THE DESIGN OF A COMMUNITY COLLEGE CURRICULUM FOR
PRODUCTION PERSONNEL IN THE BUSINESS-AND-
INDUSTRY AREA OF NON-COMMERCIAL
TELEVISION

DISSERTATION

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By

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This study has a twofold purpose. The first is to determine through the administration of selected instruments the educational needs of television production personnel employed by businesses and industries engaged in the production of non-commercial television programs. The second is to develop a community college curriculum based on the assessed needs of the production personnel.

Thirty-six companies who held a membership in the Dallas Chapter of the Industrial Television Association were selected as the sources of population for the study. Within each company, the production staff member holding the title or performing the duties, of the television production director was selected as a subject for the study.

Three instruments were used for the collection of the data. The data collected from the video tape observation sheet and the structured-interview form were treated by calculating the frequency of percentage of responses. Data from the paired-comparison instruments were treated by
determining the frequency of choice for each item and the ranking of each item. In order to determine whether the distances between ranks were significantly different, the Test for Significance Between Two Proportions was utilized. Based on the data collected from the administration of the three instruments, a description of a hypothetical director was developed.

The television production director is a member of the sales training division and works exclusively in the area of television production. He has been functioning in this particular position for three years and draws an annual salary of $14,000. He has very little additional staff help in the production area and is heavily involved with the pre-production, production, and post-production phases of television production. He does not originate production ideas but is instrumental in the development of the production and has several post-production responsibilities. His technical responsibilities are minimal. The director participates in the selection and termination of production and non-production staff members and has the responsibilities of training and supervising all additional staff. He has input into the television production budget, primarily in the area of production costs. He has a minimal amount of responsibility with the clearance of copyrighted materials. He communicates both in the written and oral manner and
does so most frequently with the administrator in charge of the area of television production. The director believes that his most urgent needs for additional education in the production area are the skills of lighting, scripting, directing, graphics production, technical directing, and sound coordination. He believes that his most urgent needs for additional education in the management area are the skills of budget preparation, evaluation techniques, and written communication.

The description of the hypothetical director and a further analysis of the expressed needs of the director were the bases for the development of a curriculum specific to the needs of the television production director in the business-and-industry area of non-commercial television.

The curriculum that was developed is a four-semester program with a total of sixty semester hours of course work. Academic and on-the-job training are incorporated into the course offerings. Forty-nine semester hours are required and eleven semester hours are to be elected from a suggested course list. As designed, this curriculum is occupational in concept and could be most easily articulated by the community college.
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CHAPTER I

INTRODUCTION

The medium of television, while generally thought of as video programming provided for the general public by on-the-air commercial television stations, is also used for non-commercial purposes. The users of this non-commercial spectrum of video are businesses and industries, educational institutions, medical centers, governmental agencies, and the military. The non-commercial users have individual production studios for production specific to their needs. The productions are non-commercial in content and are generally transmitted over closed-circuit systems.

The rapid acceptance of the television medium for non-commercial use has been aided by the fact that it is suitable for handling a diversity of tasks, from information storage to interactive instruction, that can be performed with greater economy and ease of operation than with comparable audio-visual systems (4, p. 4).

Initially, video communication consisted entirely of live presentations. This capability, although limited, was very useful in solving the problems of getting visual
presentations to more people in more locations. By 1960 the development of video tape had drastically increased television's possibilities, making it possible for programming to be stored and replayed as needed.

The early video taping was all two-inch quadruplex and was too expensive for most non-commercial users. In 1965, this situation was transformed by the invention of helical-scan recording, and that less expensive recording method greatly increased the use of video communication. The fact that programming was initially restricted to black and white recording did not deter thousands of businesses, schools, and governmental agencies from experimenting with the medium (5, pp. 174-175).

Five years later, color and the video cassette accelerated video tape's popularity. Color broadcasting goes back to 1953, but it did not become practical for non-commercial use until the late 1960s. At the same time, video cassettes brought to the medium the advantage of portability of equipment and viewer operation and control. This meant that video playback capabilities, up to then confined to a specific headquarters and limited field usage, could be considered in the solution to problems in field communication, extension courses, continuing education, product announcements, customer education, and management communication.
In non-commercial video use, the sector of business and industry has distinguished itself. This area leads the others in the volume of current activities in originality of applications and in program formats. National spending by business and industry for video production and operation, during 1973, was estimated at seventy-seven million dollars. Equipment purchases represented an additional one hundred and twenty-eight million dollars. In 1973, the volume of this internal programming in business and industry amounted to over thirteen thousand individual productions for a total of three thousand five hundred hours. This was a greater number of programming hours than the combined total of the major commercial networks (1, pp. 2-14).

In Dallas and Tarrant counties of Texas, over sixty non-commercial television operations were identified through their affiliation with either the Texas Educational Television Association or the Dallas Chapter of the Industrial Television Association. The educational needs of this non-commercial spectrum of television are all but ignored in our current college curricula. At the present time, most of the undergraduate college and university broadcasting curricula lead toward a bachelor's degree with the total emphasis on the commercial broadcasting industry (6, pp. 23-24). The community colleges have similar curricular emphasis but are limited to the freshman and sophomore level courses.
The colleges and universities that do offer courses in non-commercial television focus their attention on non-broadcast television as it relates to educational institutions. The area of business and industry has been ignored (7).

In May of 1974, the *Industrial Television News* published a plea to its membership for specific information on production skills and knowledges that they felt were essential in non-commercial television. Business and industry, finding no other source, turned inward to obtain this type of information. The publication perceived that this information could be related to the inexperienced person who expressed a desire to develop non-commercial television skills and to the person who was already a part of non-commercial television and desired continued improvement (11, p. 1).

It was postulated that the solution to this preparation void would be the development of a curriculum specific to the needs of production personnel in business and industry engaged in the production work of non-commercial television. An institution well suited to articulate this type of curriculum is the community college. This multipurpose institution can serve the needs of the vocational student, the disadvantaged student, and the adult continuing education student. The community college concept is based on the
assumption that it is a creation of the local community to serve that particular community's needs and is further capable of adjusting to the changing needs of the community (3, pp. 103-105).

In light of the proliferation of non-commercial television, the college and university emphasis upon commercial television, and the occupational educational role of the community college, the exploration and possible development of an occupational program at the community college level for production personnel of non-commercial television in the area of business and industry seemed worthy of research.

Statement of the Problem

The problem of this study was to ascertain the educational needs of production personnel in business and industry who engage in the production of non-commercial television programs. Following the assessment of needs, a new curriculum or a modification of existing curricula were to be developed for this spectrum of television.

Purposes of the Study

The purposes of the study were

1. To determine the number of non-commercial television users in business and industry operating in the Dallas and Tarrant Countics of Texas;
2. To gather from the television production personnel data related to the particular knowledges and skills needed for television production in business and industry;

3. To develop a new curriculum or modify existing curricula for the production area of non-commercial television for business and industry. The curriculum content was based on the data obtained in number two.

Definition of Terms

For the purposes of this study, the following definitions were used.

Non-commercial television--A television system designed for in-house operation rather than on-the-air broadcasting is non-commercial (9, p. 17). This study focuses on the uses of non-commercial television by businesses and industries.

Occupational curriculum--An occupational curriculum is one which prepares the student for entering full-time employment after completing the program (8, p. 33).

Structured interview--An oral, face-to-face meeting conducted by the investigator with each subject of the study is a structured interview. In the structured interview the same questions, in the same manner, and order are presented to each subject (10, p. 307).

Television production--Producing, directing, staging, lighting, and scripting are all television production skills.
The elements of audio, graphics, electronic editing, and the operation of various items of studio production equipment are also involved in television production (12).

Video tape observation sheet—An instrument which was developed by the investigator to record the frequency and to evaluate in an annotated form the established production skills. The form was also used to identify the specific uses of each observed video tape.

Delimitation of the Study

This study was not concerned with non-commercial, educational (public) broadcast stations.

Limitations of the Study

The study was subject to all the limitations concomitant with the use of a video tape observation sheet, a structured-interview form, and a paired-comparison instrument.

Basic Assumptions

It was assumed that the population used would be sufficiently representative to warrant the utilization of the proposed program in other educational institutions located in similar geographical areas.

It was further assumed that answers received from the subjects by using the structured-interview form and the paired-comparison instrument would be honest.
Instruments and Procedures for Collecting Data

The three instruments used in the collection of the data were (a) a video tape observation sheet, (b) a structured-interview form, and (c) a paired-comparison instrument. The video tape observation sheet was the initial instrument used. It was followed by the structured interview with the subject by the investigator. The data collection was concluded by the administration of the paired-comparison instrument to the subject.

After the construction of these instruments, a jury of five judges was selected to test the validity of the instruments. Three out of the five judges had to agree that an item was valid for use in the study for it to be retained on the instruments.

The video tape observation sheet was developed by the investigator and was used in the evaluation of a representative group of video tapes that had been produced by each company. The observation sheet provided a system for identification of quantity and quality of those production elements basic to television. The production elements were listed on the observation sheet with appropriate space left beside each for descriptive remarks to be written as the video tapes were viewed. This form also included questions related to the specific uses of each tape. These questions
were later answered by each subject as a part of the structured-interview session.

The structured-interview form was used to collect the major portion of the data. It was divided into three sections: (a) production, (b) management, and (c) general information. A detailed list of questions was prepared for each section in order to ascertain the levels, types, and varieties of skills and knowledges needed for effective functioning in television production in business and industry. All three sections of the structured interview form were administered at the same session.

The paired-comparison instrument was administered in order to obtain a scale value listing of additional training in television for which there was a felt need.

This instrument allowed the subject to make a comparative judgment between two items at a time in order to determine which of the two was more important. The items were drawn from those production skills and knowledges included in the video tape observation sheet and the structured-interview form. The paired-comparison instrument was administered in person to the subject immediately following the structured-interview session.

The subjects of this study were drawn from the membership of the Dallas Chapter of the Industrial Television Association. This chapter serves those businesses and
industries engaged in non-commercial television in Dallas and Tarrant counties of Texas. It was decided that the persons holding the title of television production director in these companies would be the subjects of this study.

Each subject was contacted for an interview appointment. At that time the television production director was asked to select three locally-produced video tapes that he felt were representative of the productions done by his company.

The investigator went to each business and industry within the defined population and viewed the selected video tapes. At the time of the viewing, a video tape observation sheet was completed on each tape. Following this evaluation, the structured interview was conducted. The responses of the subject were recorded on the structured-interview form and were electronically recorded by a sound tape recorder. When the interview was completed, the paired-comparison instrument was completed by the subject.

Procedures for Treatment of Data

The data collected on the video tape observation sheet, regarding the production types, styles, and uses of each production, were analyzed by calculating the frequency of response and the percentage of that frequency. The data collected on the production elements were reported by calculating the frequency of usages and the percentage of
that frequency. The annotated materials were summarized and reported in a descriptive manner.

The data from the structured-interview form were analyzed by calculating the frequency and percentage of total responses for each response.

Other pertinent information gathered from the tapes and the subjects that was not a part of these forms was reported in a descriptive manner.

The paired-comparison instrument was statistically treated to establish the valence of the difference between ranks. In order to determine whether the distance between ranks of each item was significantly different, the Test of Significance Between Two Proportions was employed (2, p. 199).

After careful data analysis and the development of curriculum criteria, the curriculum content for the television production personnel in business and industry was designed.

Guidelines for Curriculum Development

The objectives of this program were two-fold. The primary objective was the development of a curriculum that could prepare a person to be a competent and responsible television production director who could take a position in business and industry with little or no on-the-job training. A secondary objective was to provide professional
continued education for those persons presently employed in production positions in business and industry.

