thesis will contain a literature review with useful production pointers and information on references. Also, the production diary will give a description of an actual project, and the conclusions and recommendations will provide an analysis that can aid in planning other projects. Overall, the information in the thesis will pass along some practical experiences in corporate video to future projects.

As a corporate video production, this project will add to the academic literature available on corporate video. It also will approach a specific area: corporate video in smaller, modest-budget organizations. Assuming that corporate video continues to grow as expected, the conclusions and recommendations of this project will prove helpful in offering ideas for pursuing corporate video in smaller organizations.

V. LITERATURE REVIEW

Introduction

In order to cover the literature adequately for this thesis, this review is divided into two parts. The first part cites selected examples of corporate video usage to provide some understanding of the current trend of growth in corporate video. The second part of the review presents sources that can aid a producer in setting up and

carrying out a video production similar to the East Tennessee Eye Bank project.

Corporate Video Background

The following examples illustrate the current trend of growth and emphasis for corporate video. These examples are drawn from a variety of fields, indicating a broad interest in video technology.

At Pennsylvania State University, video helps students prepare for interviews through courses offered in business administration and speech/communication. The courses deal with developing interviewing skills and culminate with actual interviews conducted by a professional interviewer from the business world. The practice interviews build up tension for the students comparable to a "real" interview through the presence of the professional interviewer and the use of video.

> Part of that nervousness may be attributed to the students' awareness that a TV camera is recording their every move. . . . Students prepare for the taping by viewing videotapes of past sessions. After the interview, each student's tape is evaluated by . . . the interviewer. (For Penn State, 1981, p. 44)

The Merck Company has found a place for corporate video in its operations, particularly in a TV news-magazine program called "Merck Focus." Jeff Goldstein, a Merck communications manager, produces the 10- to 14-minute show that can be viewed by company employees in the cafeteria on a Monday through Wednesday schedule. The program mixes light company happenings with heavier company news. Goldstein feels that corporate video is a definite plus for his company.

> It's something everyone is familiar with. An awful lot of people get their primary information from television. It has immediacy, and acceptability. For example, we could always print a chairman's speech. But it wouldn't be as effective as having the chairman speak directly to the camera. (When the corporation, 1981, p. 40)

Westinghouse Corporation does a very large amount of in-house video production. Carol Kimball, manager of corporate TV programming, says that Westinghouse probably does more in-house production than any other U. S. company. Westinghouse has branched from a single company news program for the entire corporation to three separate programs for each of the Westinghouse operating companies. According to Kimball,

> We had always intended to diversify this way, because we feel that television works best as an intimate medium. The closer the content is to what the employee is doing, the more effective it is. (When the corporation, 1981, p. 41)

Kimball also feels that the video and print media complement one another in supplying corporate communications.

> Video and print both do some things better than the other. Video is better at communicating simple things to large audiences. Many of our employees weren't even aware that Westinghouse controlled 7-Up bottling operations. We'd said so in our employee publications, of course, but people--like it or not--just don't seem to read anymore. It's easier to turn on a television, both at the office and at home.
>
> But print can do complex, detailed things, like communicating the fine points of an employee benefits program. Video can function as a supplement to print for each subjects [sic], but it can't catch all the subtleties. (When the corporation, 1981, p. 41)

Allstate Insurance also produces a company news program at its Chicago home office. The program is distributed to Allstate's 32 regional offices and contains formal news for the most part: benefits, personnel changes, and long-range planning. However, some human interest material can also be found. Corporate relations supervisor Don Bis feels that the video program may have more credibility than its counterpart in print, and he says there is "no quicker way to get the message across" (When the corporation, 1981, p. 41).

Armco contractors are benefiting from company training videotapes aimed at improving dealer marketing and construction efficiency.

> The Armco tape library, produced by the diversified steel and oil-field equipments maker's audio/visual department, covers such specialized topics as proper roof and wall erection and identifying construction parts and pieces. In "Unload and Shakeout," contractors are taught how to load a truck so that parts can be unloaded in the correct order to save time and manpower. (Training Armco builders, 1981, p. 59)

According to Richard Shepard, Armco training and systems contractor services manager, "If a contractor follows the procedures laid out in these tapes, he can initiate as much as 60% in labor savings in some activities" (p. 59).

International Harvester suffered through a strike in 1980 and is now using a video news program as part of an effort to keep the lines of communication open among its 85,000 employees.

> Management feels that, prior to the strike, communication with employees left something to be desired in both quantity and quality. It is using video and other media to help remedy this problem. Video is considered the most dynamic, life-like, realistic, and, at the same time, personal communication method available, short of live, face-to-face meetings. (Danna, 1981, p. 34)

"Open Channel" is the monthly news show that features Corporation Communications Vice President Lynne O'Shea handling the anchor work. Along with the strengths of video presentation mentioned above, International Harvester has found "Open Channel" to represent an economical form of communication. "'Open Channel' costs about 23¢ per employee, which is about what a comparable message would cost if it were delivered in a print medium" (p. 34).

Matthews (1981) describes the development of video for Kollmorgen Corporation's Inland Motor Divisions. Matthews has supervised the growth of video at Inland Motor and has helped develop such projects

as training videotapes for an Inland plant in Ireland. He also points out other uses for video at Inland Motor.

> Currently, we are producing recruiting programs. With them we hope to enhance the visibility of Inland Motor Divisions and Kollmorgen Corporation on university campuses. . . . Also, we are doing a "Kollmorgen Corporation Story" which will present Inland Motor Divisions in its larger context as one of 12 divisions of a diversified, international corporation. (Matthews, 1981, p. 98)

Delaney (1980) reports that Bloomingdale's is using video to fill a need for fast, effective training of employees, especially at peak sales seasons such as Christmas. The advantages that the store has discovered in training with video are: (a) each employee receives the same message; (b) the message is available around the clock; (c) an employee can stop and start a videotaped message to learn at their own pace; and (d) video offers "a more dynamic and creative presentation" than the typical training situation (Delaney, 1980, p. 48). Elaine Mimbach, Bloomingdale's director of training, adds, "People watch television for entertainment and excitement and we feel the use of video generated enthusiasm among employees" (p. 48).

Ohio Bell is using corporate video in a mix with other communications media to improve the flow of information inside the company. Coyle (1981) describes this project, called "RSVP," and provides some details on the monthly, 20-minute videotape portion of the project.

> It contains news clips, an executive forum, in-depth analysis of single issues, progress reports, feedback acknowledgements and responses, features on products, and the investigation of problems that affect sales and service. The tape is professionally narrated and produced by Ohio Bell's Visual Communications Center. (Coyle, 1981, p. 25)

Rodaway (1981) looks into the efforts of Reed Career Service to develop a profitable venture through videotape career counseling for

Canadian high school students. Rodaway says that Reed Career Service "wants Canada's more than 14,000 secondary schools to ante up $2,500 a year each to rent a tape player and library of 138 career description videotapes covering nearly everything from astronomy to word processing" (1981, p. 24).

Corporate video is also coming to the aid of property management groups in training property managers. Gene Glick Management Corporation manages 20,000 apartment units in 13 states. Glick has become involved in producing its own training videotapes. Frank Basile, vice president of Glick, feels that it is human nature either not to read or not to read closely, and visual reinforcement can help fill in the gaps (Video tapes aid, 1980).

Day (1981) reports on the state of video among corporate concerns and mentions a number of different companies involved in video production. The following list cites some of these companies and what they have done:

1. Automakers: sales pitches for dealer showrooms.
2. Eli Lilly & Co.: sales force updates.
3. McDonald's Corp.: tape for new employees on how to make a Big Mac.
4. Brunswick Corp.: tapes to improve techniques of managing new employees.
5. Waterbury Farrel Textron: tapes to train customers in use of heavy machinery purchases.

Day also describes the work of communications consulting firms in helping companies to sharpen individual skills in communications. Kevin R. Daley is president of one such firm, Communispond, Inc., which serves such clients as Eaton, Union Carbide, Sperry, Armco, and Timkin. Daley says, "A successful executive isn't going to even

consider changing his style unless it can be demonstrated that he needs to change. [Video] Tape gives you that instant evidence" (Day, 1981, p. 66). Daley also says that the cost of getting into corporate video is not a factor among large corporations, and "there are a growing number of independent companies in business to serve smaller firms who don't want to buy their own equipment" (p. 66).

Waterbury Farrel Textron, as mentioned above, uses video technology and has done so for quite some time. The company got into video in 1967 to provide information to field personnel about company products. Albert J. Pope, Jr., manager of audiovisual communications, remembers the days when Panasonic half-inch recorders were 50-pound, reel-to-reel outfits and editing was done by razor blade. Pope says Waterbury Farrel pioneered the use of tape to train customers in the operation of their purchase before the purchase is delivered. One approach to sales by the company is to allow representatives of potential buyers to take tapes of products back to their bosses for viewing (This company trains, 1981).

Merwin (1980) reports on the development of Compact Video, a multi-million dollar production services company. Bob Seidenglanz founded the company from what began as experiments with mobile video units in his garage. According to Seidenglanz, "I think the programming and hardware market for private corporate videotape productions might exceed the commercial broadcast market" (Merwin, 1980, p. 200; see also, In the van, 1981).

Molex, a producer of electrical components, has found that a company news program can be a useful addition for better corporate communications.

> A typical news program produced by Molex will begin with a pep talk from a company official, covering important corporate news. It may also preview new ads and literature, offer trade show information, present lead-time reports, introduce new personnel, and focus on new products showing how they work. (Corporate video networks, 1980, p. 29)

Al Maag, advertising and sales promotion manager for Molex, thinks that Molex's video investment is working well. "Our newsletter carries a line drawing of each new product, and perhaps a more detailed description than the news program, but video allows our people to see how the products work" (Corporate video networks, 1980).

American Express Company's large size (40,000 employees) and diversity (international banking, travel, traveler's checks, insurance) provide a situation where corporate video can help with information flow. Corporate video at American Express is "an increasingly important management communications tool" (Video net becomes, 1980, p. 82).

Liberty Life Insurance Company is another organization seeing the benefits of corporate video. Ron Shabel, manager of Liberty's audio-visual/communications department, says,

> At the time we started, there were a very few insurance companies using a TV network; in fact, we were the first in the south. In the three years since we set up the Liberty Video Network, it has become an efficient and effective training aid. It offers the best kind of training man-to-man. It drastically reduces manager time; agent retention has improved 10 percent using video tape; lapse rates have been reduced 15 percent; our agents [sic] efforts are better, and new agent sales have increased. This success with video has paid for the equipment many times over. (Video brings life, 1980, p. 88)

Chemical companies are moving into video in training efforts. Hercules plants have used videotapes for training information on distillation. Nalco Chemical developed a course on cooling-water treatment with baseball star Johnny Bench helping out on camera. At the time

of the article, Dupont had a library of 200 videotapes for in-house training, and Union Carbide had produced 385 videotape programs the previous year, including 60 to 65 for training purposes (Industrial training goes, 1980).

Dowst (1980) presents more information on Union Carbide's work with video.

> The most effective training tools are those tailored to a company's own operations. That's always been true of written materials, and now Union Carbide Corp. has applied the same do-it-yourself principle to video cassettes. (p. 64A9)

> Like any well-produced video program, the cassettes aren't just "talking heads". . . . There are close-ups, zooms in and out, shots of sample forms, charts and graphs, and callouts of type on the screen to supplement the audio. (p. 64A13)

Although Union Carbide does video production at its main headquarters, the company also has video operations in its various divisions. Video production for the nuclear division takes place in Oak Ridge, Tennessee, and thus can offer an example of corporate video in the Knoxville area. Also, East Tennessee Baptist Hospital is one of several Knoxville hospitals involved in corporate video. Baptist Hospital's video work provides another local example.