The data that were collected from each television production director shaped the content of this curriculum. Specific courses were either drawn from existing courses in the college curriculum or proposed as new courses specific to this program. The curriculum was divided into four components: (a) the core production courses, (b) methodology courses for the implementation of television into business and industry, (c) complementary courses offered in other disciplines, and (d) internships.

The courses in the core, methodology, and internship components of the curriculum were described under the following headings:

<table>
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<th>Title</th>
<th>Credit value</th>
<th>Prerequisite</th>
<th>Course objectives</th>
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The courses in the complementary component of the curriculum were described under the following headings:

<table>
<thead>
<tr>
<th>Title</th>
<th>Credit value</th>
<th>Department offering course</th>
<th>Course objectives</th>
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Organization of the Study

The organization of this study is as follows:

1. Chapter I presents a general introduction to the study, a statement of the problem, purposes of the study, definition of terms used in the study, delimitation of the study, limitations of the study, basic assumptions of the study, instruments and procedures for collecting the data, procedures for the treatment of the data, guidelines for the development of the curriculum, and a summary of the organization of the total study.

2. Chapter II presents a background study of broadcast education and curricula for non-commercial television as it is used by business and industry.

3. Chapter III presents the procedures for the collection and treatment of the data. The description of the data is also presented in Chapter III.

4. Curricular needs of the television production director are discussed in Chapter IV. The curriculum for the television production director in business and industry is also presented in Chapter IV.

5. Chapter V presents a general summary of the study with conclusions and some recommendations for future studies.
CHAPTER BIBLIOGRAPHY


CHAPTER II

REVIEW OF RELATED LITERATURE

Broadcasting education has generally managed to follow the trends and needs of the broadcasting industry. The first radio course was offered in the early 1930s, within a decade of the beginnings of the commercial broadcasting industry. As the infant radio broadcasting industry grew to great and influential proportions, the course in Radio Speech grew into a major in Radio (13, pp. 241-250). When commercial broadcasters criticized the products sent to them by the colleges, the colleges responded by gradually upgrading the level of instruction, quality of equipment, and competence of instructors (8, pp. 123-133). As network broadcasting began to concentrate on television and the nature of radio changed markedly, the major became Radio and Television or, simply, Broadcasting (14, p. 387).

Education and the commercial broadcasting industry have worked closely together since the beginnings of the broadcasting industry and continue that cooperation through the current era.

Composite course outlines based upon the curricula from forty-five colleges and universities with curricula
that emphasize commercial broadcasting have been prepared by the Broadcasting Education Association (previously known as the Association of Professional Broadcasting Education). These two documents are widely used in the development of broadcast curricula and represent a consensus of what is being taught in institutions emphasizing professional broadcast education.

The course offerings from the freshman through the senior years are entitled

- Introduction to Mass Media
- Introduction to Broadcasting
- Radio Production
- Beginning Television
- Broadcast Announcing-Performance
- Broadcast Journalism
- Broadcast Law
- Broadcast Management
- Radio and Television Writing
- Radio-Television Advertising
- Advanced Television
- Radio-Television Programming
- Educational Television
- International Broadcasting
- History and Development of Film
- Documentary Film
Techniques of Cinematography
Film Production
Special Problems in Radio-Television-Film
Internship-Mass Media
Seminar in Broadcasting (2, 3)

The course objectives of each of these offerings are focused on the commercial broadcast industry. For example the objectives of the course entitled Broadcast Management are:

To acquaint the student with the problems of managing a radio and/or television station. To acquaint the student with the social, economic and legal responsibilities of a broadcasting operation. To provide the student with realistic opportunities to solve management problems and create programming plans for a broadcast organization (2, p. 45).

Leslie Smith (14, p. 395) projected that the future of the broadcasting major and its curriculum was synonymous with the future of the commercial broadcast industry. The only trend that he felt he could predict with any degree of certainty was change.

This projection of the future of broadcasting education considered the curriculum as it related to the commercial broadcasting industry. Yet, commercial broadcasting comprises only a portion of the users of the medium of television. Businesses and industries, educational institutions, medical centers, governmental agencies, and the military constitute another spectrum of users of
television. These non-commercial users have individual production studios and are involved in production work specific to individual needs.

In recent years, curricular considerations for the educational institution users of non-commercial broadcasting have slowly evolved. The search for non-commercial curricula materials revealed a national survey, conducted by the National Association of Educational Broadcasters, of colleges and universities offering broadcasting courses in non-commercial television. One hundred and fourteen schools that offered courses in non-commercial television responded to the survey. The emphasis in these courses was on the use of non-commercial television in educational institutions. Only one three-hour course was listed that emphasized the other users of the non-commercial spectrum (12).

Two currently operating community college curricula were researched that were two years in duration and occupational in philosophy.

The Public Junior College Division of Vincennes University, Vincennes, Indiana, offered a comprehensive two year broadcasting production program emphasizing practical rather than theoretical instruction (18, p. 55).

The program was designed to prepare students in two years with sufficient training to take jobs in the commercial broadcasting industry. These jobs included such
production positions as writer, producer, director, news-
person, announcer, cameraperson, controlroom technician,
salesperson, photographer, and even station manager (18,
p. 56). A statewide advisory committee was used to guide
the college in the constant revision of a broadcasting cur-
riculum relevant to the needs of the commercial broadcasting
industry (18, p. 55).

Middlesex College in Middletown, Connecticut, surveyed
all of the cable television operations in the state of
Connecticut. From that survey, a need was demonstrated that
prompted the development of a two-year college curriculum
appropriate for preparing students to enter the special
area of broadcasting known as cable telecommunication (9,
pp. 3-4).

The courses were basically commercial in content with
special emphasis on the unique characteristics of cable
television. To complete the Associate in Science Degree
in Cable Telecommunication, the students were required to
complete sixty-eight semester hours of course credit work
and to serve five internship periods of fifteen hours
duration per week for five semesters (9, p. 8).

Curricula for Non-Commercial Television
in Business and Industry

A review of the literature specific to curricula de-
veloped for non-commercial television as used in business
and industry revealed a dearth of materials. The information reported was generally in the form of pamphlets, journal articles based on opinion and experience, and conference remarks.

Through the Information Services of the National Association of Educational Broadcasters, a pamphlet was found that was available to those persons exploring the non-commercial area of broadcasting. *Opportunities in Educational Broadcasting* elaborated upon the opportunities for employment, and the educational requirements for the different positions within the non-commercial broadcast spectrum were discussed. Business and industry were mentioned; however, the educational preparation necessary for entering this area of broadcasting was not mentioned (11, p. 3).

The opinions of the need for trained personnel in non-commercial television appeared to be originating from multiple sources and varied interest groups. Dr. John A. Niemi, in a position paper on cable television, devoted a large portion of his remarks to the lack of trained staff in the area of non-commercial television (12, p. 10). In a joint meeting of the Electronic Industries Association and the National Association of Educational Broadcasters, Richard H. Bell pointed out the same need (5, p. 12).
Those persons who are currently connected with non-commercial television voice the same opinions. The inconsistency of quality of much of non-commercial television was often thought to be caused by the employment of inadequately educated and trained personnel (7, p. 280).

The training specific to business and industry for non-commercial television production is now offered only in the form of short seminars by manufacturers and production houses. Those offerings are expensive and limited in frequency and scope. The justification for participation in such an approach has been the lack of emphasis on business and industry in the college and university broadcasting curricula (15, pp. 17-20).

Business and industry have long used available forms of media. The application of video has been made when it was determined that video was more efficient and effective than other forms of media.

Characteristics common to the most frequent business and industrial uses of television were found to be identifiable. It was discovered that the size of the company was a factor. Large companies were more likely to be users than small companies. Eighty per cent of the television operations were located in companies with more than five thousand employees. The extent of usage did not directly relate to the size of the company. A twenty per cent usage
figure was found to be evenly divided among the following employment categories: (a) five to ten thousand, (b) ten to twenty-five thousand, (d) twenty-five to fifty thousand, and (d) fifty thousand and up (4, pp. 16-17).

The degree of centralization in companies was another factor that was instrumental in the uses and benefits of television. Companies that were characterized as being tightly centralized with a strong unified product line were more prone to use television than were decentralized companies. The reason given for this characteristic was because centralized companies could better use television to efficiently communicate a coherent philosophy and product-line (4, p. 16). Examples of such corporations were insurance companies, banks, financial houses, automobile companies, and pharmaceutical companies (4, p. 17).

The dollar volume of corporate sales was also identified as being a characteristic of proneness to incorporate the usage of television. When monies were available to finance television production and when the content of the production was not divided among decentralized divisions and products conditions were considered favorable for the use of television (4, p. 16).

The uses of video in business and industry were diversified because of the unique capabilities of television. In a national survey, twenty-four businesses and industries
reported the following ordered list of video applications: (a) sales training, (b) specific job training, (c) management communications, (d) product information, (e) management development, (f) employee relations, (g) technical education, (h) sales promotion and merchandizing, (i) research, and (j) safety. While this ordered list stated the priority of usage, it did not imply that the companies which were surveyed used television for a single purpose. Rather, it was determined that on the average companies used television for four or five different purposes (4, pp. 17-19).

Business and industry reported efficiency as a prime factor for the use of television. The savings of money, the savings of travel time and expenses during travel, the savings of time, and the convenience of scheduling were considered variables of efficiency (4, p. 19). The effectiveness of television was also related to the impact of the program on audiences, the development of more effective training techniques, improving and standardizing instruction, and improving communication (4, pp. 17-19).

Mohawk Data Sciences, the world's largest independent manufacturer of peripheral processing equipment, reported that the addition of video taped programs to its training program was both efficient and economical. Prior to the use of video the company trained its technical personnel at
the home office in Herkimes, New York. The company estimated that the use of video taped programming had enabled a savings in travel and living expenses that equaled four times the investment it made to produce and distribute the course via video tape (6, p. 28).

The Autonetics Division of North American Rockwell, which developed and manufactured computers, sensor devices, and guidance and control equipment, had three hundred remote-control monitors in nineteen buildings at the Anaheim, California, complex. The corporation had scheduled eighteen thousand employees to view special television presentations in a single, three-shift day (17, p. 26).

The effectiveness of training by video was praised by Kaiser Steel and Olivetti. The Kaiser Mill at Fontana, California, reported the existence of five separate training programs that were being conducted throughout the plant. The company claimed that the investment in video equipment saved money and improved the skill of the workers (1, p. 25).

The Olivetti Corporation maintained its central educational center in Tarrytown, New York, and had in-the-field training facilities in over 500 locations. Olivetti stated that the use of video for management training, dealer programs, and technical courses had resulted in a high achievement in the training program (17, p. 25).
Summary

The needs of the commercial broadcasting industry have dominated the emphasis for the major portion of the curricular developments in broadcast education. The non-commercial spectrum of users of television have had little or no curricular considerations. Only recently have courses related to the educational institution users of the non-commercial spectrum been introduced into broadcast education. Business and industry, other users in the non-commercial spectrum, have had no curricular considerations. The curriculum void in the area of business and industry prompted this study to be undertaken.


10. National Association of Educational Broadcasters, Colleges and Universities Offering Courses and Degree


CHAPTER III

PROCEDURES FOLLOWED IN THE DEVELOPMENT OF THE STUDY AND PRESENTATION AND ANALYSIS OF THE DATA

Introduction

The general purpose of this study was to ascertain the educational needs of production personnel in business and industry who engage in the production of non-commercial television programs. The procedures followed in the development of this study and the presentation and analysis of the data constitute the two main divisions of this chapter.

Procedures Followed in Development of Study

The procedures followed in the development of this study are discussed under the following headings: Population Description, Development of Instruments, Administration of Instruments, and Treatment of Data.

Population Description

In the Dallas and Tarrant counties of Texas, over sixty non-commercial television operations were identified through their affiliation with either the Texas Educational Television Association or the Dallas Chapter of the Industrial Television Association. After careful examination of the
various types of non-commercial television operations, the study was limited to the non-commercial television operations in business and industry in the counties mentioned.

The membership of the Dallas Chapter of the Industrial Television Association was selected as the source of the population for the study. From this list, all of the companies that were involved in television production were chosen as subjects for the study. The thirty-six companies selected agreed to be a part of this study.

The companies requested anonymity, and the request has been honored. However, the areas of activity may be shown. The areas were (a) insurance, (b) banking, (c) conglomerate corporation, (d) non-profit organization, (e) retail sales, and (f) technical product sales.

The largest number of companies was operating in the area of technical product sales. Products varied from electronic components to oil well drilling equipment.

The production staff member holding the title, or performing the duties, of television production director was selected to participate in the study.

Development of Instruments

To accomplish the purposes of this study, collection of in-depth survey information and scale value data were necessary. A video tape observation sheet, a structured-interview form, and two paired-comparison instruments were
developed. The instruments are described in the following sections.

**Video tape observation sheet.**--The video tape observation sheet was developed to record the frequency and to describe the quality of the established production elements and to identify the specific uses of each of the 108 video tapes observed.

This instrument was divided into two parts. The first part was used to record identification data and to evaluate a list of production elements. Descriptive words were recorded to indicate the presence and quality of the elements. This procedure enabled the investigator to record observations quickly and to avoid the possibility of overlooking relevant material.

The second part of the instrument included questions related to the specific use of the video tape. These questions were answered by the television production director during the structured interview session. (A copy of the video tape observation sheet is included in Appendix A.)

**Structured interview.**--The structured-interview form was designed for the collection of the major portion of the data. This form contained production questions not answered by viewing the video tapes, questions in the area of management regarding those skills necessary to the
support of production operations, and additional general information questions on company policy and procedure.

The questions were of both the closed and open form. The closed form included "yes-no" questions, check lists, and rankings. The open form gave the television production director the opportunity to answer in an unrestricted manner.

The instrument was arranged in the three sections in outline form under sixteen subdivisions related to the general areas. The subdivisions were (a) program proposals, (b) roles of the director, (c) script preparation, (d) production talent, (e) technical responsibilities, (f) evaluation techniques, (g) post-production responsibilities, (h) production personnel, (i) non-production personnel, (j) budget preparation, (k) legal aspects, (l) written communication, (m) oral communication, (n) additional responsibilities, (o) personal data, and (p) organizational structure.

Prior to using it for the subjects, the completed structured-interview form was administered to two non-commercial television directors not included in the study. As a result of these practice sessions, some questions were refined for clarity and the instrument was condensed to fit into a one-and-one-half hour interview sessions. (A copy of the final form of the structured interview form is included in Appendix B.)
**Paired-comparison instrument.**—Selection of the paired-comparison instrument was based upon its appropriateness and reliability as a method of collecting data. The paired-comparison method was employed in this study to obtain scale values of the variables that should be included in additional training in television for the television production director. This method is valuable for it not only establishes the hierarchy of the items’ positions (or ranks), but it also establishes the valence of the difference between ranks. It allows the rater to make a comparative judgment between two items at a time as to which of the two is more important. The comparative judgment is made in relation to a criterion statement.

Two paired-comparison instruments were used. One of the instruments was concerned with the management skills needed by the television production director and one was concerned with production skills.

Recommended criteria for the development of such instruments were met (2, pp. 242-245). Each phrase or word (item) was paired with each other phrase or word (item). After the pairings had been completed, they were arranged on the paper in a scheme that allowed each item to appear as often on the left side as it appeared on the right side. In addition, care was taken to prevent an item from appearing in two successive pairs, each appearance of an item
being separated from other appearances as much as was possible.

A statement at the top of the page served as the criterion for the director's selection of items in the pairs. The directions for completing the task were placed before the criterion statement. The statement on the two instruments was as follows: "In order to function better in my current position in television production, I need additional information, education, and/or training in . . . ."

The content items of the first instrument were six management skills common to the area of television production. The items were (a) budget preparation, (b) evaluation techniques, (c) legal aspects, (d) oral communication, (e) personnel management, and (f) written communication.

The items paired on the second instrument were thirteen production skills commonly needed to function in television production. The items were (a) cameras, (b) directing, (c) film chain, (d) graphics, (e) lighting, (f) make-up and costuming, (g) photography, (h) scripting, (i) scenery and properties, (j) sound, (k) special effects, (l) technical direction, and (m) video tape. (A copy of these instruments is included in Appendix C.)

After the construction of all of the instruments to be used in the study, a jury of five judges was selected to test the validity of the instruments. The judges were all
located within the Texas counties of Dallas and Tarrant and were involved in some aspect of non-commercial television. Two of them taught college level television production courses, two were production directors in the area of non-commercial television, and one was a technical designer for non-commercial television systems. The developed instruments were hand delivered to each judge, and the judge was instructed to indicate whether or not each item was valid or invalid for use in the study. Three of the five judges had to agree that an item was valid before it was included in the study. There was unanimous agreement among the judges on the validity of the instruments.

**Administration of Instruments**

After obtaining the names, addresses, and telephone numbers of the thirty-six subjects from the Dallas Chapter of the Industrial Television Association, each subject was contacted by telephone. The study was carefully explained to the director, and an appointment was made to administer the instruments at the company's site. During the telephone conversation, the director was requested to select, for viewing by the investigator, three video tapes that were representative of the tapes that had been produced by the company. At the appointed time, the three selected video tapes were viewed, and the video tape observation sheet was used to record identification data and the
annotations on the production elements of each video tape. The viewing time for the set of three tapes for each company averaged one hour and thirty minutes.

Next, the structured interview with the television production director was conducted, and the interview form was completed. The sessions, averaging about one hour and thirty minutes in length, were sound taped for accuracy and convenience.

The director was then asked to complete the two paired-comparison instruments. This took, on the average, twenty minutes.

No more than two complete sessions per day could be scheduled. The collection of data extended over a six weeks period for the thirty-six subjects.

Treatment of the Data

The data collected from the video tape observation sheet and the structured-interview form were treated by calculating the frequency and percentages of responses.

Data from the paired-comparison instruments were treated by determining the frequency of choice for each item and rank of each item. In order to determine whether the distances between ranks were significantly different, the Test for Significance Between Two Proportions was administered (1, p. 299). (The formula used for this test is included in Appendix D.)
Presentation and Analysis of Data

The presentation and analysis of the data upon which the findings of this study were based are presented under the following headings: Video Tape Observation Data, Structured Interview Data, and Paired Comparison Data.

Video Tape Observation Data

One hundred and eight video tapes which had been produced by the thirty-six companies included in the study were observed by the investigator. Each director was instructed to select three video tapes representative of his type of product. After viewing each video tape, the investigator completed a video tape observation sheet on each production.

About 70 per cent of the 108 video tapes viewed were in black and white, while about 30 per cent were in color. Over 70 per cent of the productions fell within the twenty to thirty minute range, although they ranged in length from ten minutes to over fifty minutes.

Over 72 per cent of the television productions were originally video taped on a one-inch, reel-to-reel video tape format and subsequently dubbed to a three-fourth inch, video cassette format for distribution purposes. In over 16 per cent of the productions the three-fourth inch, video cassette format was also used as the original mode and distributed in that same format.
In over 83 per cent of the video tapes, the productions were developed for the purpose of direct instruction. Less than 17 per cent of the productions were developed for motivation and enrichment purposes. No tape was developed for the purpose of entertainment.

Table I presents the types of productions of the 108 viewed video tapes. The frequency of each type and the percentage of the total that number represents are included in the table.

### TABLE I

NUMBER AND PERCENTAGE OF PRODUCTION TYPES USED IN VIDEO TAPE PRODUCTIONS

<table>
<thead>
<tr>
<th>Production Types</th>
<th>Total (N=108)</th>
<th>Frequency</th>
<th>Per Cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dramatization</td>
<td></td>
<td>15</td>
<td>13.89</td>
</tr>
<tr>
<td>Dramatization and demonstration</td>
<td></td>
<td>3</td>
<td>2.78</td>
</tr>
<tr>
<td>Demonstration (voice over)</td>
<td></td>
<td>48</td>
<td>44.44</td>
</tr>
<tr>
<td>Lecture (talking face)</td>
<td></td>
<td>12</td>
<td>11.11</td>
</tr>
<tr>
<td>Lecture with studio charts and graphs</td>
<td></td>
<td>15</td>
<td>13.89</td>
</tr>
<tr>
<td>Lecture with studio cards and demonstrations</td>
<td></td>
<td>3</td>
<td>2.78</td>
</tr>
<tr>
<td>Lecture and dramatization</td>
<td></td>
<td>3</td>
<td>2.78</td>
</tr>
<tr>
<td>Lecture with dramatization and animation</td>
<td></td>
<td>3</td>
<td>2.78</td>
</tr>
<tr>
<td>Interview</td>
<td></td>
<td>6</td>
<td>5.56</td>
</tr>
</tbody>
</table>
The productions were of the following types: (a) dramatization, (b) demonstration, (c) lecture, and (d) interview. These types were used independently and in combination. As can be observed on Table I, in over 13 per cent of the productions the dramatization type was used. In over 8 per cent of the productions, dramatization was additionally used in combination with the demonstration and lecture type.

In over 42 per cent of the productions, the demonstration type was used exclusively. In over 6 per cent of the productions, the demonstration type was used in various combinations. The demonstration type was the most frequently used.

In over 11 per cent of the productions, the lecture method was used, independently, and in 22 per cent of the productions the lecture method was used in combination with other types. The lecture method was the second most frequently used type.

The interview type of production was used in over 5 per cent of the productions, and it was the least frequently used type.

Table II shows the various viewing groups, the number of each, and the percentage of the total that number represents. Over 77 per cent of the productions were most frequently viewed by staff members within the company.
TABLE II

NUMBER AND PERCENTAGE OF IDENTIFICATION OF POPULATION VIEWING TELEVISION PRODUCTIONS

<table>
<thead>
<tr>
<th>Population Viewing</th>
<th>Total (N=108)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
</tr>
<tr>
<td>In-house staff</td>
<td>39</td>
</tr>
<tr>
<td>Multiple office staff</td>
<td>24</td>
</tr>
<tr>
<td>In-house staff and multiple office staff</td>
<td>21</td>
</tr>
<tr>
<td>Customer of company</td>
<td>15</td>
</tr>
<tr>
<td>Customer of company and in-house staff</td>
<td>6</td>
</tr>
<tr>
<td>Prospective staff members</td>
<td>3</td>
</tr>
</tbody>
</table>

These viewings took place in either the Dallas-Fort Worth geographical area or in the various geographical locations of these companies. In over 19 per cent of the companies, customers of the company were the most frequent viewers.