Mike Shepherd, producer/director in charge of Union Carbide's video production at Oak Ridge, says that his operation produces 60 to 80 tapes a year. The productions cover the needs of the nuclear division's plants: three in Oak Ridge and one in Paducah, Kentucky. Shepherd says that perhaps 70 percent of the productions is for safety and training purposes.

Shepherd has found video to be a fast, inexpensive, and direct means for corporate communications at all levels, and he sees television as an intimate medium with a one-to-one appeal. He feels that the

growth of corporate video has been outstanding over the past five years, citing the heavy use of video among large corporations. He contrasts this with seven or eight years ago when the interest among corporations in video was little to none. Shepherd says that when he joined Carbide in 1976, only three of the corporation's divisions had their own video, and he points out that Carbide's current development of a new company headquarters includes a $3.5 million investment in video facilities (Shepherd, 1982, personal communication).

Rick Frost is in charge of video production at Baptist Hospital. The hospital operates two closed-circuit television channels, and Frost says that he does about half of the production for the patient education channel. He describes his position as a one-person show, in that for much of the production work he is responsible for writing, shooting, narrating, and post-producing. Various departments in the hospital come to Frost from time to time with their needs or ideas for programming. He asks the department representative to write out their ideas into a rough, split-page script. After evaluating the script and deciding to go with video rather than some other audiovisual medium, Frost develops the rough ideas into a shooting script and carries out the production (Frost, 1982, personal communication).

Linsen (1981a, 1981b) investigates the use of corporate video among supermarket companies. She reports that companies are beginning to look into the possibilities of video "as a medium for communicating with the current crop of TV-weaned employees and consumers" (1981b, p. 139). Loblaws has developed its own network for corporate video between its various stores and is finding video useful both for training and point of sale advertising. Winn-Dixie and Giant Food are also finding some

success with video, although their use has not yet developed to the stage of Loblaws' network.

Linsen also gives pointers offered by Mary Silverzweig, a consultant for Silverzweig Associates. This New York consulting firm deals with developing human resources in organizations and has experience in helping companies get into video production. According to Silverzweig, "It's important to get started right. The first phase in establishing a video program is not production or purchase of equipment, but rather anticipating problems" (1981a, p. 119).

Silverzweig also says,

> A small guy should realize that he can do it small. For as little as an approximate $5,000 to $10,000 investment, it's possible for a five-store operation to get into video on a small scale, without its own editing capabilities. (1981a, p. 120)

A video setup on this scale would be very much in contrast to the $600,000 investment by Loblaws for video production (1981b), but perhaps it shows the flexibility available from situation to situation with corporate video.

Despite the bright outlook developed through these examples of corporate video, video technology is by no means a cure-all, as Skenes (1981) points out. But perhaps this interview with Sandy O'Conner of Giant Food, taken from Linsen (1981b), says a great deal about the use of corporate video.

> O'Conner says that if there is a negative to producing video in-house, it is the time it takes for the research, editing and development of the programs. "However, it's worth the time investment in what we get--quality product, tailor-made for us." (p. 142; 144)

Practical Resources

Book and periodical references can help a producer develop both skill in video production and an understanding of the video needs of organizations. Several books are discussed in this part of the review, and practical and background information drawn from periodicals is presented.

General purpose books. Bensinger (1979) provides one of several clearly-written, down-to-earth books on video usage included here. The book explores the various uses of video and then presents information on the equipment that makes video happen. Specific descriptions of different makes of cameras, recorders, and videocassette machines are combined with general principles for their use.

> It is always a good idea to follow a precise and specific set up procedure when operating any video equipment. This will minimize errors and damage to the equipment. There are many things that can go wrong with even the simplest video set up, so it's best to use procedures that anticipate possible problem situations. (p. 49)

Bensinger's earlier work with the editors of Photographic magazine (1973) is still a concise, ready reference on the operation of video equipment, and it seems to have provided the basis for his larger work (1979).

Utz (1980) offers a handbook that seems to cover every possible equipment usage. Utz hoped to provide a reference that the video user can turn to when no one is around to give video advice, and his 18 chapters of text are comprehensive and understandable enough to do it.

Robinson (1974) provides a basic reference that is written in a conversational style. The book deals with the aesthetics of video

production as well as equipment information in a manner intended to keep video from seeming so overly technical.

> Electronics is a language like any other. Each word has a meaning which must be understood. Just as you can get around Paris with a couple of years of high school French and the ability to wave your hands when confused, so you can find your way through the world of frequency responses and integrated circuits without too much trouble--if you proceed cautiously and try to make sense of what's happening, one step at a time. (p. 1)

Several other basic references look into video production in various ways. Harwood (1976) uses a question-and-answer format to pass along video information and to act as "a catalyst in developing awareness in all aspects of the production and presentation of good video tapes" (p. 10). Videofreex (1973) gives the video user a chance to learn how to maintain video equipment in a work with a unique title and a breezy style of presentation. The video handbook (no author, 1974) presents a collection of valuable articles by various writers on the different technical and aesthetical aspects of video work. Murray (1975), Weiner (1973), Anderson (1975), and Mattingly and Smith (1973) emphasize the potential for non-broadcast usage of video tape, especially for community productions, and demonstrate how to put it to use.

> Perhaps you're a teacher, trying to raise the social consciousness of your students by documenting community problems. Or, you may be a sales manager, concerned with increasing the effectiveness of your sales staff. You might be a personnel counselor, a dance or drama teacher, a psychologist, police officer, community organizer--any of a wide variety of people. Communication is vital to almost all kinds of human activities. And videotape recording is, first and foremost, a way of communicating. (Mattingly & Smith, 1973, p. 1)

Specific-area books. Although some general purpose references adequately cover specific technical and creative areas of video (audio, lighting, camera operation, scripting, etc.), specific-area references

are also useful as in-depth sources of information. There are also books available on the applications of video to different fields.

Carroll and Sherriffs (1977) take a self-instructional approach to the subject of television lighting. The producer with a need for a deeper understanding of lighting can use this text to develop a solid understanding of basic lighting. Millerson (1975) provides a number of single-page descriptions of different lighting topics. Each page of text is followed by a page which illustrates the topic covered on the preceding page.

> To achieve really effective, persuasive pictures, the TV subject and its surroundings need to be lit systematically, to suit the TV camera. Leave it all to chance, and the production's impact, appeal, and significance also become a matter of luck. (Millerson, 1975, p. 9)

Millerson has also written on the subject of camera operation (1973). This work provides pointers on camera work in the same format as the Millerson book mentioned above. There are more than 70 sets of descriptions for reference on camera operation.

> All equipment has its limitations, and recognising this helps us in two ways. First, by deliberately working within these limits we can avoid spurious, distracting, even damaging effects. Second, we avoid the sheer frustration of trying to do something beyond the equipment's range. (p. 14)

Robinson and Beards (1976) describe the process of recording on videotape. The technical side of how the recorder puts down the electronic image onto videotape and reads the image for playback is considered in the book. The ideas expressed here can help a producer to develop a better understanding of how video equipment operates.

Kybett (1974) offers similar information on recording in a work "aimed at the user of the helical vtr in education, entertainment, industry, and other nonbroadcast applications" (p. 3). Both of these

references provide technical information in a readable, understandable way to readers who may not have extensive electronics backgrounds.

Alkin (1975) reports on the different uses for sound in television operations. This book is from the same series as the Millerson books above and is written in the same format. It can provide the producer with a useful look into the considerations for effective audio.

> Sound reproduction, particularly when music is involved, is an art as well as a science, with considerable scope for individuality of approach. The presence of a picture provides an added dimension which can increase both the scope and the technical challenge of the sound operation. (p. 9)

McGuire (1978) provides an in-depth look into scriptwriting for business films and documentaries. The pointers for effective writing found in this work are basic whether the production medium is film or videotape. McGuire's personality comes across well in his writing, and the book is an interesting way to learn about scripting.

> Research tools for the use of the writer should include a good home library with a current set of encyclopedias and other research books. Also, I keep an active file of articles and stories clipped from newspapers and magazines on any number of subjects. The file fills one entire drawer, and the folders run from "Aircraft" to "Zoology." I save things which interest me when I read them. Time after time I've been able to go to those files for information directly related to a project on my desk or in the typewriter. (pp. 46-47)

Maloney and Rubenstein (1980) give pointers on writing for various media. With this work providing a general writing background and with McGuire's ideas on business and nonfiction scriptwriting, the producer can gain some insight into what is important in writing for corporate video.

The producer who needs information on how to approach video in a certain field can benefit from the following books. Van Son (1982)

reports the views of a number of professionals on the place of video in the health field.

> We are at the beginning of a revolutionary decade in which television will serve the needs of individuals as it has never been able to do as a mass medium of communication. Today, there are more hours of closed-circuit video in the United States than the combined programming of the three major networks plus the Public Broadcasting System. Most analysts predict that the use of video in education, business and medicine will grow significantly. The health industry is among the most rapidly growing industries in this country and is in critical need of people who are willing to jump in and work with the technology of the twentieth century. (p. ix)

Bunyan and Crimmins (1977) offer a perspective on management uses of corporate video. This work can help the producer build an understanding of the uses of video in the corporate setting. One way that the book presents ideas on corporate video is to follow the trial-and-error method of an imaginary company investing in corporate video. Also, descriptions of what takes place in the production of a video tape are given for the manager, as well as a "snafu" checklist to help the manager spot potential problems in production situations.

Efrein (1971) gives several examples of companies involved with video and provides information on putting video to work for business communications.

> This book is designed to introduce the concerned businessman or professional to the medium, reveal what has already been done with it, what can be done with it, and how it can be simply and effectively put to work. (p. 3)

As the above quotation by McGuire (1978) suggests, research is a key element for strong script development. For the East Tennessee Eye Bank project, this producer relied mainly on public relations information and contact with the eye bank executive director for script information. However, library references are available for in-depth

material on the subject. Schartz (1945) gives information on the care of the eye. Although this reference appears dated, the description of the cornea is useful, and the information on early attempts of corneal transplants is enlightening.

> The cornea is the circular window of the eye and it is clear as perfect glass. The edges are beveled so that it fits into the sclera or white of the eye as snugly as a watch crystal into a rim. (p. 45)

Newell (1978) provides anatomical information about the cornea and its relationship to the function of the eye. The text also supplies information about diseases of the cornea, including facts about keratoconus and a photograph of the resultant cone-shaped cornea.

Periodicals. There is a wealth of practical knowledge available to the producer in periodicals that cover video usage. Educational and Industrial Television, Videography, and Video Systems are useful sources that cover non-broadcast uses of television and videotape at many different levels. Each is filled with articles on equipment, production companies, and production techniques, as well as people and organizations who use video. Video User, Communications News, and ETV Newsletter cover the business side of corporate video; however, it is not unusual to find pointers for better videotape productions in Video User. Media & Methods, Instructional Innovator, Training, and Audio Visual Directions are periodicals that deal with the application of various media to learning situations. Increasing use of video as a tool for education and training prompts articles on video that appear in these sources.

This review will now turn to periodical literature for pointers to aid the producer in video production. The material will be presented in sections on human resources, creative resources, and technical resources.

Human resources. The first human resource to consider in corporate video production is the producer. As the one responsible for developing a video project, the producer has a need to be sensitive to all aspects of video production. The following articles on the work of video consultants can give the producer an idea of the considerations involved in developing a video project.

Thomas (1981) offers some ideas on developing industry training productions. Adams (1982) stresses key elements in client relations for the project, such as: (a) the producer should develop an understanding of the client's needs and ideas early on; (b) the producer should identify a particular person as the client contact; and (c) the producer should approach the client in a frank and aboveboard manner about the project. Socher (1981) also covers the consulting role in project development.

As the producer pulls together the elements for the production work in a video project, the team concept becomes important.

> If there's a single overriding lesson about life that working in television gives you, it's this: you can't do it alone. You must work as a team. And it's just as true for the smallest corporate production as it is for the academy award winning actor who typically thanks his producer, director, cameraman, electrician, wife and children for "making it all possible." (Anderson, 1981b, p. 82)

Anderson goes on to describe the ideal behavior of engineers, editors, floor managers, production assistants, and even clients in the all-for-one push for a successful production. Allen (1981b) echoes these thoughts, saying,

> Brain surgery and television productions have an element in common: success is predictable only through good organization. The much over worked description of "teamwork" simply says that you can't do it alone. . . . (p. 77)

One way to develop a team effort in production work is to establish positive work behaviors by the crew members. Allen suggests three "D's" of production etiquette: dress, demeanor, and decisiveness. The production crew should always dress professionally. Exactly what is appropriate varies from situation to situation, naturally, but if the basic intent of the crew is to have a professional look, they must be tuned in to the need to dress suitably. The crew's demeanor during a production requires awareness of the task at hand. Their ability to adjust to situations which may arise on the set is crucial to effective production. Decisiveness means that each crew member knows the responsibilities of his/her job and can make decisions about what needs to be done.

Allen (1981a) also points out that corporate video production crews have to work harder than broadcast crews. Many of the high-priced pieces of equipment used by broadcasters contain labor-saving devices that are included courtesy of the high price tags. Because corporate video is often confined to less expensive, less extravagant types of equipment, more effort is needed in production work to achieve a quality product.

Usually, the most important part of any production is what goes on in front of the camera. Often in the corporate video setting, the producer is faced with the task of preparing nonprofessional talent for on-camera appearances. Linsen (1981a), cited above in the corporate background, provides these suggestions from Silverzweig Associates.

> Use people at all levels in programs. Do not emphasize store level people only. Include employees at the headquarters and warehouse levels. (p. 122)

> Do not use actors. Include as many people at the level to which the training/message is directed as possible. (p. 122)

But putting these thoughts into action may be easier said than done. Bond (1981) reports on video work at Children's Hospital and Health Center (CHHC) in San Diego. Tom Szymarek, television coordinator for CHHC, says, "One of our biggest challenges is working with non-professional talent. It's hard for them to sit right down and give us five minutes on this or that subject" (p. 74).

Fortunately for the producer, there are a number of pointers to help talent adjust to the performing situation. Ziff (1981a) offers some of these. As rules of thumb for video performing, Ziff says to: (a) remember that all rules have exceptions, so be ready for anything; (b) keep your audience attentive and comfortable by appearing relaxed and under control on camera; (c) be careful with spontaneous body movements, especially of the hands and eyes, that might annoy or distract the audience; (d) think of a friend or relative as you speak to the cold stare of the camera and speak as you would in conversation with that person; (e) keep a high level of concentration so that you see everything around you, even though your attention appears centered on the camera; and (f) know the difference between subjective (you talk to the camera) and objective (the camera eavesdrops) camera work.

> The production process itself is complex, segmented, difficult, and seldom goes exactly as planned. Your job as a performer is to create the illusion that the program being viewed is a simple, straightforward, free-flowing presentation. (1981a, p. 63)

Ziff also discusses on-camera attire. He suggests that talent avoid very dark, very light, or rich-colored clothes. Such colors can distort a talent's apparent weight or affect the video picture in other

unwanted ways. Also, talent should avoid large jewelry and clothes with small patterns in the material. Both can cause distracting visual activity: sparkles from the jewelry and visual vibrations from the patterns. In general, talent should stay clear of extremes in clothing, hair style or make-up and wear mid-range, solid colors.

Other suggestions for making effective use of nonprofessional talent are presented by Dancy and Dancy (1982). The targets for these ideas are company executives. Often in corporate video, the producer may have to deal with his/her superiors as subordinates on the set. In these situations, it is important for the producer to have full control of the production despite the presence of "the boss."

The producer should work to keep an executive talent isolated from the frenzied activity that can accompany production efforts. The talent will be under enough pressure trying to appear cool, confident, and competent on camera without having to cope with the tensions of last-minute set preparations. It is also important for the producer to secure a clear script for the production that the talent is capable of presenting effectively. It is important to watch the talent closely during rehearsals just before the shooting to determine the optimum time to stop rehearsing and start recording. Also, the producer should be aware of the fact that executives with busy schedules may feel that they can "read it through once, tape, and run"--that is, until they see the result. The talent will need time to prepare for the shooting, and it is up to the producer to work with and around tight schedules to be sure enough rehearsal time is set aside.

Dancy and Dancy also offer some thoughts on general set conduct.

> Maintaining order and discipline on the set is important. All orders must go through the director [or producer/director]. You will find that casting the crew is as important as casting the talent. One loud talker on the set can ruin everyone's concentration. (1982, p. 50)

Cooperation among all members of the production effort is a key ingredient to a successful production, and the producer should keep this in mind when selecting cast and crew for the production.

Creative resources. Creative aspects of video production vary from project to project. Many times it is not some hard and fast rule of programming that puts life into a production effort, but rather the innovative and fresh ideas of the producer, cast, and crew. Hanner (1981) describes the free spirit of expression in terms of "Zen video," and his Zen ideas do not imply that studio control room personnel should take up mystical chanting!

> It does imply a spirit of freedom, of innovation--a willingness to let the imagination fly, to look up from the buttons and waveforms long enough to see and appreciate the dream of butterflies that is the soul of our work. (p. 42)

More practically, the producer must be able to think through the purpose of a video production to be sure that the production stays on the path toward accomplishing the goal for which it was developed. The Coca-Cola Company's early efforts in training with video were marked by ineffectiveness. It was only after a stage of video evaluation and problem-solving that Coca-Cola began to see positive results from its investment (Curran, 1981). The producer should realize that video is only as effective as the creative people who write the scripts, push the buttons, and incorporate the program for organizational use.

Gayeski (1982) provides some solid thinking on program design.

> Translating ideas into video is perhaps the most creative aspect of doing instructional and corporate TV, and takes a good deal of experience and talent. There is, however, a palette of techniques that have proved useful for certain types of messages, and the good video designer should be able to select and blend them with precision and artistry. (p. 104)

Some of the techniques Gayeski presents are: (a) get the viewer's attention early in the program; (b) show the importance of the program's content to the viewer, that is, link the viewer to the program; (c) apply the "old stand-by" to your program (tell them what you are going to tell them, then tell them, then tell them what you told them); (d) remember that viewers can learn from presentations of the wrong way to do something as well as from presentations of the right way; and (e) use special effects to add to the program's message, not as flashy ends in themselves.

O'Bryan (1981) points out the common sense in using research to back up creative decisions.

> No matter what you have learned about audience characteristics or how to use the equipment to put a program together, it eventually comes down to making a decision on how you--the producer, the director, the creative team--want the program to look. . . .
>
> There are, however, ways that both science, i.e., research, and art can help you make those creative decisions. (p. 35)

One area of research that O'Bryan mentions that can be helpful to the producer deals with color. Research shows that reds are attention-getting colors. Pinks have a calming effect on viewers.

> Greens and blues (always considered as cool, restful colors), have a positive effect on people who are doing regular, sustained work. Oranges and yellows seem to work well as a stimulus to learning--to accompany the introduction of new information. (p. 37)

Research also shows that the strongest positions for placing material on the television screen are center or just above center screen and the upper right-hand corner of the screen. O'Bryan also cites research

concerning catching the viewer's interest. The program must secure the viewer's interest inside of the first two minutes if it is to hold the viewer's attention at all. Another area of research that deals with viewer attentiveness concerns shot angles. An extreme close-up is the best shot choice to keep the viewer focused on the screen.

Anderson (1981a) suggests that corporate video can learn some positive and negative lessons from broadcasters in the area of program development. Programs such as PM Magazine, On the Road with Charles Kuralt, and The Smoking Test give formats and ideas that might be applied to a non-broadcast setting. Commercials from broadcast television also provide strong examples of how to present program content forcefully even in very short time frames. On the negative side, Anderson says that the practice of offering expert opinion on items in the news by network newscasters does not fit into the company news format. It is better to have the executives close to issues of interest provide such comment.

The main expression of creativity for any videotape project is the script. Creative ideas that mesh together in a well-written script provide a firm base on which to begin a production. Van Nostran (1981) helps the scriptwriter understand the general considerations of script-writing. The writer has three different "audiences" to approach when developing a script. First, there is the client, who is normally content-oriented and interested in what the words say. Next, unless the writer is also the producer, there is the producer/director to satisfy. This person is visually oriented and is interested in what the program looks like. Finally, there is the actual audience for which the script is intended. Unlike a broadcast audience, the corporate video audience

tends to be a specific group with needs and interests that must be carefully understood. The task of the scriptwriter is to develop the proper blend of all of these elements.

Smith (1981) encourages simplicity and common sense for spoken-word writers.

> To be understood, keep it simple, use short words, reinforce with visuals and follow some standard conventions, such as uncomplicated sentence patterns. Say what has to be said in a simple declarative sentence with an action verb, few or no polysyllables, and no confusing words. (p. 65)

Smith provides several other pointers for the writer to consider, including: (a) amplify what is seen visually rather than describe; (b) use repetition for emphasis; (c) know your audience and write to them; (d) draw a composite of your audience and write as though your script is talking to a single person; (e) favor plain and to-the-point nouns over abstract ones; (f) avoid poor gerund usage and structures with double meanings or hidden humor; and (g) remember that the best of scripts can convey only a few key points, so when you are through, stop and do not ramble on.

Wiegand (1982) does not deal with writing specifics but rather with the visual language that is so important to effective scripting.

> Talking about scriptwriting for television is impossible without recognizing the fact that television (or film, for that matter) is made in a "language" that viewers understand, a visual language that is virtually international. (p. 8)

This language begins with a "word" (shot, cut, or edit) and builds from there.

Specific types of scriptwriting are the subjects of Littlefield (1982) and Glendening (1981). Littlefield covers writing for a TV-magazine program for educational or industrial video. The basic idea in this

format is to show an action and follow this with a reaction. For example, a company official might give the background for a new safety regulation, and this would be followed by the comments of company employees about the new regulation. Interviews provide the information for each such story, and voice-over material provides introductions of interviewees and added depth. Cutaway footage is used to strengthen the interviews and to supply visual information which complements the narration. Stand-up shots of the narrator provide transitions from story to story.