Table III shows the number of tape viewers by hundreds and the percentage of the total that number represents. The number of tape viewers ranged from over 500 to less than 99 people. Over 38 per cent of the tapes were viewed by over 500 people. Over 33 per cent were viewed by between 299 and 100 persons, and 25 per cent of the tapes were viewed by 99 or fewer persons.
TABLE III
NUMBER AND PERCENTAGE OF COUNT OF POPULATION VIEWING TELEVISION PRODUCTIONS

<table>
<thead>
<tr>
<th>Count Viewing</th>
<th>Total (N=108)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Per Cent</td>
</tr>
<tr>
<td>500 and over</td>
<td>42</td>
<td>38.89</td>
</tr>
<tr>
<td>499 - 300</td>
<td>0</td>
<td>0.00</td>
</tr>
<tr>
<td>299 - 100</td>
<td>36</td>
<td>33.33</td>
</tr>
<tr>
<td>99 and under</td>
<td>27</td>
<td>25.00</td>
</tr>
<tr>
<td>Unknown</td>
<td>3</td>
<td>2.78</td>
</tr>
</tbody>
</table>

In over 47 per cent of the productions, the director was aware that written materials were used to supplement the video taped production. Following the viewing of over 13 per cent of the productions, there was an immediate follow-up discussion. Following over 6 per cent of the viewings a formal, verbal lesson was presented. For over 33 per cent of the productions the director did not have the supplemental materials information. The director was not responsible for any supplemental materials or activities.

Table IV shows the number and the percentage that number represents of the production elements of the 108 video tapes that were observed.
TABLE IV
NUMBER AND PERCENTAGE OF OCCURRENCE OF PRODUCTION ELEMENTS AS OBSERVED IN 108 VIDEO TAPES

<table>
<thead>
<tr>
<th>Elements</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Per Cent</td>
</tr>
<tr>
<td>Camera shots</td>
<td>108</td>
<td>100.00</td>
</tr>
<tr>
<td>Console operation</td>
<td>108</td>
<td>100.00</td>
</tr>
<tr>
<td>Costume(s)</td>
<td>90</td>
<td>83.33</td>
</tr>
<tr>
<td>Film footage</td>
<td>3</td>
<td>2.78</td>
</tr>
<tr>
<td>Graphics</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Studio cards</td>
<td>102</td>
<td>94.44</td>
</tr>
<tr>
<td>Slides</td>
<td>12</td>
<td>11.11</td>
</tr>
<tr>
<td>Lights</td>
<td>108</td>
<td>100.00</td>
</tr>
<tr>
<td>Make-up on talent(s)</td>
<td>69</td>
<td>63.89</td>
</tr>
<tr>
<td>Musical selection(s)</td>
<td>57</td>
<td>52.78</td>
</tr>
<tr>
<td>Sets and properties</td>
<td>78</td>
<td>72.22</td>
</tr>
<tr>
<td>Sound elements</td>
<td>108</td>
<td>100.00</td>
</tr>
<tr>
<td>Special effects</td>
<td>21</td>
<td>19.44</td>
</tr>
<tr>
<td>Talent(s) delivery</td>
<td>108</td>
<td>100.00</td>
</tr>
</tbody>
</table>
The camera shots produced by multiple cameras were noted as predominately adequate. Poor movement of the camera by the operator and inappropriate selection of the type of shot by the director were the most commonly observed camera shot errors.

The console operations appeared to be generally adequate. The operations that were distracting were caused by slow shot changes, slow special effects changes, and inappropriate transition techniques.

Only the hands of the talent were visible in over 16 per cent of the productions. Those productions that showed the talent incorporated costumes used from the talent's own wardrobe with no special clothing being rented or constructed for the production.

Less than 3 per cent of the productions used film footage. The small amount that was used was of good quality.

Studio cards and slides were used as graphic materials for the productions. Many of the studio cards were well designed. Those that were not had incorrect aspect ratios and inappropriate size and style of lettering. Less than 12 per cent of the productions used slides. However, the slides that were used were of good quality. They were clear, uncluttered, and appropriate.
The special television lighting predominately was less than adequate. Inappropriate light levels caused by variations in level from shot to shot and scene to scene and distracting shine and shadows because of incorrectly positioned lighting instruments were the major lighting problems.

Over 36 per cent of the productions did not show the talent's face. Those productions that focused on the talent's face were noted as having adequate make-up. The female talent was usually wearing what appeared to be her usual make-up. Some of the men wore powder and beard-stick. Those men who wore no make-up had more face shine and beard lines than those with make-up.

Over 48 per cent of the productions had no music as a part of the show. The music that was used was basically appropriate. However, vocal selections were noted as background music and became distracting when an announcer's voice was injected over the music.

Over 28 per cent of the productions displayed no sets and properties. The observed sets and properties were generally adequate. Some sets were noted that were too sparse and some too cluttered. The properties that were not adequate were too small, too large, not positioned in the correct order for use, or were obscured from sight by the talent.
The element of sound was present in every production. It was noted as basically adequate. The sound elements that were distracting had unequal sound levels among the sound sources, and background music levels too high for a speaking voice to be injected over the music.

Over 80 per cent of the productions had no special effects elements. The productions that had special effects were noted as good.

The element of talent's delivery was observed to range from excellent to poor. When the talent was a hired professional actor or actress the delivery was much better than when the talent was not professional.

From the video tape observation sheet, the following data were gathered.

1. Of the 108 video tapes viewed the majority were black and white and ranged in length from 20 to 30 minutes;

2. The video cassette format was most often used for the distribution of the productions;

3. The majority of the productions were developed for the purpose of direct instruction. The demonstration type of production was the most often used;

4. The taped productions were viewed a majority of the time by a staff member of the company. The number of persons to view a particular production ranged from over 500 to less than 99 people;
5. The director was not responsible for the development of any of the materials that were used by the viewers to supplement the production;

6. The thirteen production elements that were observed and annotated were extremely varied in quality.

Structured-Interview Data

The analysis and interpretation of the data from the structured interview session are presented in three parts: Production, Management, and General Information.

Production.--The production section of the interview was concerned with the development and presentation of the pre-production proposal; the director's production responsibilities in the preparation and production of a show; scripting responsibilities of the director; selection and orientation of production talent; the director's technical responsibilities; the evaluation of the completed production; and the director's post-production responsibilities.

Table V shows the number and percentage that each number represents of persons who originate ideas for the television production. In less than 17 per cent of the companies, the television production director originated ideas in collaboration with other departments of the company. Over 58 per cent of the ideas for production came from extremely varied departments within the company.
These varied departments were generally referred to as clients in business and industry. Over 22 per cent of the production ideas were originated by the specific department of sales training. These findings established television production as an area of service for other departments.

<table>
<thead>
<tr>
<th>Persons Involved</th>
<th>Response (N=36)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Per Cent</td>
</tr>
<tr>
<td>Client</td>
<td>21</td>
<td>50.33</td>
</tr>
<tr>
<td>Sales training department</td>
<td>8</td>
<td>22.22</td>
</tr>
<tr>
<td>Client and television production director</td>
<td>6</td>
<td>16.67</td>
</tr>
<tr>
<td>Client and persons outside company</td>
<td>1</td>
<td>2.78</td>
</tr>
</tbody>
</table>

In over 90 per cent of the companies the written pre-production proposal, which is so important in the planning stage of a production, was prepared by the person originating the production idea. In less than 10 per cent of the companies, the television production director had this responsibility. Without exception, those persons who had prepared the pre-production proposal also made the oral presentation of the proposal at the pre-production meeting.
Table VI shows the number and percentage of that number of persons with the responsibility of accepting or rejecting the proposal. In 75 per cent of the companies, the acceptance or rejection of the proposal was left to both the client and the television production director. In over 16 per cent of the companies, the television production director made this decision independently. Therefore, in over 90 per cent of the companies, the television production director was involved in the decision making.

**TABLE VI**

**NUMBER AND PERCENTAGE OF PERSONS INVOLVED IN ACCEPTING OR REJECTING OF PROPOSAL**

<table>
<thead>
<tr>
<th>Persons Involved</th>
<th>Frequency</th>
<th>Per Cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Client and television production director</td>
<td>27</td>
<td>75.00</td>
</tr>
<tr>
<td>Television production director</td>
<td>6</td>
<td>16.67</td>
</tr>
<tr>
<td>Administrator over client's department</td>
<td>3</td>
<td>8.33</td>
</tr>
</tbody>
</table>

Table VII shows the number and percentage of that number of persons attending the pre-production meeting. In 94 per cent of the companies, the television production director and the client were involved in this meeting.
However, a wide variety of other persons were also in attendance.

**TABLE VII**

**NUMBER AND PERCENTAGE OF PERSONS ATTENDING PRE-PRODUCTION MEETING**

<table>
<thead>
<tr>
<th>Persons Attending</th>
<th>Combinations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Television production director</td>
<td>X</td>
</tr>
<tr>
<td>Client</td>
<td>X</td>
</tr>
<tr>
<td>Administrator over television production area</td>
<td>X</td>
</tr>
<tr>
<td>Sales training director</td>
<td>X</td>
</tr>
<tr>
<td>Vice-president of marketing</td>
<td>X</td>
</tr>
<tr>
<td>Administrator over client's department</td>
<td>X</td>
</tr>
<tr>
<td>Content expert</td>
<td>X</td>
</tr>
<tr>
<td>No formal meeting</td>
<td>X</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Response (N=36)</th>
<th>Frequency</th>
<th>Per Cent</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>10</td>
<td>27.78</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>33.33</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>30.56</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>2.78</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>2.78</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>2.78</td>
</tr>
</tbody>
</table>

In 75 per cent of the companies, the administrator over the television production area was in charge of the pre-production meeting. In over 16 per cent of the companies, the television production director chaired the
meeting, and in over 8 per cent of the companies the client chaired the meeting.

Table VIII shows the number and percentage that number represents of the content areas included in the pre-production proposal. There are generally five sequential content divisions of the written pre-production proposal. The information in Table VIII is divided into these areas and the analysis of the data is presented in that order.

**TABLE VIII**

**NUMBER AND PERCENTAGE OF CONTENT AREAS INCLUDED IN PRE-PRODUCTION PROPOSAL**

<table>
<thead>
<tr>
<th>Areas Included</th>
<th>Response</th>
<th>Frequency</th>
<th>Per Cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audience analysis</td>
<td></td>
<td>9</td>
<td>25.00</td>
</tr>
<tr>
<td>Objectives of proposed production</td>
<td></td>
<td>30</td>
<td>83.33</td>
</tr>
<tr>
<td>Cost estimate for production</td>
<td></td>
<td>36</td>
<td>100.00</td>
</tr>
<tr>
<td>Content outline</td>
<td></td>
<td>15</td>
<td>41.67</td>
</tr>
<tr>
<td>Testing of production effectiveness</td>
<td></td>
<td>3</td>
<td>8.33</td>
</tr>
</tbody>
</table>

In over 25 per cent of the companies, the audience analysis appeared in the written proposal. In over 83 per cent of the companies, the objectives of the proposed production were in the written proposal. In less than 42 per cent of the proposals, a content outline appeared. In
less than 9 per cent of the proposals, the methods of testing of production effectiveness were included in the proposal.

After additional query, it was discovered that those areas that did not appear in the written proposal were discussed orally in the pre-production meeting. The one exception to this pattern was in the area of the methods of testing production effectiveness. In over 70 per cent of the companies, the area of the methods of testing of production effectiveness was neither written nor discussed orally.

Table IX shows the number and percentage that number represents of the various production tasks the director was involved in during preparation and production. The director was most responsible for the following tasks: (a) director, (b) sound selection, (c) producer, and (d) lights.

In over 50 per cent of the companies, the director was responsible for thirteen tasks. The tasks were (a) director, (b) sound selection, (c) producer, (d) lights, (e) make-up, (f) costumes, (g) compile sound, (h) supervise properties, (i) design scenery, (j) secure properties, (k) writer, and (l) console operator.

The director was least responsible for the following tasks: (a) art work, (b) constructing scenery, (c) engineering, and (d) film.
<table>
<thead>
<tr>
<th>Tasks</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
</tr>
<tr>
<td>Director</td>
<td>36</td>
</tr>
<tr>
<td>Sound selection</td>
<td>36</td>
</tr>
<tr>
<td>Producer</td>
<td>33</td>
</tr>
<tr>
<td>Lights</td>
<td>33</td>
</tr>
<tr>
<td>Make-up</td>
<td>30</td>
</tr>
<tr>
<td>Costumes</td>
<td>30</td>
</tr>
<tr>
<td>Compilate sound</td>
<td>30</td>
</tr>
<tr>
<td>Supervise properties</td>
<td>27</td>
</tr>
<tr>
<td>Design graphics</td>
<td>24</td>
</tr>
<tr>
<td>Design scenery</td>
<td>24</td>
</tr>
<tr>
<td>Secure properties</td>
<td>24</td>
</tr>
<tr>
<td>Writer</td>
<td>21</td>
</tr>
<tr>
<td>Console operator</td>
<td>21</td>
</tr>
<tr>
<td>Slides</td>
<td>15</td>
</tr>
<tr>
<td>Mount scenery</td>
<td>12</td>
</tr>
<tr>
<td>Operate sound</td>
<td>12</td>
</tr>
<tr>
<td>Art work</td>
<td>9</td>
</tr>
<tr>
<td>Construct scenery</td>
<td>9</td>
</tr>
<tr>
<td>Engineer</td>
<td>9</td>
</tr>
<tr>
<td>Film</td>
<td>3</td>
</tr>
</tbody>
</table>
Those directors who had little or no additional staff performed more tasks. These responsibilities were reduced with each additional staff member.

The style of the scripts for the productions was varied according to the production type. All of the companies had used (a) full scripts, (b) partial scripts, and (c) no scripts.

Table X shows the number and the percentage that number represents of the persons involved in the preparation of the script. In over 58 per cent of the companies, the television production director was responsible for writing the scripts. In over 33 per cent of the companies, staff writers were used. When staff writers were used, the television production director was often responsible for the supervision of the writer’s efforts. In over 8 per cent of the companies, no written scripts were used.

TABLE X
NUMBER AND PERCENTAGE OF PERSONS INVOLVED IN SCRIPT PREPARATION

<table>
<thead>
<tr>
<th>Persons Involved</th>
<th>Response (N=36)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Per Cent</td>
</tr>
<tr>
<td>Television production director</td>
<td>21</td>
<td>58.33</td>
</tr>
<tr>
<td>Staff writers</td>
<td>12</td>
<td>33.33</td>
</tr>
<tr>
<td>No script prepared</td>
<td>3</td>
<td>8.33</td>
</tr>
</tbody>
</table>
The talent used for the television production was selected in relation to the subject matter content of the production. All of the companies had used persons considered experts in the specific subject of the production. In over 83 per cent of the companies, persons from within the company, who functioned in capacities other than television production, had been used as talent. Over 33 per cent of the companies had hired professional actors and actresses when the production needed that type of talent.

Table XI shows the number and the percentage that number represents of persons who select the talent for the production.

**TABLE XI**

NUMBER AND PERCENTAGE OF PERSONS WHO SELECT TALENT

<table>
<thead>
<tr>
<th>Persons Involved</th>
<th>Frequency</th>
<th>Per Cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Television production director</td>
<td>21</td>
<td>58.33</td>
</tr>
<tr>
<td>Client</td>
<td>9</td>
<td>25.00</td>
</tr>
<tr>
<td>Television production director and client</td>
<td>6</td>
<td>16.67</td>
</tr>
</tbody>
</table>

In over 58 per cent of the companies, the talent for the television production was selected by the television production director. In 25 per cent of the companies, the
client selected the talent. In over 16 per cent of the companies, the client and the television production director, cooperatively, selected the talent. Therefore, in 75 per cent of the companies, the television production director was involved in the selection process.

In all of the companies, the television production director was totally responsible for orienting all of the talent to television techniques.

The television production director constituted a portion of the personnel used as talent from within the company. Table XII shows the number and percentage that number represents of the talent roles in which the director served.

### TABLE XII

NUMBER AND PERCENTAGE OF TYPES OF TALENT ROLES OF DIRECTOR

<table>
<thead>
<tr>
<th>Roles</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
</tr>
<tr>
<td>Off-camera announcer</td>
<td>30</td>
</tr>
<tr>
<td>Total content (lecture, demonstration)</td>
<td>6</td>
</tr>
<tr>
<td>Interviewer</td>
<td>6</td>
</tr>
<tr>
<td>On-camera announcer</td>
<td>3</td>
</tr>
<tr>
<td>Moderator (panel)</td>
<td>3</td>
</tr>
<tr>
<td>Actor (dramatization)</td>
<td>0</td>
</tr>
</tbody>
</table>
The television production director was most used as an off-camera announcer. Because of the electronic capabilities of adding a sound track after the video track has been completed, the director could carry out his usual duties during the production and function in this talent role at a later time. By relinquishing directorial obligations, the television production director had also functioned in a limited fashion as lecturer, demonstrator, interviewer, on-camera announcer, moderator, and actor.

On the structured-interview form the technical responsibilities of the television production director were divided into the following three general classifications:

1. General mechanical up-keep and adjustment--This level of technical responsibility would involve only the simple tasks; for example, cleaning tape heads;

2. Electronic set-up--The second level of responsibility would encompass the general mechanical up-keep and adjustment level and expand to such technical areas as beam adjustments on cameras and color matching of camera;

3. Electronic repairs and installation--The third level of responsibility would include levels one and two and include such electronic responsibilities as camera repairs and installation of new studio equipment.

Table XIII shows the number and the percentage that number represents of the levels of technical responsibility
of the television production directors. Over 41 per cent of the directors performed no technical duties. Over 58 per cent of the directors functioned at the most simple technical level. Twenty-five per cent of the directors functioned at the second level and were responsible for electronic set-ups. Less than 9 per cent of the directors were responsible for the complex electronic repairs and installation, a responsibility designated as level three.

TABLE XIII
NUMBER AND PERCENTAGE OF LEVELS OF TECHNICAL RESPONSIBILITIES OF DIRECTORS

<table>
<thead>
<tr>
<th>Levels of Responsibility</th>
<th>Response</th>
<th>Frequency</th>
<th>Per Cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>No technical responsibility</td>
<td></td>
<td>15</td>
<td>41.67</td>
</tr>
<tr>
<td>General mechanical up-keep</td>
<td></td>
<td>21</td>
<td>56.33</td>
</tr>
<tr>
<td>Electronic set-up</td>
<td></td>
<td>9</td>
<td>25.00</td>
</tr>
<tr>
<td>Electronic repairs and installation</td>
<td></td>
<td>3</td>
<td>8.33</td>
</tr>
</tbody>
</table>

Two types of evaluation techniques were used on the television productions. Both types were applied post-production to the completed product. Seventy-five per cent of the companies had held an invited audience preview for the finished product. The evaluation that followed the showing was oral and informal in structure. Fifty per cent
of the companies had used informal, oral feedback from the users of the product as their evaluation method. The directors related that revision of the product seldom followed either type of post-production evaluation technique.

Table XIV shows the number and percentage that number represents of the responsibilities the television production director had after a television production had been completed. In over 50 per cent of the companies, the director was involved in the duplication of the video tape, the distribution of those copies, and the leasing or lending process involved in the distribution process. In over 40 per cent of the companies, the director was also responsible for cataloguing and operating a video tape library for the finished television productions.

**TABLE XIV**

**NUMBER AND PERCENTAGE OF POST-PRODUCTION RESPONSIBILITIES OF DIRECTORS**

<table>
<thead>
<tr>
<th>Responsibilities</th>
<th>Response</th>
<th>Frequency</th>
<th>Per Cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Distribution</td>
<td></td>
<td>21</td>
<td>56.33</td>
</tr>
<tr>
<td>Leasing-lending</td>
<td></td>
<td>21</td>
<td>56.33</td>
</tr>
<tr>
<td>Duplicating</td>
<td></td>
<td>18</td>
<td>50.00</td>
</tr>
<tr>
<td>Video tape library</td>
<td></td>
<td>15</td>
<td>41.67</td>
</tr>
<tr>
<td>Showing production</td>
<td></td>
<td>6</td>
<td>16.67</td>
</tr>
<tr>
<td>Scheduling viewing place</td>
<td></td>
<td>3</td>
<td>8.33</td>
</tr>
</tbody>
</table>
The directors expressed the feeling that the post-production responsibility involving the video tape library required skills not commonly associated with television production.

From the production section of the interview the following data were gathered.

1. The television production director was generally involved in attending the pre-production meeting and in accepting or rejecting the proposal. However, involvement in originating ideas for productions was limited.

2. The content of the pre-production proposal included, either in written or oral form, four of the five content divisions. Testing of production effectiveness was omitted in the majority of the pre-production proposals.

3. The director had limited responsibility with the writing of pre-production proposals, presenting the proposals orally, and chairing the pre-production meetings.

4. In the preparation and production of the show, the director was responsible for a large number of vastly varied production tasks. These tasks required the knowledge and mastery of many production skills.

5. One of these varied production tasks was scripting. The director served as the writer or in a supervisory capacity for other staff writers for most of the production scripts.
6. The director was heavily involved in the selection and orientation of talent for the television production. The talent was selected from several sources depending upon the specific talent needs of the production.

7. The director also served as the talent. He most frequently served as the off-camera announcer.

8. The majority of the directors had limited technical responsibilities.

9. The evaluation of the completed production was oral and informal, and the director seldom revised the product as a result of the evaluation session.

10. The director was involved with several post-production responsibilities. Some of these responsibilities required skills not considered typical to the area of television production.

Management.--The management section of the interview was concerned with the selection, supervision, and training of production and non-production personnel; budgetary systems and preparation; legal aspects of production; and written and oral communication.

Table XV shows the number and the percentage that number represents of directors with responsibilities of selection and termination of production personnel. In 50 percent of the companies, the television production director had no additional staff hired specifically to work in the
area of television production. The remaining 50 per cent, who had additional staff, were involved in the selection and termination of employees. One-half of the directors with staff did the hiring and terminating, and one-half made recommendations to the various personnel within the company with decision making authority.

**TABLE XV**

NUMBER AND PERCENTAGE OF DIRECTORS WITH SELECTION AND TERMINATION RESPONSIBILITIES OF PRODUCTION PERSONNEL

<table>
<thead>
<tr>
<th>Selection and Termination Responsibilities</th>
<th>Response (N=36)</th>
<th>Frequency</th>
<th>Per Cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>No additional staff</td>
<td></td>
<td>18</td>
<td>50.00</td>
</tr>
<tr>
<td>Television production director</td>
<td></td>
<td>9</td>
<td>25.00</td>
</tr>
<tr>
<td>Television production director recommends to another</td>
<td></td>
<td>9</td>
<td>25.00</td>
</tr>
</tbody>
</table>

The areas of production in which additional staff was most often hired were engineering, graphics, and scripting. The television production directors who had additional staff were responsible for their supervision. One-third of those directors who had additional staff held formal staff conferences with employees.

The responsibility for the training of additional production staff was the duty of the television production
director in all of the companies. This responsibility extended to full-time staff, part-time staff, and short term help used on a specific project.