Glendening offers some suggestions on writing a problem-solving script. This type of script is a common one in corporate video, and Glendening's explanation can help the writer understand how to create the appropriate logical sequence of ideas. The script's introduction should link the audience to the content of the program and set the stage for areas to be covered. The first step in the body of the script is to explain the nature and scope of the problem. Next, data that might lead to the development of plausible solutions to the problem are presented. Some criteria for evaluating the data in formulating possible solutions should be developed. Such criteria might include: (a) the date must provide a proposed solution that can solve the problem; (b) the results of this solution must outweigh its costs; (c) the solution must allow for growth and flexibility; and (d) the solution must not solve the problem only to create new, large problems. Based on such criteria, the next step is to propose solutions and choose the one that best satisfies the criteria. The later stages of the script then deal with implementing the solution and monitoring its progress.

The producer is ready to move into the production of the program once a script is secured. Some information on creative camera work and

the effective use of sound will now be presented for the producer's consideration, along with some general tips on creative video production.

Williams (1981a) writes concerning the use of a basic sequence of camera shots to define visual action in a program. The basic sequence of the establishing (long) shot, the medium shot, the close-up, and the reestablishing shot can be used to help the audience understand the visual material. Each shot should relate to the others and should help the pictures tell the story. If the camera is equipped with a zoom lens, the camera operator should never zoom through more than two shots of the sequence (for example, never zoom from an establishing shot to a close-up without a medium shot in between). In this way zooms can be used effectively without distracting the viewer. Williams also reminds the camera operator to be sure to record enough of each shot to allow for effective editing.

Allen (1981c) looks into some of the problems that plague camera work in non-broadcast situations and makes suggestions for improvement. He emphasizes that the camera cannot compensate for motion as simply as the human eye can, and jiggly pictures are the result of any but the smoothest camera movements. The camera operator must strive for a fluid motion whenever the camera is tilted or panned in order to provide a quality shot. A zoom lens is certainly a blessing for ease of camera operation, but the blessing can turn to bane if zooms are overused--a point Williams also mentions. Framing a particular shot is often best guided by personal taste, but the basic principles of having the shot level with the horizon and allowing the right amount of head room are important. Also, it is important to watch for problems caused by backgrounds. For example, a light pole can appear to grow out of a

camera subject's head. Often the camera aperture can be opened wider to reduce the shot's depth of field, and thus the visibility of such problem areas. And despite the fact that many cameras today can handle low-light situations well, it is always a good idea to use plenty of light for the best quality in camera images.

Allen also agrees with Williams about the need for camera operators to record enough of each shot. Finally, the focus of the camera image is of prime consideration for the comfort of the viewer.

> When faces are in view there is only one setting of the focus control which is satisfactory: the eye-lights. If the eyes are in focus, the viewer will be fundamentally comforted that all is right with his observed image. But let the eyes be out of focus, even in the face of meticulous background detail, and the viewer will be severly discomforted. (1981c, pp. 98-99)

Allen (1981d) and Williams (1981b) both offer some thoughts on the place of sound in a video production. Allen refers to "sweetening," or adding sound to enhance the mood of a scene (p. 95). Many times the natural, or ambient, sounds of the action portrayed on camera can lend just the touch of reality needed. Or sounds can be added to the visuals to confirm or contradict the action.

> If every time an actor-customer comes through the store-front doorway a cash register is heard ringing, the editorial comment is inescapable to the viewer. (p. 95)

As this example shows, the loudness of a sound and its background or foreground presence can have a definite impact on the message in a scene or program as a whole. The use of sound effects can enhance a program, and their use is only limited by the crew's imagination for imitation sounds that can be dreamed up to fill the needs of the production.

Williams recommends that sound be considered during the writing of a script. Also, he suggests the use of proper microphones for the best

sound reproduction. The audio person should closely follow the camera work to determine what sounds fit best with the visuals. A list of which sounds go with which video can be vital for obtaining the best sound and picture blend when editing.

Bluck (1981) considers the entire production and suggests ways to be creative.

> In many respects, the value of a video program depends upon the ability of the director and/or camera operator to conceptualize the entire presentation from beginning to end in advance. (p. 60)

Bluck believes that dull subject matter is a big problem in corporate video. He offers these tips as means to make the best of a production situation: (a) look for interesting people for your interviews individuals that your audience will find appealing; (b) make good use of cutaway shots to offer some respite from "talking-head" reports; (c) use conflict situations for instruction or for comic relief depending on your program needs; (d) try comedy to reach the audience, but be sure to give them time to laugh and be sure that what you use is really funny; and (e) be careful with the use of music, because it may well dominate the presentation to the detriment of the intended message.

Bluck also provides some other helpful suggestions. It is best to use a tripod whenever possible to steady the camera for shooting. This also helps with the next tip: be sure your shot is level. Both of these suggestions are consistent with Allen's thoughts above (1981c). Bluck also offers another pointer that can save trips back to a location for retakes: always view your videotape footage before leaving the location.

Another creative resource in corporate video is found in making the

best of the facilities and equipment at your disposal. The producer and crew of a corporate video production often have to rely on imagination rather than budget, and they must stretch the resources at hand to suit their needs.

Reizner (1981) recommends a basic principle to help the producer do without what he/she doesn't need anyway.

> I think one of the best shortcuts I've heard of is implied in the simple phrase: "It doesn't have to be. It just has to look like it is." Once I got that through my head, I no longer found it necessary to clean and light a whole office when I was shooting only one corner. . . . In other words, if it doesn't show up in the picture, it doesn't matter. Don't spend time and energy worrying about it. (p. 13)

Other writers have found imaginative means to make best use of their resources. Boylan (1981) has devised a television prompter that consists of an overhead projector, a transparency of the script, and a projection screen or white card. With the screen and projector already available, Boylan's single investment is $1.98 for the script transparency. Rock (1981) makes use of a character generator that is actually a home computer crossed with video equipment. Caristi (1981) keeps old videotape footage and puts it to use as background stock footage. He uses an index card file to keep up with exactly what footage he has available. Von Altendorf (1981) puts the view from a microscope on the video screen by equipping a camera with an adapter to fit a microscope eyepiece. From these examples, one can see that the possibilities for matching needs and imagination are endless.

Creative approaches to video production can lead to a wide variety of interesting shooting situations. Hodes writes on video usage in skydiving (1982a) and underwater photography (1982b). Special considerations must be made for the video equipment in these situations. The

wind blast that hits the equipment in skydiving can cause the recorder to stop if certain protective sensors are not adjusted for the unusual conditions. Video equipment under water requires watertight housing. Payne (1982) recounts his experiences of videotaping Yellowstone National Park in the winter. Care in covering and insulating the equipment helped make Payne's shooting trip a success. "It's imperative that you find out in advance what the conditions will be, and then plan intelligently so you can deal with them" (p. 35).

The operating room (Ferreira, 1981) and even the nuclear facility (Foster & Hodes, 1981) can provide sets for video productions. But in sensitive situations such as these, every precaution for safety and problem prevention must be taken by the producer and crew. Ferreira suggests some camera angles for surgery shooting.

> Usually placing the lens over or beside the operator's shoulder will provide the best shots. Sometimes a shot directly opposite the operator is preferable. Camera placement depends on the type of procedure, the number of people needed around the table, the type of anesthetic used and the placement of the patient. (p. 14)

Creative resources are vital to the development of meaningful, thought-provoking programs. While broadcasters and filmmakers have known this for decades, it has taken corporate video several years to realize that lifeless programs do little to enrich or encourage the viewer. But recent corporate productions entered in the annual International Television Association (ITVA) Video Festival demonstrate that corporate video is moving out of the doldrums of "talking heads" and second-rate production techniques.

> Production values are higher than ever. There is no doubt that producers of non-broadcast programs are utilizing the recent technical advances in video and are trying to deliver work that will not disappoint viewers accustomed to slick network broadcasting. (Daley, 1982, p. 19)

Technical resources. The producer who has a grasp of equipment capabilities and limitations is able to understand the needs and the potential of a production situation.

> The only ingredients necessary for success are the awareness of your hardware's limitations and the ability to use your imagination in devising effective production techniques that fit within the specifications of your equipment. (Allen, 1981a, p. 70)

This awareness can help the producer recognize problems before they develop.

Utz (1981) provides some tips on how to prevent production hang-ups. To keep the camera lens cap close to the camera, place a patch of velcro hook material on the cap and a patch of the snag material on the side of the camera. Water hose racks are useful purchases to keep camera cables off the floor. Microphones on stands need to have the microphone cable looped or tied at the base of the stand to avoid becoming a trip hazard. Microphone cables on the floor should be taped down or placed under mats to prevent tripping or cable damage from foot traffic. A cable which must be hung for a distance in the air should be wrapped around or tied to a rope extended across the distance first. This takes the strain off of the cable.

Thor (1982) makes some suggestions to prevent on-location production difficulties. The producer should scout a location well in advance of the shooting date. Power outlets should be located, and power consumption needs and outlet capabilities should be balanced. The lighting available on location and the noise level should be noted. The flow of traffic or people through the location should also be monitored. The producer who knows about these factors and adjusts for them long before

the scheduled shooting date can save the production from time-consuming problems.

> Every location shoot is unique because each presents different problems. The approach to use in solving these problems will depend on your experience and your ability to keep all of the production requirements in mind when you select or assess a location. You'll find that extensive pre-production preparation will help guarantee a smoother running production, and will result in much less mental anguish and gnashing of teeth. (p. 76)

When problems do develop, there are practical steps to take to keep the video production moving. Ziff (1981b) says that the first thing to check when equipment fails during shooting is the equipment setup. If the equipment is set up correctly and still is not functioning, replacement equipment should be found quickly to allow shooting to continue. The producer should have backups readily available. If backup equipment is not available, the next step is to determine the seriousness of the equipment breakdown. If it is not solvable, production work may well be through for that day, if not longer. But if the problem is solvable, a call for advice to a repair shop may bring an easy solution. The last resort is to call for repair help. Unless the technician brings replacement equipment for the production's use while repairs are made for the broken equipment, production efforts will remain at a standstill.

Allen (1982) offers some troubleshooting advice. First, it is wise to check the easy things that can go wrong. The prime example here is the "broken-down" piece of equipment that is simply unplugged. Next, all assumptions should be proven. If a crew member was supposed to hook up a certain battery to charge, or connect a certain cable between a camera and a recorder, did the person actually carry out the task?

If the problem still exists after checking these steps, it may well stem from a bad connection or a broken wire. Inputs, outputs, and power sources should be checked for bad cables and faulty plugs. Another precaution that can aid in tracking down a problem is an equipment checklist.

> When you finally get to know a new piece of equipment thoroughly, make a checklist for turning it on. You won't necessarily use it all the time, but, when trouble happens, you will have a quick way of checking your procedure. (p. 75)

When equipment is to be exposed to the elements, it is important to take protective steps before and after use. Stewart (1981) offers some guides on caring for equipment on locations near salt water. The three steps to equipment care are: (a) protect the equipment while stored for location shooting; (b) protect the equipment during use; and (c) clean the equipment after use. Equipment should be stored in the proper cases and wrapped in plastic to keep moisture and air out. Silicon absorbent packets can be slipped inside the plastic as added protection against moisture. While in use, equipment should be protected with a coating of silicon spray. Plastic covers may also be necessary if the equipment is very close to the water. After use, the equipment should be wiped first with a slightly damp cloth and then with an alcohol-dampened cloth. Tight spots can be cleaned with cotton swabs dipped in alcohol. A final wiping of the equipment with a cloth dampened in a mixture of water and citric acid (one part citric acid to 10 parts water) should clear away any remaining residue and ward off corrosion.