Table XVI shows by number and the percentage of that number the training methods for production staff used by the television production directors. Over 90 per cent of the companies had used a short, verbal explanation prior to the project. Over 33 per cent of the companies had used the lecture-demonstration method of orientation just prior to the project. Less than 10 per cent of the companies had used formal lessons or on-the-job training.

**TABLE XVI**

**NUMBER AND PERCENTAGE OF METHODS OF TRAINING USED BY DIRECTORS FOR PRODUCTION STAFF**

<table>
<thead>
<tr>
<th>Methods Used</th>
<th>Response</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Verbal explanation prior to project</td>
<td>33</td>
<td>91.67</td>
</tr>
<tr>
<td>Lecture-demonstration prior to project</td>
<td>12</td>
<td>33.33</td>
</tr>
<tr>
<td>Formal lessons</td>
<td>3</td>
<td>8.33</td>
</tr>
<tr>
<td>On-the-job training</td>
<td>3</td>
<td>8.33</td>
</tr>
</tbody>
</table>

Over 33 per cent of the directors had non-production personnel. In these companies, the non-production staff member was a secretary. The director was responsible for
the orientation and supervision of the secretary in these companies. The on-the-job method of orientation was used.

The television production director had some type of input into budget preparation in all of the companies. In 25 per cent of the companies, the director prepared the total budget for the area of television production. The budget was then presented to the appropriate personnel for acceptance or rejection. In 75 per cent of the companies, the director had input into the preparation of the budget, but he did not have the total preparation responsibility.

Table XVII shows the number and percentage of the number of the elements of the budget with which the television production director was involved. The table only reflects the elements considered by all the directors, with no regard to the extent of input.

| TABLE XVII |
| NUMBER AND PERCENTAGE OF ELEMENTS OF INPUT BY DIRECTORS BUDGET PREPARATION |

<table>
<thead>
<tr>
<th>Elements of Input</th>
<th>Frequency</th>
<th>Per Cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production cost estimates</td>
<td>33</td>
<td>91.67</td>
</tr>
<tr>
<td>Equipment purchase estimates</td>
<td>27</td>
<td>75.00</td>
</tr>
<tr>
<td>Equipment repair estimates</td>
<td>27</td>
<td>75.00</td>
</tr>
<tr>
<td>Personnel salaries</td>
<td>3</td>
<td>8.33</td>
</tr>
</tbody>
</table>
Four types of budgetary systems were used by the companies. The systems were explained by the television production directors as follows:

1. Fixed--The fixed budget implied that the area of television production was allotted a set amount of money for each budgetary period. These funds were not designated for any specific expense and could be used for either production, repair, or equipment purchase expenses;

2. Charge-back--A charge-back system of budgeting required the area of television production to be self-supporting. Production costs, personnel salaries, and equipment usage costs were billed to the client or body requesting production services;

3. Charge-back and fixed--A charge-back and fixed budget was a combination of the charge-back and the fixed systems. Production costs were billed to the client requesting the production services. The funds for the equipment replacement and up-keep and the personnel salaries were allotted at each budgetary period;

4. Charge-back and hidden costs--A charge-back and a hidden costs budget was often in operation when the television production area was a part of a department that encompassed personnel, production services, and equipment that was used by more than one area of the department. The costs that were hidden for the television production area
were items budgeted for use by the entire department. The items charged-back were usually production services requested by the client.

Table XVIII shows by number and the percentage of that number the budgetary systems used by the companies. Over 33 per cent of the companies used a fixed budgetary system. Twenty-five per cent of the companies used a charge-back system. Twenty-five per cent used a combination fixed and charge-back system. Over 16 per cent of the companies used the charge-back and hidden cost system.

**TABLE XVIII**

NUMBER AND PERCENTAGE OF TYPES OF BUDGETARY SYSTEMS USED

<table>
<thead>
<tr>
<th>Types of Systems</th>
<th>Response (N=36)</th>
<th>Frequency</th>
<th>Per Cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fixed</td>
<td></td>
<td>12</td>
<td>33.33</td>
</tr>
<tr>
<td>Charge-back</td>
<td></td>
<td>9</td>
<td>25.00</td>
</tr>
<tr>
<td>Charge-back and fixed</td>
<td></td>
<td>9</td>
<td>25.00</td>
</tr>
<tr>
<td>Charge-back and hidden costs</td>
<td></td>
<td>6</td>
<td>16.67</td>
</tr>
</tbody>
</table>

There appeared to be no correlation between the system of budget used and the amount of input by the television production director.
Fifty per cent of the directors expressed no concern over the legal clearance of copyrighted materials used in television productions. Of the 50 per cent who were involved with clearances, none of the television production directors was totally responsible for this task. The directors with some responsibility sent the copyrighted materials to the personnel responsible for the clearance. In over 60 per cent of the concerned companies, the legal department was responsible for the final clearance of copyrighted materials.

All of the directors used letters, memos, and reports as forms of written communication. They agreed unanimously on the frequency of the use of these forms. The frequency was (a) memo—most frequent; (b) report—next most frequent; and (c) letters—least frequent.

Table XIX shows the number and the percentage that number represents of persons who received written communication from the television production directors and the direction of that communication. Over 58 per cent of the written communication was sent to the administrator over the area of television production. This communication was generally concerned with some aspect of television production. Over 16 per cent of the communication was sent to the client. Less than 25 per cent of the communication was directed toward production and non-production staff. Over
70 per cent of the written communication was sent to personnel superior to the director in the organizational structure of the company. Less than 30 per cent of the written communication was sent to personnel subordinate to the director.

TABLE XIX

NUMBER AND PERCENTAGE OF RECEIPIENTS OF WRITTEN COMMUNICATION BY DIRECTORS AND DIRECTION OF COMMUNICATION

<table>
<thead>
<tr>
<th>Persons Involved</th>
<th>Response (N=36)</th>
<th>Organizational Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Per Cent</td>
</tr>
<tr>
<td>Administrator over television production area</td>
<td>21</td>
<td>58.33</td>
</tr>
<tr>
<td>Client</td>
<td>6</td>
<td>16.67</td>
</tr>
<tr>
<td>Production staff</td>
<td>6</td>
<td>16.67</td>
</tr>
<tr>
<td>Secretary</td>
<td>3</td>
<td>8.33</td>
</tr>
</tbody>
</table>

All of the directors used the one-to-one and the small group styles of oral communication. Fifty per cent used the formal presentation style. There was 100 per cent agreement on the frequency of the use of the styles. The frequency was (a) one-to-one—most frequent; (b) small group —next most frequent; and (c) formal presentation—least frequent.
Table XX shows the number and percentage that number represents of persons with whom the television production director communicated orally. The direction of the communication within the organizational structure is also shown.

**TABLE XX**

NUMBER AND PERCENTAGE OF RECIPIENTS OF ORAL COMMUNICATION BY DIRECTORS AND DIRECTION OF COMMUNICATION

<table>
<thead>
<tr>
<th>Persons Involved</th>
<th>Response (N=36)</th>
<th>Organizational Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Per Cent</td>
</tr>
<tr>
<td>Administrator over television production area</td>
<td>15</td>
<td>41.67</td>
</tr>
<tr>
<td>Production staff</td>
<td>12</td>
<td>33.33</td>
</tr>
<tr>
<td>Client</td>
<td>6</td>
<td>16.67</td>
</tr>
<tr>
<td>Secretary</td>
<td>3</td>
<td>8.33</td>
</tr>
</tbody>
</table>

In over 41 per cent of the companies, the director communicated most frequently with the administrator over the area of television production. Over 33 per cent of the directors communicated orally most frequently with production staff. The oral communication most often concerned some aspect of television production. Over 58 per cent of
the most frequent oral communication was with persons superior to the director in the organizational structure of the company. Over 41 per cent of the most frequent oral communication was with the production staff members and secretaries, persons lower than the director in the organizational structure of the company.

From the management section of the interview, the following data were gathered.

1. The television production director had some type of input into the selection and termination of staff members in the companies employing additional production staff. All of the directors had the responsibilities of training and supervising the additional staff.

2. In those companies that employed additional non-production staff members, the director had the responsibilities of orientation and supervision.

3. The companies used a variety of budgetary systems. In all of the companies, the director had some type of input into the television production budget. The most frequent input was in the element of production costs.

4. The director had very little responsibility for the clearance of copyrighted materials.

5. All of the directors communicated in the written form by memos, reports, and letters. Most written
communication was directed to the administrator over the area of television production.

6. All of the directors communicated orally in a one-to-one fashion and in small groups. One-half used the formal presentation technique in oral communication. Most oral communication was directed to the administrator over the area of television production.

**General Information.**--The general information section of the interview was concerned with additional job responsibilities of the television production director, years of employment with the company, salary range of the director, and the position of television production in the organizational structure of each company.

Table XXI shows the number and the percentage that number represents of the job responsibilities that the television production director had outside the television production area. Over 66 per cent of the directors had no company responsibilities outside the television production area. Those directors that did have additional responsibilities were involved in sales training, journalistic style writing, and slide-sound media productions.

Of the twelve directors who had responsibilities outside the television production area, six worked at the other tasks 75 per cent of the time. One of the directors
devoted 50 per cent of his time to the other responsibility, and five directors spent 20 per cent of their work time outside the television production area.

**TABLE XXI**

NUMBER AND PERCENTAGE OF DIRECTORS WITH RESPONSIBILITIES OUTSIDE TELEVISION PRODUCTION AREA

<table>
<thead>
<tr>
<th>Outside Responsibilities</th>
<th>Response (N=36)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Per Cent</td>
</tr>
<tr>
<td>No outside responsibilities</td>
<td>24</td>
<td>66.67</td>
</tr>
<tr>
<td>Sales training</td>
<td>6</td>
<td>16.67</td>
</tr>
<tr>
<td>Slide-sound media production</td>
<td>5</td>
<td>13.89</td>
</tr>
<tr>
<td>Journalistic style writing</td>
<td>1</td>
<td>2.78</td>
</tr>
</tbody>
</table>

Table XXII shows the number and the percentage that number represents of years the television production director had been employed by the company. Over 66 per cent of the directors had been employed less than three years by the company. No director had been employed over eight years.

Nine of the thirty-six directors had been employed by their companies longer than they had served in the area of television production. In each case, they had become a part of television production when it was created within
the company. These nine directors were all serving in their second year as the director of television production.

TABLE XXII
NUMBER AND PERCENTAGE OF YEARS DIRECTOR EMPLOYED BY COMPANY

<table>
<thead>
<tr>
<th>Number of Years</th>
<th>Response (N=36)</th>
<th>Frequency</th>
<th>Per Cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 to 3 years</td>
<td></td>
<td>24</td>
<td>66.67</td>
</tr>
<tr>
<td>3 to 5 years</td>
<td></td>
<td>6</td>
<td>16.67</td>
</tr>
<tr>
<td>5 to 7 years</td>
<td></td>
<td>3</td>
<td>8.33</td>
</tr>
<tr>
<td>7 to 9 years</td>
<td></td>
<td>3</td>
<td>8.33</td>
</tr>
</tbody>
</table>

The annual salaries of the television production directors ranged from $10,000 to $16,000. Over 41 per cent of the directors received from $12,000 to $14,000, and over 41 per cent of the directors received from $14,000 to $16,000. Over 16 per cent of the directors received from $10,000 to $12,000.

Over 58 per cent of the organizational structures of the companies placed the area of television production under the sales training department. Over 33 per cent placed television production directly under the area of media, with sales training as the area superior to media.
The other organizational structures were related specifically to individual company's needs.

The general information section of the interview revealed that over one-half of the television production directors had no job responsibilities outside the television production area. Those directors who did have additional responsibilities functioned in areas closely related to television production.

Over 50 per cent of the directors had been with their company less than three years. This did not seem unusual considering the short length of time the television production area had been a part of most of the companies.

The majority of the salaries of the directors ranged from $12,000 to $16,000.

Over one-half of the organizational structures of the companies placed the area of television production under the area of media.

Paired-Comparison Data

Following the interview session, each of the directors was asked to complete two forms of the paired-comparison instrument. The same statement was presented on each of the two forms. It was "In order to function better in my current position in television production, I need additional information, education, and/or training in..." To complete this statement, the directors ranked two sets of skills
needed in functioning in their positions. These skills were divided into a non-production grouping, which were management skills, and a production grouping. The analysis and interpretation of the data from these two forms will be presented in two parts: Management and Production.

Management.--In Table XXIII the findings, based on the responses of thirty-six directors, are presented. The directors ranked their educational needs of the management skills in the following order:

1. budget preparation
2. evaluation techniques
3. written communication
4. personnel management
5. oral communication
6. legal aspects

Since the paired-comparison instrument not only establishes ranks, but also provides information concerning the distance between ranks, through the utilization of the Test for Significance of Difference Between Two Proportions, the significance of the difference between the ranks was determined. Exhibited in Table XXIV is the fact that the directors were definite in their distinctions between ranks 1 and 2, and ranks 3 and 4. This would indicate that the directors believed that budget preparation was their most important educational need in the management area. This number one ranked skill was definitely more important than the number two ranked skill. The directors saw written
evaluation techniques as the second most important ranked skill, but it was not significantly more important than the element ranked third—written communication. The other two non-significant differences between ranks were between skills personnel management—4 and oral communication—5, and between oral communication—5 and legal aspects—6.

TABLE XXIII
RANK OF MANAGEMENT SKILLS NEEDED FOR FURTHER EDUCATION AS DESIGNATED BY DIRECTORS AND THE SIGNIFICANCE OF THE DIFFERENCE OF THE PERCENTAGES OF THESE RANKS

<table>
<thead>
<tr>
<th>Ranks</th>
<th>Management Skills</th>
<th>Frequency (N=180)</th>
<th>Per Cent</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Budget preparation</td>
<td>147</td>
<td>81.67</td>
<td>4.07 .001</td>
</tr>
<tr>
<td>2</td>
<td>Evaluation techniques</td>
<td>108</td>
<td>60.00</td>
<td>.77 ns</td>
</tr>
<tr>
<td>3</td>
<td>Written communication</td>
<td>102</td>
<td>56.67</td>
<td>5.66 .001</td>
</tr>
<tr>
<td>4</td>
<td>Personnel management</td>
<td>66</td>
<td>36.67</td>
<td>1.29 ns</td>
</tr>
<tr>
<td>5</td>
<td>Oral communication</td>
<td>60</td>
<td>33.33</td>
<td>.69 ns</td>
</tr>
<tr>
<td>6</td>
<td>Legal aspects</td>
<td>57</td>
<td>31.67</td>
<td></td>
</tr>
</tbody>
</table>

*Value for significance: .001 level = 3.29.

Production.—In Table XXIV it may be observed that the directors ranked their educational needs of the production skills in the following order:
1. lights  
2. scripts  
3. directing  
4. graphics  
5. technical directing  
6. sound  
7. photography  
8. special effects  
9. video tape recording  
10. scenery and properties  
11. cameras  
12. Make-up and costuming  
13. film chain

**TABLE XXIV**

RANK OF PRODUCTION SKILLS NEEDED FOR FURTHER EDUCATION AS DESIGNATED BY DIRECTORS AND THE SIGNIFICANCE OF THE DIFFERENCES OF THE PERCENTAGES OF THESE RANKS

<table>
<thead>
<tr>
<th>Ranks</th>
<th>Production Skills</th>
<th>Frequency (N=432)</th>
<th>Per Cent</th>
<th>Significance</th>
<th>z</th>
<th>p*</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lights</td>
<td>351</td>
<td>81.25</td>
<td></td>
<td>2.05</td>
<td>.05</td>
</tr>
<tr>
<td>2</td>
<td>Scripts</td>
<td>318</td>
<td>73.36</td>
<td></td>
<td>1.84</td>
<td>ns</td>
</tr>
<tr>
<td>3</td>
<td>Directing</td>
<td>291</td>
<td>67.36</td>
<td></td>
<td>.22</td>
<td>ns</td>
</tr>
<tr>
<td>4</td>
<td>Graphics</td>
<td>288</td>
<td>66.67</td>
<td></td>
<td>.66</td>
<td>ns</td>
</tr>
<tr>
<td>5</td>
<td>Technical directing</td>
<td>279</td>
<td>63.43</td>
<td></td>
<td>5.26</td>
<td>.001</td>
</tr>
<tr>
<td>6</td>
<td>Sound</td>
<td>216</td>
<td>50.00</td>
<td></td>
<td>.59</td>
<td>ns</td>
</tr>
<tr>
<td>7</td>
<td>Photography</td>
<td>210</td>
<td>48.86</td>
<td></td>
<td>.33</td>
<td>ns</td>
</tr>
<tr>
<td>8</td>
<td>Special effects</td>
<td>189</td>
<td>43.75</td>
<td></td>
<td>2.19</td>
<td>.05</td>
</tr>
<tr>
<td>9</td>
<td>Video tape recording</td>
<td>186</td>
<td>43.06</td>
<td></td>
<td>.33</td>
<td>ns</td>
</tr>
<tr>
<td>10</td>
<td>Scenery and props</td>
<td>168</td>
<td>38.89</td>
<td></td>
<td>2.12</td>
<td>.05</td>
</tr>
<tr>
<td>11</td>
<td>Cameras</td>
<td>162</td>
<td>37.50</td>
<td></td>
<td>.76</td>
<td>ns</td>
</tr>
<tr>
<td>12</td>
<td>Make-up and costumes</td>
<td>87</td>
<td>20.14</td>
<td></td>
<td>12.03</td>
<td>.001</td>
</tr>
<tr>
<td>13</td>
<td>Film chain</td>
<td>63</td>
<td>14.58</td>
<td></td>
<td>6.61</td>
<td>.001</td>
</tr>
</tbody>
</table>

*Values for significance:  .05 level = 1.96  
                         .001 level = 3.29
When the Test for Significance of Difference Between Two Proportions was administered the directors were definite in their distinctions between ranks 1 and 2, ranks 5 and 6, ranks 7 and 8, ranks 9 and 10, ranks 11 and 12, and ranks 12 and 13. The directors believed that lights was their most important production educational need. This number one ranked skill was definitely more important than the number two ranked skill. Excluding these two skills, vagueness appeared rather than a distinct difference in importance in the upper ranks. The lower ranked skills were defined more exactly than the upper ranked skills.

Summary

From the data presented in this chapter, a composite picture of the television production director was drawn. He was characterized as a member of the sales training division working exclusively in the area of television production. He had been functioning in this particular position for three years and drew an annual salary of $14,000. Very little additional staff was provided in the production area, and he was heavily involved with the pre-production, production, and post-production phases of television production. He did not originate production ideas but was instrumental in the creation of the production and had several post-production responsibilities, including the supervision of a video tape library. His
technical responsibilities were very minimal. The director participated in the selection and termination of production and non-production staff members and had the responsibilities of training and supervising all additional staff. He had input into the television production budget, primarily in the area of production costs. He had very little responsibility for the clearance of copyrighted materials. He communicated in both the written and oral manner and did so most frequently with the administrator over the area of television production. He believed that his most urgent needs for additional education in the production area were the skills of lighting, scripting, directing, graphics production, technical directing, and sound coordination. His most needed additional education in the management area was revealed to be in the skills of budget preparation, evaluation techniques, and written communication.

Based upon the results of the data analysis, Chapter IV presents in detail the curricular needs of the directors and a curriculum specific to the presented needs.
CHAPTER BIBLIOGRAPHY


CHAPTER IV

THE NEEDS AND CURRICULUM

Our media will change in the '70's, and the more we know about the variety of changes possible, the better we can guide this change. Part of this guidance must come in the form of better instructional programs at our colleges and universities (1, p. 13).

Hungerford's remarks were directed toward the urgent need for constant evaluation and revision of the curricula in the area of television. As explained in Chapter II, the existing broadcasting curricula concentrate on the commercial broadcasting spectrum of television. In recent years, the non-commercial spectrum of television has become a heavy user of television. Yet, little research has been conducted into the specific curricular needs of this spectrum of television. With the need for curricular research specific to the non-commercial spectrum of television in mind, this study was undertaken.

The data presented in Chapter III were collected directly from television production personnel in business and industry, and the collected data constitute the basis on which the curriculum is based. The data that revealed the number of directors involved with a particular production
or management skill and the importance of that skill to the completed production were given prime consideration in the development of the curriculum specific to the expressed needs of the production directors in business and industry.

In this chapter the expressed needs of the directors are divided into the basic curricular needs and the continued education curricular needs. Following the presentation of the curricular needs, a curriculum specific to these needs is presented.

Expressed Needs of Directors

The basic curricular needs are divided into production and management skills. These skills are presented in modular form. Each module incorporates a specific task or a collection of related tasks executed as a production skill or as a management skill by the television production director. Each module also includes a summary of the data related to the tasks presented in that specific module. The titles of the courses in the curriculum that incorporate the specific module's skill are listed by title. Following each course title, the page number of the course as it appears in the curriculum and the numbers of the specific course objectives related to the skill are noted. The continued education curricular needs present the rank order listings of the directors current production and management skill needs that could be met through continued education.
Basic Curricular Needs

The basic curricular needs are presented under the following headings: Production Skills and Management Skills.

Production skills.--The production skill modules include (a) costuming, (b) directing, (c) graphics, (d) lighting, (e) make-up, (f) producing, (g) properties, (h) scenery, (i) scripting, (j) slides and film, (k) sound, and (l) studio equipment operation.

1. Costuming--Over 83 per cent of the directors were responsible for the tasks of selecting and supervising the costumes for the talent who appeared in the production. The observed productions that incorporated costumes relied upon the talent to provide clothing from his own personal wardrobe. This method was acceptable, but need for additional attention to costuming was noted, especially in guiding both male and female talent in style and color selection.

The following courses in the curriculum incorporate the skill of costuming:

Introduction to Business and Industrial Television Course, page 114; Objective 3

Beginning Television Production Course, page 106; Objectives 1, 3
Advanced Television Production
Course, page 110; Objectives 1, 2

Directing
Course, page 112; Objectives 1, 2, 6

2. Directing--One hundred per cent of the television production directors were involved with tasks related to directing. These tasks involved preparation of the show, selection and rehearsal of the talent, and the total supervision of the production during the video taping session.

The following courses in the curriculum incorporate the skill of directing:

Introduction to Business and Industrial Television
Course, page 114; Objective 3

Beginning Television Production
Course, page 106; Objectives 1, 3

Advanced Television Production
Course, page 110; Objectives 1, 2

Directing
Course, page 112; Objectives 1, 2, 3, 4, 6

3. Graphics--Graphics comprise a large portion of the visual elements of a production. The tasks involved in graphic coordination were the design and the artistic execution of the design. Over 50 per cent of the directors were involved in the task of design, and about 25 per cent were involved in the artistic execution of the design.
Graphics production was one of the areas in which additional staff was often available, but the directors felt an acute need for the proper supervision of the art work. Many design errors were observed on the video tapes. Such errors could have occurred when artists with little or no television experience were responsible for graphics without close supervision.