Although Stewart's pointers are for locations near the sea, the general principles involved apply to hot, dusty, humid, and other less-

than-ideal situations for equipment. Payne (1982), cited above in creative resources, gives tips for equipment care in very cold conditions. He used waterproof covers to keep moisture from snow out of his equipment, and he used a handwarmer to heat batteries before putting them to work. Allen (1981d) also offers cold-weather pointers for the equipment and the camera operator.

> In severly cold weather, camera lenses should have special treatment. Keep those batteries close to your heart, or at least under your armpit, if they will fit. Batteries can lose 50 percent or more of their potential power just by getting really cold. You may need two or three times as many battery packs for a shoot as you would in milder weather. And dress warmly. Shaky cameramen yield shaky pictures--uncomfortable and probably unusable. (p. 96)

The practical resources described in this portion of the review provide quite a lot of advice and a number of hints--some basic and some more advanced. None of it is too simple for the purpose of providing the nonprofessional producer with the foundation which sets him/her off in the right direction and provides the fundamental understanding upon which to build an expertise. To accomplish this goal, the aspiring producer should, in part, keep up-to-date continually by reading such books and articles as these.

CHAPTER II

ANALYTICAL DIARY

This project was developed after Campus Practioners (CPR) began to seek outside assistance for a possible film project for the East Tennessee Eye Bank. David Buchholz, CPR faculty adviser, contacted Dr. Darrel Holt, head of the UT Department of Broadcasting, about the availability of such assistance, and Dr. Holt spoke to this writer about looking into the situation as a possible videotape project. The following diary describes the subsequent development of the project.

February 16, 1982

My early discussions with CPR members about the eye bank's needs revealed that the bank was interested in a 16mm film production. At the same time, I was looking for just such a videotape production project as the core of a master's degree thesis. I met with Dr. Holt, and we discussed an interesting approach to developing a film for the bank: a videotape-to-film transfer. If the right resources could be brought together, this approach could offer the bank a low-cost avenue for developing the content of a film on videotape. The bank could then decide if the content of the tape would suit its needs on film. If so, the decision could be made to transfer the tape to 16mm film. If not, the bank would have invested very little money, and would still gain an understanding of production work, as well as videotape footage, on which to base a second attempt.

February 18, 1982

Lisa Cox, CPR account executive for the East Tennessee Eye Bank, called to let me know that the bank executive director was very interested in the possibility of developing a new film. We decided to make a trip to the bank soon to gather more details on what was wanted in a new production. I began to prepare myself for the possible task at hand by doing some background reading and by asking various University of Tennessee instructors for advice.

February 23, 1982

Lisa and I met with Betty McClaugherty, executive director of the eye bank, at the bank building on Cedar Bluff Road. We viewed the bank's six-year-old promotion and information film. The 16mm film had been purchased by the bank from the Old Dominion Eye Bank in Virginia. Ms. McClaugherty felt that the film had served its purpose well. But she also felt that the film was growing out-of-date and that a new film produced in East Tennessee would be more effective with viewers in the area. Also, as the bank had had contact in the past with celebrities Perry Como and Chet Atkins, Ms. McClaugherty hoped to secure the services of one of the two to take part in a new production.

Ms. McClaugherty said that for CPR to pursue a production for the bank, she would need information on the amount of time necessary for the production, the amount of money involved, and the type of format for the program content. I was interested in learning more about the production of the film that we had viewed, and she offered to check with the Old Dominion bank for details on its production.

Because of this meeting, which included the viewing of the well-done Virginia film, I began to develop an idea of what the local eye bank had in mind. Our next step would be to develop a proposal for the bank.

February 24, 1982

I continued to check on the feasibility of a tape-to-film transfer and on other production aspects. I spoke by phone with Ms. McClaugherty about the information she had received on the production of the film. A public relations firm had handled the film for the Old Dominion bank. It had cost several thousand dollars and required a year's time for filming.

I could detect some apprehension in Ms. McClaugherty concerning the idea of a bank film production after she had learned of the scope of the Old Dominion production. I encouraged her with the fact that we would soon deliver to her a proposal that I thought would be much less involved than the purchased film's production. I learned a valuable lesson through this exchange: if you want to know something about some other group's production work, find it out for yourself.

February 25, 1982

Lisa met with Ms. McClaugherty to touch base about the possible production and about other eye bank/CPR business. I spoke with her and David Buchholz beforehand, and we decided to have a proposal ready for the bank for the next week. I would work as an independent producer for CPR if we received the project go-ahead, so I needed to develop an estimate that CPR could incorporate into the proposal that would be presented to the bank.

February 28, 1982

I spoke to Ron Skenes about what I might need to include in my estimate. Ron had worked on a similar type of project while he was a graduate student at UT, and he suggested a simple statement of responsibilities to which both the client and the production group could agree.

March 1-3, 1982

I spent these three days checking into equipment-rental prices and the videotape-to-film transfer. After calling some local companies about rental equipment, I contacted Joanne Woods. Joanne was a graduating senior in broadcasting at UT and a member of the student Videotape Committee (VTC). She had helped Ron Skenes shoot his project, and she was willing to help with mine in whatever way she could. She made it possible for me to use VTC video equipment at no charge. With such equipment and help available, I felt that I could put together a very reasonable estimate for the eye bank.

March 5, 1982

I went to a local production company and viewed a film that had been transferred from videotape. I was pleased with the quality of the film, although I realized that the videotape used in the transferral had been produced with higher quality equipment than I had available.

Afterwards, Lisa and I went to the eye bank with the CPR proposal for the bank project. Ms. McClaugherty seemed pleased with the proposal at a glance, and she said that she would get back to us about it during the next week.

March 12, 1982

Ms. McClaugherty called to let me know that she was almost ready

to accept the proposal. She had a lot of administrative "red tape" to go through in order to attempt a large project such as ours.

March 15, 1982

Ms. McClaugherty accepted the proposal, and our attempt to develop the content of a bank film on videotape was underway. Ms. McClaugherty, Lisa, and I discussed more carefully what to include in the script and more precisely who comprised the target audience. I discovered that the audience for the bank was broader than I had anticipated. From earlier discussion and viewing the Old Dominion film, I had assumed that the audience would be primarily adult East Tennesseans. But, as Ms. McClaugherty pointed out, the tape should also appeal to teenagers and children (high schools, Brownie troops, elementary schools, church groups, etc.).

We decided to work toward a twelve-minute program. We would try to get Chet Atkins for a narration role. If that failed, we would try for some other appropriate state or local celebrity. Ms. McClaugherty suggested that we include both of the bank's medical directors for expert information. Other thoughts for the script were: (a) include some information about the Lions Club's sponsoring role with eye banks; (b) allow a corneal recipient and perhaps the family of a corneal donor to express their feelings toward the work of eye banks; and (c) discuss the role of the computer network for eye banks and its planned expansion.

The spring break was coming up at UT, so Lisa and I told Ms. McClaugherty that we would be back in touch with her after the break and show her a rough script.

April 2, 1982

After doing some background work and thinking through ideas for the script over the break, I joined Lisa for a session of scriptwriting. We developed our ideas into a narrator format that would lend itself to the smooth transitions of a professional talent. We got some work done on the introduction. The opening of the program, of course, is crucial: it captures or loses the attention of the audience. With this in mind, we hoped to lead off the program with attractive scenes from the East Tennessee area to make clear through the visuals the value of sight. The narrator would then come in and reinforce the visuals with audio copy.

April 5, 1982

I began to list some scene possibilities from the East Tennessee area for background and narration footage. I wrote down a number of eye-catching spots that I had visited. It is important to locate attractive visual scenes, but it is also important to locate feasible areas. Accessibility of the location and portability of production equipment must be considered.

April 14, 1982

For over a week Lisa and I had worked on the script, both together and independently. Initially, we were concerned only with the narration; we wanted it to flow smoothly. The narrator would introduce and close the program and tie the different speaker segments together. Each speaker would talk on a certain topic in his/her own words. We hoped that this would make the information less stiff and lecture-like.

I had developed a complete copy of the narration based on the ideas that Lisa and I had discussed. We decided that we were ready to show

the script to Ms. McClaugherty. She approved it shortly after we arrived at the bank. Our next step was to get a copy of the script in the mail to Chet Atkins. Mc. McClaugherty was finding him hard to reach by telephone.

April 17, 1982

A copy of the script was mailed to Chet Atkins for his consideration.

April 21, 1982

As I began to prepare for the actual production work, I ran into a problem. Joanne was about to begin work at the World's Fair and would not be able to help me as she had hoped. However, she said that the VTC equipment would still be available to me and that I should check with her to schedule its use. I knew that I would miss Joanne's experience and advice, but rather than look for other steady production help, I decided to go ahead on my own for the most part.

May 1, 1982

Although we still had no word from Chet Atkins, I moved ahead with the production work. The narrator footage was separate from the background footage and speaker segments, so I began by taping background footage. I recruited a friend as production assistant, and we headed for the Great Smoky Mountains National Park. The VTC equipment worked well and the batteries lasted longer than I expected. I came back with some nice footage. My one mistake was not taking along a tripod. Despite Allen's (1981c) advice on fluid motions by the camera operator for smooth shots, I felt that for background footage, a "human" tripod would hold the camera steadily on target. Some of the resulting footage

certainly proved Allen's point: it tended to shake and jiggle to a degree.

May 5, 1982

I talked with Selma Powell about scheduling to shoot her segment. Lisa had talked with her earlier, and she had agreed to do the corneal recipient segment. We decided to shoot at her home in Walland on May 8.

May 7, 1982

I shot some scenes which included Dr. William Sullivan and Ms. McClaugherty at the eye bank. Dr. Sullivan's presentation covered the corneal transplant operation. He ran some of his sentences together, but he ably covered the subject matter. One particular problem with his footage was the staged furniture situation in which I had him seated. I should have shot his footage in more a natural setting, such as his office.

Ms. McClaugherty has a bright, outgoing personality. Unfortunately, she did not come across that way in her footage on the Lions Club's work with the eye banks. She was tense and serious in front of the camera, and her segment did not sound spontaneous. Her presentation explained the topic well, however.

A medical technician came with Dr. Sullivan to the bank and sat for some cutaway footage on processing corneal material. I also took some shots of the bank's computer system.

I also found out that Chet Atkins had finally turned down the narration. Ms. McClaugherty suggested that Selma Powell do the narration and that Carolyn Smith take Selma's recipient segment. Although I felt strongly that a celebrity talent was needed for the narration, I realized

that we could not spend much more time looking for a narrator. Also, this was a direct suggestion from the client. I agreed to talk with Selma about the narration the next day.

May 8, 1982

I went to Walland to Selma Powell's home. Because she had been preparing to do the corneal recipient segment, I shot a "dry-run" scene of her at this meeting. This gave her a short taste of what would soon be a great deal of exposure to the camera.

Selma had talked to both Lisa and Ms. McClaugherty by phone about taking the narration role, and she was slowly accepting the idea. I told her that I would get a copy of the narration to her and that we would need to schedule some times for shooting. Before I left Walland, Selma and her husband took me for a ride to scout some possible locations for the narration shooting. They took me to a hillside pasture which belonged to some friends. The view there is lovely. We decided to shoot at least some of the narration there.

May 9, 1982

Since I had the VTC equipment for the weekend, I spent part of the afternoon gathering some more background footage. I also shot cutaway footage of the front of the eye bank building and its sign.

May 10, 1982

I went to the Inskip Lions Club to shoot cutaway footage for Ms. McClaugherty's segment on the work of the Lions in supporting eye banks. The club members were very cooperative, and the footage would have turned out just fine except for the lighting. The fluorescent lights in the meeting hall did not offer nearly enough light for good quality shots.

May 12, 1982

I went to the home of Frank Castellaw to shoot footage for the donor family segment. The Castellaws had lost a son, but they could take comfort in the fact that their child was instrumental in helping someone else to see through a corneal transplant. It was a sensitive area for them to speak about, but they handled themselves well on camera. I had two portable 500-watt lamps to insure sufficient lighting. The images I came away with were very clear, but there were shadows and a glare spot clearly visible in the footage due to poor positioning of the lamps.

May 14, 1982

The VTC equipment was not available to me for this shooting, and I used as backup a color camera and recorder from the UT Department of Broadcasting. I shot two segments at the eye bank. Dr. David Gerkin provided information on how the eye bank operates. He speaks rapidly, but he slowed down enough to help with viewer comprehension. His message was very well organized and covered the topic fully. Carolyn Smith presented her feelings on the work of eye banks from the viewpoint of a corneal recipient. Ms. Smith was accustomed to speaking to groups, but she was not used to the camera or to the idea of compressing her thoughts into a two-minute time span. After hard work on her part to cooperate and hard work on my part to make her comfortable, we were rewarded with some useful footage. I didn't have extra lighting for this shooting, and there was some question as to the quality of the camera I was using. As a result of one or both of these points, the Gerkin and Smith footage came out with little color. The audio, however, was very clear.

May 18, 1982

Dr. Gerkin was helpful in getting permission for me to shoot surgery footage at the UT Hospital. The footage of Dr. Gerkin at work in eye surgery made for some useful cutaways (actually, the surgery was on the eyelid but it served the purpose for the footage). After the actual surgery, Dr. Gerkin and his aides staged a surgery-by-microscope of the type involved in corneal transplants, and this provided more footage.

Surgery lights can cause a problem for the automatic gain control on a camera. The brightness of the lights may be heavily compensated for by the gain. As a result, the target area of the lights will be very bright in the recorded image, and the areas away from this target will be dark. This footage was also shot with the camera from the broadcasting department.

May 19, 1982

This was to be the first day of work on the narration with Selma. But since the weather looked threatening I stayed closer to Knoxville and shot airport and hospital footage.

May 21, 1982

After further problems with matching my schedule to that of the VTC, I chose to continue the remainder of the shooting with the broadcasting department's Sony camera. This camera was capable of good quality, but as I mentioned earlier with the Gerkin and Smith footage, it sometimes seemed to have a mind of its own.

This time the weather permitted Selma, her husband, and me to go to the hillside location to try some narration shooting. We did some experimenting with the introduction, and we tried several takes

altogether. Selma was uncomfortable in front of the camera. She did not have a good command over her lines, and this, coupled with on-camera jitters, made our efforts a rehearsal for later shooting.

May 22, 1982

We were scheduled to shoot the narration in Walland, but the weather held us up.

May 25, 1982

The extra time to think about the script was just what Selma needed. We were able to secure some usable cuts of the narration this time. But the day was not without its trials. Selma and I had decided to try a different location, one closer to Knoxville. She works at UT, and we thought that we could gain shooting time by working closer to the school right after Selma finished work. We decided to try Tyson Park, near the UT campus west entrance. But when we got there, the weather fouled us up again; however, it was not in the cloudy way to which we were accustomed. The sun was very bright, and Selma's eyes, due to her corneal transplants, are very sensitive to bright sunlight. Since we could not shoot until the sun was lower, we decided to drive on to Walland to the hillside location. By the time we arrived and were ready to shoot, the light was cooperating, and we got some useful shooting done.

May 29, 1982

Enlisting the aid of another friend as production assistant, we traveled to Walland to wrap up the narration footage. By now, Selma was almost an old hand in front of the camera. The sun was a little bright, causing her to squint, but we were able to finish the shooting.

May 30, 1982

I met with Lisa and David Buchholz to view some of the footage. I explained to them the different problems and successes I had had. My next step was to begin editing.

June 4 and June 6, 1982

I edited the program using the editing equipment at the broadcasting department. The editing equipment was not in the best of shape, and there were a lot of glitches, but I was able to put together a coherent whole. Some of the cutaway inserts were too short, and in at least one instance, the edit at the end of a segment left the speaker on the screen a little too long before the narrator appeared. The color changed quality with the cameras and was not consistent.

June 23, 1982

It was after quarter break and some illness for Ms. McClaugherty before I had the chance to show her the videotape. She liked the content, but the imbalance in the color bothered her. She also noticed the staged look of Dr. Sullivan's footage, and she suggested that I shorten the cutaway of the painting of the young boy in part of the donor family segment.

July 8, 1982

Lisa and I went to the bank to see Ms. McClaugherty. We came to the decision to halt the production of the tape. We felt that more of a group effort was needed, as well as better access to good quality video equipment. The work we had done could serve as the starting point and example for further efforts toward a production for the bank.

CHAPTER III

CONCLUSIONS AND RECOMMENDATIONS

I. CONCLUSIONS

This project provides a practical example of corporate video in a smaller, modest-budget organization. It was designed to answer the following research questions:

1. Can a nonprofessional production meet the audiovisual needs of the East Tennessee Eye Bank?

2. What is necessary for developing and carrying out a non-professional production in the following categories: human resources, technical resources, and creative resources?

3. What are the problem areas in developing and carrying out a nonprofessional production in terms of the above categories?

4. What are the benefits to the producer and the assistants in a nonprofessional production?

From the information gathered in the literature review and the experience gained in the videotape production, this project will now attempt to provide some answers to these questions.

Based on the results of the videotape production, the first research question is answered with a negative response. But this response need not be absolute as regards other productions similar to this one; the answer is qualified by the answers to questions two and three.

The necessary elements in human resources for a project such as this one can be broken down into the following areas: producer, client,

production assistance, and talent. The producer is the mainstay of the project and must be aware of all project needs. He/she must be able to combine people, equipment, and imagination in the right quantity and quality to put together a successful production.

This writer was the producer of the East Tennessee Eye Bank project. Although he handled client relations and some sensitive talent situations well, his understanding of the equipment needs for the production left something to be desired.

Client cooperation is essential to the development and production of a corporate video project. The client must be interested and involved in a production from the start. It is the client who knows what is needed in a production and who will be the final judge of the finished product. Therefore, the client should be closely consulted by the producer in the early stages of project development in order to determine how deeply the client is committed to the project, what the client wants in the final product, and what the client wants out of the final product.

The eye bank proved to be a cooperative client through the efforts of executive director Betty McClaugherty. Ms. McClaugherty was helpful in describing what was needed in the content of the videotape, and she was instrumental in scheduling various recording sessions. When she could not secure the services of a celebrity talent for the narration, she was quick to suggest an option, one that was used to keep the production moving.

Production assistance is a need that varies with the size and scope of the project. Pre-production needs, such as scriptwriting, may require the skill of an assistant(s) to provide firm groundwork for smooth and efficient recording sessions. Finally, the work of editing

together the final program product may need an experienced assistant familiar with the process of electronic editing.

Production assistance for the recording sessions of the eye bank project was sporadic and consisted of interested bystanders more than knowledgeable assistants. Assistants with a better understanding of videotape production would have provided stronger support for the production work and valuable opinions for production decision-making by the producer.

Talent help present the program message in a production and, as a result, their capabilities of presentation can spell the success or failure of the production. Many times in a corporate video production, talent are simply company employees or executives. The producer must handle such nonprofessional talent effectively in order to meet the needs of the production.

Since the hoped-for celebrity talent was not available for the eye bank production, all talent for the videotape was nonprofessional. The producer was faced with the task of directing and encouraging each talent toward an effective presentation.

The technical resources for a production consist mainly of having the necessary equipment, having it available, and understanding its use. If equipment is not available through the organization for which the producer is working, renting equipment is a possibility, even on a tight budget. However, the better the quality of the equipment, especially with color cameras, the higher the rental fee will be. Careful day-by-day organization of production activities is necessary when rental equipment is used in order to keep the production within the budget.

Specific equipment varies with the production, but in general a producer should consider the basic shooting needs for video, lighting, and audio, and should locate available editing facilities for post-production. Another important consideration for the producer is the availability of backup equipment and parts as protection against equipment breakdowns.

For the eye bank production, the producer was able to borrow equipment, and this helped to hold down costs. However, there were drawbacks to this approach, and these will be discussed later in the chapter as problems.

Creative resources are particularly important in the preparatory stages of a project, but these also apply to later stages of production as well. Early creative aspects in a project revolve around work on the script and development of a concept of what the program should look like. Later in the project, creativity may be involved in determining what the program will look like and in compensating for equipment limitations and unforeseen circumstances.

At the beginning of a project, or in developing a script for presentation to a prospective client, the producer (or writer) should meet with the client to talk in general terms about what type of a program is needed. The producer must be realistic and encourage reasonable ideas and expectations toward a video production from the client. With some basic ideas about the client's wants and needs, and with some information about the program audience, the producer can move from this meeting to a stage of experimenting with rough script ideas and gathering script information. Other meetings with the client may follow during the period of rough drafting to keep the client informed and involved with

the script work. When the producer develops what he/she feels is an acceptable script, the script can then be presented to the client for approval and adjustments.

The development of the script for the eye bank project followed a similar pattern. The producer did have the good fortune to have the aid of the CPR eye bank account executive in writing the script. However, the account executive was only familiar with writing for the print media, and it took some adjustment on her part to think in terms of script-writing.

Further creative approaches may be necessary during shooting. Sometimes ideas that seem sound on paper will not work in actual production. As a result, the producer may have to improvise during a scene to present the message intended in the script. Also, ideas for matching equipment and imagination, as mentioned earlier in the literature review, may make impossible scenes possible.

One idea in the eye bank project that worked better in mind than in the camera emerged in the first shot of the narrator. The producer had imagined a wide shot of the outdoors followed by a zoom-in and pan to the narrator for the spoken introduction. When the scene was attempted at the hillside location, it turned out much less smooth through the camera's eye than in the imagination. The producer could not secure the necessary movement from the talent, and the camera work did not provide the smooth transition from wide shot to narrator shot. If the scene had been used as recorded, the camera work would have distracted the viewer.

Finally, creative resources blend together the content of the script with locations, sets, on-camera attire, talent manner of

presentation, props, and other elements to provide the viewer with an interesting, memorable message. The hillside location for the narration and the eye model for the first medical director's presentation are examples from the eye bank videotape of attempts to strengthen the viewer's interest in the program.

Problem areas in video production that have been encountered in this project are considered here in answer to the third research question. An awareness by the producer of problems such as these can help prevent their occurrence and lessen their impact upon a production effort.

The two problem areas in human resources that were present in this project were concerned with production assistance and talent. The value of a group approach to the shooting work of the production was not realized. This placed a great amount of pressure on the producer and weakened the efficiency, flexibility, and creativity of the production effort.

There were two problems with talent considerations, one actually encountered and the other only recognized. The actual problem dealt with the failure to secure a celebrity talent for the narration. When the late word arrived that the celebrity had turned down the role, one of the cast members was moved into the narrator role, and arrangements had to be made to secure an additional talent for the vacant segment. This problem shows the producer the importance of allowing for a margin of error. Until an outside talent has positively agreed to work with a production, the producer should be ready with other options, especially if the client has little means of reimbursing the talent.

Also, this problem illustrates the need of the producer to know what talent are available before the final version of the script is drafted.

General ideas about the script can be worked with before this, but the capabilities and styles of talent must be considered in the final script. The talent for the production can then make minor changes of their own to further match the writing to personal styles.

The recognized problem was the use of nonprofessional talent in the production. Talent for the project performed well, considering that their experience with video was limited. However, it was easy to see how nonprofessional talent can be far less effective in presenting understandable and interesting messages than professional talent. Unless a talent is known by the viewer, or is presenting an appealing testimonial ("this-happened-to-me" message), it takes polished skills of presentation to hold the viewer's attention.

The technical problems in this project concerned equipment availability, lighting, and color quality. Though arrangements were made to borrow equipment early in the project, the arrangements proved to be unsatisfactory when the shooting began. The reason was twofold: a comprehensive shooting schedule could not be developed far enough in advance to schedule the equipment properly, and the organization that owned the equipment had more shootings scheduled during the same time frame as the eye bank production work than the producer had realized. Talent changes, short-notice scheduling, and weather cancellations and reschedulings prevented the development of an effective advance shooting schedule. Care should be taken in similar future productions to provide for readily-available equipment or to schedule shooting dates well in advance if equipment must be shared.

Lighting difficulties hampered the quality of some of the footage for the project. Too little light and improper placement of portable

lamps caused most of the trouble. The producer should be sure to include portable lighting in equipment considerations. When using such lighting, an undeniable rule of thumb is to take the time to experiment with the lighting until the desired image is achieved in the viewfinder or, preferably, the monitor.

The problems with color quality in this project relate to the lighting and equipment availability problems just described. Poor lighting adversely affected the color in some of the footage, and there was a difference in color quality between the two cameras used to shoot footage. This reemphasizes the importance of good lighting in production work and points not only to the need to have equipment available, but also the need to have the same or comparable equipment for the best results.

The problems in creative resources have already been mentioned in other contexts. First, for this project to have reached a higher level of creativity, more of a group effort in the production work was needed. It is important to note here that CPR members were willing to work on the project. The organization is a collection of talented individuals interested in public relations; however, the members are not familiar with videotape production. Other individuals with experience similar to that of the producer would have been very useful as production assistants and impromptu creative consultants. The producer needs to make the decisions for a production effort, but the ideas and opinions of others familiar with production work can help the producer make better, clearer decisions.

The other creative problem gets back to the idea that the mind can envision a program that is better than the one on tape. There is a

difference between conceptualizing an exciting and thought-provoking production and producing those same concepts. Many of the camera shots and effects that are taken for granted on broadcast television are tedious or unworkable in a corporate video production. The producer faces the challenge of how to avoid lifeless, mundane content, while also working within the realistic boundaries which limit his/her abilities to achieve the "perfect" production.

The answer to the final research question can be taken in part from the first paragraph on project significance in the first chapter. The experiences for this writer, as the project producer, have been varied and enlightening, and a larger appreciation and understanding of video-tape production has developed. Those assisting with the project who gained a great deal of experience were the CPR account executive, Lisa Cox, and the eye bank executive director, Betty McClaugherty. Both will be able to deal more effectively with the needs and considerations of video production as they encounter its use. If video continues its strong growth as a corporate and organizational communications tool, the benefits to these project members will be very real in a practical sense.

II. RECOMMENDATIONS

The major recommendation from this project deals with the human and technical resources available to similar productions. The producer must have an absolute availability of production assistance and equipment in order to successfully carry out a production. If the proper resources are not readily available, the producer may relinquish control of the production to chance.

It is important that the producer carefully consider these needs when preparing a proposal for the client. The proposal should estimate budgets for both the worst possible and the best possible production circumstances. Also, the estimate of time for production in the proposal should take into account production cancellations due to the weather or other uncontrollable situations. In this way the client will have a full understanding of the needs of the production.

When the production work begins on a project, the producer should write out a checklist for each shooting session. A checklist contains all the needs for equipment, personnel, and props for a particular session. This type of list prevents hasty oversights that might cause production delays. A checklist might be expanded to include some pointers about setting up and operating the equipment it specifies.

Another specific recommendation from this project deals with a group approach to corporate video production for smaller, modest-budget organizations. This approach offers video production experience to students and a workable means for meeting the client's needs.

The production group would ideally consist of the following individuals: a graduate student in communications with an interest and reasonable expertise in corporate video to work as producer, and three to five junior or senior broadcasting majors with at least two quarters of coursework in videotape productions (or a similar amount of practical experience), to fill roles as camera operators, script-writers, general production assistants, etc. The graduate student would approach the work with the production group as thesis credit, and the undergraduates would receive practicum credit for their efforts.

The production group would approach local companies and organizations with ideas for video productions. Nonprofit organizations, in particular, might be contacted, hoping that larger companies in the area might be willing to underwrite productions for such organizations. The group would submit a production proposal to an interested concern. If the proposal is accepted, the group would set up and carry out the production as proposed.

The producer would be in full charge of the production group and would assign specific duties to the production crew. The crew would be expected to perform the assigned tasks and offer suggestions to aid the production effort. The producer would be expected to be open to such suggestions and to be clear and reasonable in assigning duties.

The production group would need to be careful in dealing with clients and should only attempt practical productions that would be useful to the client. The proposal to the client should be carefully drafted to insure that proper funding for equipment rental (if necessary) is available.

With the predictions for continuing growth in corporate video, there should be increasing opportunities for this type of production work in the years ahead. The production group approach can provide a practical education in corporate video to the student and a reasonable production service to the smaller company.

The final recommendation of this project encourages the reader to turn to Appendices B and C for information on the script of the eye bank production. Appendix B is the transcript of the videotape production, and Appendix C offers some suggestions for improving the script.

In summary, nonprofessional productions such as the one in this project can provide a learning experience for students and a production service for smaller organizations. But for such productions to be possible, it is necessary that certain production elements be controlled from the beginning. Equipment of suitable quality must be readily available. Production assistance must also be available, especially to help with shooting sessions. Talent must be secured before the final draft of the script is complete. And the producer must have an understanding of the needs of the individual aspects of a production and of how these needs relate to the production as a whole. If these resources are available as required, the production can start smoothly and move steadily toward completion.

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APPENDICES

APPENDIX A

PROJECT-ESTIMATE PROPOSAL

Note: This proposal was presented to CPR as an estimate and description of the eye bank project. CPR then incorporated this proposal into their proposal, which was presented to the bank.

Introduction

This proposal will attempt to establish a framework through which the film now used by the East Tennessee Eye Bank may be replaced by an updated, geographically-revised production.

Description

The proposed film will be twelve to fifteen minutes in length with a target audience of adult (over age eighteen) East Tenneesseans. While it will be informative, the film will provide a pleasurable viewing experience through attractive scenes of the area and the appearance and narration of an appropriate celebrity.

Production

The film will originate in videotape form. After a complete and acceptable production is reached on videotape, a videotape-to-film transfer will supply the needed 16mm film.

Project Estimate

Video tapes	$ 150.00
Production assistance	150.00
Graphics	250.00
Equipment rental	200.00
Tape-to-film transfer	1150.00
Estimate	$1900.00

Estimate Particulars

The Sony KCS 20- and 60-minute video tapes to be used sell for $18.00 and $28.35 respectively. The production assistance amount will provide reimbursement for student labor involved in camera work and tape editing. There is a $24-per-hour charge for graphics created on character generation equipment at WSJK-TV. The graphics amount also covers the possible use of artwork. Equipment rental takes care of any unexpected equipment or editing needs. The transfer amount fully covers the transferral of the tape to film along with any tax and shipping charges.

Eye Bank Responsibilities

--provide material (facts, general information) to be used in the script.

--provide a schedule of celebrity's visit to allow for proper scheduling for taping sessions.

A meeting between the eye bank representative, the account executive, and the film producer is needed as soon as the project is commissioned. Details on what is needed in the script and who the celebrity talent is to be are important in order to get the project off to a smooth start.

APPENDIX B

TRANSCRIPT OF VIDEOTAPE

VIDEO	AUDIO
Stand-up of narrator MS.	NARRATOR: Hi, I'm Selma Powell, a cornea transplant recipient. Sometimes we all need a background of beautiful scenery to help us appreciate the importance of our sight. The little things in life that we all take for granted, like driving to work or reading a newspaper, are things that we don't even give a second thought to. With this in mind, I'm sure we can all agree that our sight is very valuable.
Angle change: narrator turns to camera, walks left MS.	If we are so aware of the value of sight in our lives, imagine what sight could mean to someone who is blind. And did you know that for some people who are blind today, sight is possible? Let's explore this possibility further by looking at some facts about our eyes. Naturally, our eyes need light to produce vision. If for some reason the light cannot reach the inner workings of the eyes, there can't be sight. Now this may sound overly simple, but this is the very reason that victims of cornea defects, like myself, can't see. Dr. William Sullivan of the East Tennessee Eye Bank has some information to help us understand this problem.
Talent seated MS. Zoom-in to model CU.	DR. SULLIVAN: The cornea of the eye is simply the front clear window of the eye, kind of like the crystal on a watch. It's about the size of a dime, and when the rest of the eye is normal and healthy then normal vision can be achieved with a clear cornea.--MORE

VIDEO	AUDIO
	But if certain eye diseases occur, the cornea may become clouded, and even though the rest of the eye may be perfectly healthy, the person is
Zoom-out to MS talent.	unable to see. So in situations like that we can do a corneal transplant operation to restore a clear cornea.
Cutaway: technician.	When an eye is donated to the eye bank, it's either refrigerated for immediate use or it may be taken to the eye bank where various laboratory studies are done on the eye and then the cornea is removed and placed into a special storage solution. In
Talent seated MS.	either case, the cornea, and the patient who needs a corneal transplant, and the surgeon all assemble in the operating room, and the corneal transplant operation involves taking a small circular knife, a little bit like a cookie cutter which is called
Cutaway: surgery.	a trephine, and that knife is used to remove the center portion of the clear cornea from the donated eye, and then also to remove the clouded center portion of the eye of the patient. And the clear cornea is then sewed into position in the patient's eye using microscopic sutures usually made out of nylon.
Talent seated MS.	The surgery itself takes about an hour and the recuperation period is very short in terms of the patient being able to be up and around, but usually the vision returns fairly slowly over a period of several months. But our success rate now with corneal transplantation is very good, and this past year something around 13-thousand corneal transplant operations were performed in the United States.
Stand-up of narrator MS.	NARRATOR: While the chance for restoring sight through corneal transplants sounds exciting, there is a glaring problem that must be overcome.--MORE

VIDEO	AUDIO
	How do those who need corneas get the available corneal material? The answer: through the efforts of eye banks. Dr. David Gerkin is also a member of the East Tennessee Eye Bank, and he describes the general work involved in eye banks.
Talent seated MS. Zoom-in to MCU. Cutaways: eye will pamphlets. Talent seated MCU.	DR. GERKIN: The tissue that is obtained for use by the East Tennessee Eye Bank comes predominately from people of east Tennessee. This may come as a deathbed request by the individual. It may come as a request by the next of kin as a memorial for this individual. It may also come from the universal, so-called eye will which has been pushed and has really been promoted by the Lions of East Tennessee and throughout the United States. The fourth way, and one of the new ways we have is funeral directors soliciting for us. This has been done because of the training school which we've had for morticians. Now our problem is not availability of tissue. Our problem is getting the tissue that's available. We have problems. The first problem is that we have tissue that is lost because people forget. They do not remember so-and-so was an eye donor. The second reason for loss is people think they have bad eyes. Bad eyes meaning they're nearsighted or farsighted or have some other problem. This does not cause us not to be able to use the tissue. Almost all corneal tissue is good for use, and if not for use, for research which is very important. The third way we lose tissue is because of time. We must obtain the tissue within six hours after death. Therefore, if the six hours has elapsed, the tissue is not good for transplantation.--MORE

VIDEO	AUDIO
	Now if the tissue's not obtained locally, and we need it for emergency use, we often have to use our computer network in order to obtain tissue from other banks throughout the country. We also send them tissue, so on a daily basis we can check our computer to see what tissue is available and what we need to obtain for emergency use, as well as send out for emergency use.
Cutaways: Computer system. Talent seated MCU.	
	Let us speak a little bit about what happens when a donor dies. The first thing, the eye bank is notified. A technician, or a field director, or a mortician, or someone who has been trained through our school is notified and picks up the tissue. The tissue is delivered to the eye bank or to the place where it is to be used by some law enforcement agency such as the highway patrol or sheriff's department. If it goes to the hospital, it is used immediately. If it goes to the eye bank, it is often processed in the laboratory for shipment beyond our area, and this shipment is usually carried out by the airlines in our area, donating their time and efforts. The tissue then is sent to the appropriate place where the transplant is to be done. As one can see, all of this involves a team effort by many people.
Cutaway: woman answering phone. Talent seated MCU. Cutaway: technician. Cutaway: state trooper with container. Cutaways: hospital front and surgery. Talent seated MCU. Cutaway: airport. Talent seated MCU.	
Stand-up of narrator MS.	NARRATOR: The East Tennessee Eye Bank and other eye banks around the country provide a vital service of hope against blindness where otherwise no hope might exist. The Lions Club International plays a vital role in supporting eye banks in this service. Executive director Betty McClaugherty of the East Tennessee Eye Bank talked about the relationship between the Lions and eye banks.--MORE

VIDEO	AUDIO
Talent seated MS. Zoom-in to MCU.	MS. McCLAUGHERTY: The location of an eye bank varies from the hospital complex, to the professional building and sometimes even to a building of their own. Even so does the funding of an eye bank vary. The eye banks that are located within the hospitals are usually funded by that particular hospital. Those eye banks that are out separate are usually funded by a local civic organization--the Pilot Club, the Elks, or even the Lions Club. The largest percentage being sponsored by the Lions through their annual White Cane Day collections. Sight conservation, restoration, and rehabilitation of the blind are the main projects of the Lions internationally. So therefore, they are constantly busy fund-raising, selling their brooms and mops and light bulbs in order to get money to support their projects. The Lions are also busy in setting up display booths, signing eye donors, and giving eye bank programs to other civic organizations. You may even see them transporting eye tissue from one location to another. The volunteer time of the Lions and the Lioness and the dedication of their support is enormous.
Cutaways: eye bank sign and building.	
Talent MCU.	
Cutaways: scenes of Lions meeting.	
Cutaways: eye will booth and donor signing.	
Talent seated MCU.	
Stand-up by narrator MS.	NARRATOR: But what are the efforts of eye banking really worth? Does the investment of time and money really live up to the ideals supported in eye bank work, ideals of hope and service to the blind? Here are some special opinions that I'm sure will take care of these questions.
Talent seated MCU.	MS. SMITH: When I was 13 years old, I started going blind. I had a disease in my eyes called keratoconus, which simply means that the cornea of my eye was growing like the end of an ice cream cone--to a point.--MORE

VIDEO	AUDIO
	The membrane was getting very thin. My ophthalmologist told me the only hope I had was a corneal transplant. By the time I was 19 years old, I was blind, and the only hope I had was a corneal transplant. My doctor explained to me every detail about a corneal transplant. It had taken me three years to make up my mind to have a corneal transplant. But when I did make the decision to have it done, I was most thankful. I kept clinging to the hope that my eyes would get better, but they only grew worse as time went on.
Talent seated MCU.	DONOR FATHER: We were able to be instrumental in supplying tissue that might be transplanted to others, and I think and I feel that our little boy still lives. Our little boy has helped so many people during his life and now there are other children seeing with our little boy's eyes.
Talent seated MCU.	MS. SMITH: When I was 19 years old I had two corneal transplants done less than six months apart, and the result of the transplants was perfect vision. Had it not been for a corneal transplant I may have been dependent upon public assistance, but thanks to the transplants I have been able to go to college, I have been able to teach school, I work in the nursing home part-time.
Talent seated MCU.	DONOR MOTHER: Thank goodness my husband had the presence of mind the day he did die to have the nurse call the eye bank, and they wrote a form out by hand there so we could donate it. And it does help tremendously to know that part of him does still
Cutaway: painting of boy.	live. He helped so many people even
Talent seated MCU.	though he couldn't sit up, he couldn't hold his head up, he couldn't feed himself, but it was astronomical the amount of people he has helped and he is still helping and will continue to do so.--MORE

VIDEO	AUDIO
	And it just makes you feel real good.
Talent seated MCU.	MS. SMITH: I'm most thankful to the two people that donated their eyes so I could have my vision restored. I'm glad that they said "Yes, I'll donate my eyes." And the least that I can do to repay those two persons is to donate my eyes. I am most appreciative of the Lions that work so diligently to obtain eye wills so people like me can have their vision restored.
Stand-up of narrator MS.	NARRATOR: Sight is a beautiful thing. I hope now all of us are more aware of the importance of sight in our lives and of the potential for sight in the lives of some who are blind. As you're driving home or the next time you're reading a newspaper, think of your local eye bank and call to see how you might supply the necessary means that could someday make useless eyes clear, useful tools for sight. --END

APPENDIX C

SCRIPT RECOMMENDATIONS

This appendix will consider ways of strengthening the script for the East Tennessee Eye Bank videotape. The videotape contains some useful information; however, it does not present this information in a way that the viewer is likely to enjoy or remember.

The audio carries most of the load of presentation, and the video follows its lead, providing some weak illustrations along the way. What the program needs is more creative use of the video to catch the viewer's attention and to drive home the message. The original idea in the program of using attractive east Tennessee scenes to help the viewer appreciate sight was a step in the right direction. But simply using shots of scenery cannot tell more than a general story. Colorful footage of the Smoky Mountains in the fall, or of Knoxville's dogwood trails in the spring, can introduce to the viewer the concept "Sight is beautiful," but it can't very well introduce a more specific idea, such as corneal transplants. Consider the following example.

The videotape opens to a clear and bright day in early fall on the UT campus. The only audio is natural sound, and with the establishing shot of the student recreational area, we see and hear tennis players in the intense pursuit of their games and basketball players in their fast-paced action around the various baskets. But as the camera draws in on the activity of the courts, we also see one of UT's blind students making her way past the tennis courts to her right and the basketball courts to her left. A close-up shot of the young woman

reveals a blank facial expression and darkened glasses. A quick cut to a close-up of a tennis player about to serve shows an alert face and a serious stare at the opposing court. As the tennis player tosses his tennis ball in the air to serve and follows it with his eyes, we again see the blank face of the young woman continuing on her path. Again quickly, we see tennis player's steady concentration on the ball as he comes over the top with his racket for the serve. Back to the young woman with a little wider shot, we see her expression is the same, and we watch her guide rod take its rhythmic, protective path. Back once more to the tennis player, we see the follow through of his serve and again see the expressiveness of his face and eyes as he smiles over the serve that was obviously a service ace by his expression. Our final shot of the young woman shows her moving away from the ball courts down the sidewalk, and we see for the first time some expression on her face. It is a look of relief--relief at being safely out of the way of the same activity the tennis player sees as a pleasant pastime.

Next, Selma Powell appears on camera from a spot near the courts where we know that she has just witnessed the same scene that we have. Selma speaks directly to the camera, "Hi, I'm Selma Powell. You know, I could have easily been just like that young lady, afraid of a world of things that I could not see. But thanks to the miracle of corneal surgery and the work of the East Tennessee Eye Bank, I can see the sights of life just like you, and I can enjoy, rather than fear, the sounds. I hope that you will enjoy this look into the fascinating work of bringing hope for sight to the blind--the work of the East

Tennessee Eye Bank." Opening music and the title come up, and the program is on its way.

An introduction such as this accomplishes the goal of all introductions: catch the audience's attention early in the program, catch the audience's interest so that it will want to see more of the program, and give the audience a positive feeling toward the subject matter. This introduction also lets the video tell a story, and then reinforces the message with the spoken introduction. Also, the format for the remainder of the videotape will be better received, thanks to this introduction, even if it stays with the "lots-of-spoken-information, little-visual-activity" approach.

Actually, the format for the remainder of the videotape would be acceptable with some polishing and visual enhancement. The medical directors might look more natural and be more comfortable in their own offices. An artwork graphic of the eye, colorfully showing how light enters the eye through the cornea, could be used as a cutaway to strengthen Dr. Sullivan's short work with the eye model. Dr. Gerkin's material is very important to the viewer's understanding of the needs of corneal transplants, and it will be dealt with later in summary form.

Ms. McClaugherty's segment has the right information, not the most effective presentation. Sitting comfortably without her notes and speaking to the camera as a friend, her portion of the script would come alive. The cutaway footage on the Lions Club included in the videotape seems to be trying to tell a story. A larger variety of scenes with Lions Club members involved in situations relating to their work with eye banks could help to strengthen this visual story.

There is a need to keep the place of each individual clear in the

recipient/donor family sequence. Character-generated graphics would fit inside the project budget and would help keep the viewer aware of who was on-camera and their purpose. Also, a foundation shot of the donor father and donor mother together before tightening the frame to one or the other would help with viewer comprehension.

Perhaps in the inner transitions, and certainly in the closing, the narrator should provide some summary material for message reinforcement. The following page presents the videotape closing remarks on the left and suggested revision on the right.

VIDEOTAPE CLOSING

Sight is a beautiful thing. I hope now all of us are more aware of the importance of sight in our lives and of the potential for sight in the lives of some who are blind. As you're driving home or the next time you're reading a newspaper, think of your local eye bank and call to see how you might supply the necessary means that could someday make useless eyes clear, useful tools for sight.

REVISION

Sight is a beautiful thing. I hope now that all of us are more aware of the importance of our sight and that we hold fewer misconceptions about eye donations. Remember what Dr. Gerkin told us: just because you wear glasses doesn't mean that you can't help out as an eye donor. And when you stop to think about it, signing that eye will may provide a better tomorrow for someone else after you're gone. It's like signing a life insurance policy: something you do for the security of those you leave behind. Think of the security the gift of sight would be!

VITA

John Kevin McDougald was born in Urania, Louisiana, on October 29, 1959. He grew up in the nearby town of Olla, where he attended public schools and was graduated from LaSalle High School in May 1977. He entered Centenary College in Shreveport, Louisiana, in the fall of 1977 and transferred to Louisiana Tech University in Ruston in the spring of 1978. He received a Bachelor of Arts degree Magna Cum Laude in speech from Louisiana Tech in August 1980.

In the fall of 1980 he began work on a Master of Science degree in communications at The University of Tennessee, Knoxville. While at Tennessee he served as a graduate assistant in the Department of Broadcasting. His Master's degree was awarded in December 1982.

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