The following courses in the curriculum incorporate the skill of graphic production:

Introduction to Business and Industrial Television
Course, page 114; Objective 3

Visual Learning
Course, page 116; Objective 1

Beginning Television Production
Course, page 106; Objectives 1, 3

Graphics
Course, page 108; Objectives 1, 2

Advanced Television Production
Course, page 110; Objectives 1, 2

Scripting
Course, page 109; Objective 3

Directing
Course, page 112; Objectives 1, 6

4. Lighting—Skill in lighting involved the positioning of the lighting instruments prior to the television
production and the supervision of any lighting changes during the production. Over 90 per cent of the directors were involved in the lighting tasks.

Incorrect positioning of lighting instruments was the cause of lighting effect errors in the observed video tapes. These errors resulted in the light level changing from one segment of the show to another and in shadows and shines in improper areas.

The skill of lighting is a critical element in every television production. The following courses in the curriculum incorporate the skill of lighting:

Introduction to Business and Industrial Television Course, page 114; Objective 3
Beginning Television Production Course, page 106; Objectives 1, 3
Advanced Television Production Course, page 110; Objectives 1, 2
Directing Course, page 112; Objectives 1, 2, 6
Equipment Selection and Budgeting Course, page 117; Objectives 2, 3, 4, 5

5. Make-up--Applying or suggesting appropriate make-up for the talent in a production was the responsibility of over 83 per cent of the directors.
It was observed that very little make-up was used by the men in the video taped productions. Women wore what appeared to be their usual make-up. Need for more attention to the make-up of the female talent was not critical, but the male talent warranted more attention to beard shadows.

The following courses in the curriculum incorporate the skill of make-up application and supervision:

Introduction to Business and Industrial Television Course, page 114; Objective 3
Beginning Television Production Course, page 106; Objectives 1, 3
Advanced Television Production Course, page 110; Objectives 1, 2
Directing Course, page 112; Objectives 2, 6

6. Producing--Skill involved in producing a show included all of the pre-production tasks and post-production responsibilities.

Over 75 per cent of the directors were involved in the various pre-production tasks. The directors were generally involved in attending the pre-production meetings and in accepting or rejecting the pre-production proposal. They had some responsibilities with the writing of the pre-production proposals, presenting the proposal orally, and chairing the pre-production meeting.
The director was involved in the evaluation of the completed production and had post-production responsibilities. These responsibilities included the duplication, distribution, and leasing of completed productions. The operation or the supervision of video tape library was included in the producing tasks.

To prepare the directors for these responsibilities, the following courses in the curriculum incorporate the skill of producing:

- Introduction to Business and Industrial Television Course, page 114; Objectives 1, 2, 3
- Producer Skills for Business and Industrial Television Course, page 115; Objectives 1, 2, 3, 4
- Directing Course, page 112; Objectives 1, 5, 6
- Oral Communication Course, page 118; Objectives 1, 3
- English Course, page 119; Objectives 1, 2

7. Properties--Properties were the objects used during the productions to illustrate or explain a portion of the show. Over 66 per cent of the television production directors were directly involved in the tasks of securing and supervising the use of the properties. It was observed
in the video tapes that the properties selected were often inappropriate and poorly arranged for on-camera use.

The following courses in the curriculum incorporate the skill of coordinating properties:

- Introduction to Business and Industrial Television Course, page 114; Objective 3
- Beginning Television Production Course, page 106; Objectives 1, 3
- Advanced Television Production Course, page 110; Objectives 1, 2
- Directing Course, page 112; Objectives 1, 2, 6

8. Scenery—Scenery constituted the background, furniture, and decorative objects viewed in a production. The tasks involved in the skill of scenery coordination were scenery design, construction, and scenery arrangement for the production.

Over 66 per cent of the directors were involved in the designing of the scenery. They did a minimum of construction and arranging of scenery for the production but were responsible for the supervision of those persons who fulfilled those tasks. In the video tapes it was observed that the scenery was often inappropriate in style and arrangement.
The following courses in the curriculum incorporate the skill of scenery coordination:

Introduction to Business and Industrial Television Course, page 114; Objective 3

Beginning Television Production Course, page 106; Objectives 1, 3

Advanced Television Production Course, page 110; Objectives 1, 2

Directing Course, page 112; Objectives 1, 2, 4, 6

Equipment Selection and Budgeting Course, page 117; Objectives 2, 3, 4

9. Scripting—Scripting of a production involved the skill of writing both the audio and video portion of the material used during rehearsals and video taping sessions. One hundred per cent of the directors were either totally responsible for the writing of the scripts or the supervision of additional writers.

The most common purpose of the viewed productions was direct instruction with which the fully scripted or the semi-scripted styles of scripting were used. These scripts were most often written for the demonstration type of production. The language of the observed video tapes was often stilted and poorly written for oral presentation.
Skill in scripting is a prime skill in television production, and the following courses in the curriculum incorporate scripting:

Introduction to Business and Industrial Television
Course, page 114; Objective 3

Beginning Television Production
Course, page 106; Objectives 1, 3

Advanced Television Production
Course, page 110; Objectives 1, 2

English
Course, page 119; Objective 1

Scripting
Course, page 109; Objectives 1, 2, 3

Directing
Course, page 112; Objectives 1, 6

10. Slides and film—Photographic skills were needed in order to produce slides and film footage which could be used in productions. Less than 50 per cent of the television production directors were responsible for the photographic task of producing slides, and very few of the directors were involved in film production.

It is important to note that many of the studios did not have film chains—the mechanical device needed in order to easily incorporate slides and film footage into a production. However, the directors were optimistic about
the possibility of the purchase of this additional equipment in the future.

The following courses in the curriculum incorporate the skill of photography:

- **Introduction to Business and Industrial Television Course**, page 114; Objective 3
- **Beginning Television Production Course**, page 106; Objective 1
- **Visual Learning Course**, page 116; Objective 1
- **Graphics Course**, page 108; Objectives 3, 4, 5
- **Advanced Television Production Course**, page 110; Objectives 1, 2
- **Directing Course**, page 112; Objectives 1, 4, 6

11. Sound—Sound elements constituted the audio portion of a production. The skill of sound coordination involved the tasks of music and sound effects selection prior to the production, editing and compiling those selections used during the production, and operation of the sound equipment during the production.

One hundred per cent of the directors had selected music and sound effects and over 83 per cent had prepared the selections for use during productions. Less than 33
92

per cent of the directors operated the sound equipment during the production. However, they were responsible for the supervision of the staff member who executed that task.

Over 83 per cent of the directors had been involved in using their own voices for the sound track for productions. This was technically possible because of the mechanical capability of adding sound after the completion of the video portion of a production.

The following courses in the curriculum incorporate the skill of sound coordination:

Introduction to Business and Industrial Television
Course, page 114; Objective 3

Beginning Television Production
Course, page 106; Objectives 1, 2, 3

Sound Production
Course, page 106; Objectives 1, 2, 3

Oral Communication
Course, page 118; Objective 2

Advanced Television Production
Course, page 110; Objectives 1, 2

Directing
Course, page 112; Objective 1, 2, 6

Equipment Selection and Budgeting
Course, page 117; Objectives 2, 3, 4, 5
12. Studio equipment operation—The skill of operating the studio equipment was divided into five tasks. They were (a) camera operations, (b) console operations, (c) engineering operations, (d) film chain operations, and (e) video tape operations. The elements of sound and lighting were treated as independent skills because of the critical nature of their execution prior to and during the production.

The actual operation of the camera during a production was executed by someone other than the television production director. However, the director was responsible for the training and supervision of that staff member. The poor camera techniques observed on the video tapes were caused by poor technical operation of the camera and poor aesthetic selection of camera shots.

The task of operating the console (the technical direction of a production) was performed by over 50 per cent of the directors. Directors that did not do the console operations during the production were responsible for training and supervising the staff member involved with the task. This task involved numerous mechanical operations. The results of this operation observed on the video tape revealed several inferior visual products. The inferior visual products could have been caused by poor mechanical operations by the technical director or by poor directing skills of the television production director.
Special effects are created by the technical director through intricate mechanical operations of the console. Few effects were observed on the video tapes. The limited equipment capabilities and the lack of imagination with electronic gadgetry could be speculated as the major reasons for the lack of special effects.

Over 66 per cent of the television production directors either had no technical responsibilities or limited responsibilities. The limited responsibilities involved the simple tasks of general mechanical up-keep and adjustment.

The film chain equipment enables film footage and slides to be simply incorporated into a video taped production. Very few of the studios had this expensive mechanical device.

The video tape machine was seldom operated by the director during a production. However, he was responsible for the training and supervision of the staff member who executed the task.

Over 55 per cent of the directors were involved in the post-production tasks of the duplication of the production for distribution.

Table XXV shows the courses in the curriculum that incorporate the tasks of camera, console, engineering, film chain, and video tape operations into the skill of studio equipment operation.
### TABLE XXV

COURSES INCLUDED IN CURRICULUM THAT INCORPORATE THE TASKS INVOLVED IN STUDIO EQUIPMENT OPERATION

<table>
<thead>
<tr>
<th>Courses</th>
<th>Camera</th>
<th>Console</th>
<th>Engineering</th>
<th>Film Chain</th>
<th>Video Tape</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction to Business and Industrial Television Course, page 114; Objective 3</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Beginning Television Production Course, page 106; Objectives 1, 2, 3</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Advanced Television Production Course, page 110; Objectives 1, 2</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Directing Course, page 112; Objectives 2, 4, 6</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Equipment Selection and Budgeting Course, page 117; Objectives 2, 3, 4, 5</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>
Management Skills.--The management skill modules include (a) budget preparation, (b) evaluation techniques, (c) legal aspects, (d) oral communication, (e) personnel management, and (f) written communication.

1. Budget preparation--The preparation of a budget incorporated several related tasks. The companies used various types of budgetary systems. Over 75 per cent of the directors had budgetary responsibilities related to materials used in productions, equipment purchases, and equipment repair costs.

The following courses in the curriculum incorporate the skill of budget preparation:

- Introduction to Business and Industrial Television Course, page 114; Objective 4
- English Course, page 119; Objectives 1, 2
- Business and Industrial Television Management Course, page 116; Objective 2
- Equipment Selection and Budgeting Course, page 117; Objectives 1, 2, 3, 4, 5

2. Evaluation techniques--Evaluation techniques were focused on the evaluation process as it was related to the completed video taped production.

The evaluation technique that was used 75 per cent of the time was an oral, informal feedback session held for an
invited audience. The directors seldom revised the completed production as a result of the evaluation process.

The directors expressed a need for an amplification of evaluation techniques. The following courses in the curriculum incorporate the skill of production evaluation techniques:

- **Producer Skills for Business and Industrial Television Course**, page 115; Objectives 1, 3
- **Visual Learning Course**, page 116; Objective 2
- **Business and Industrial Television Management Course**, page 116; Objective 1
- **Directing Course**, page 112; Objective 5

3. Legal aspects—None of the television production directors were totally responsible for the legal clearance of copyrighted materials to be used in a television production. The directors who had some involvement forwarded the copyrighted materials to the personnel responsible for the clearance procedure.

The following course in the curriculum includes the skill of legal clearance:

- **Business and Industrial Television Management Course**, page 116; Objective 3
4. Oral communication--Oral communication was a frequently used type of management skill. One hundred per cent of the directors communicated orally in a one-to-one fashion and in small groups, and over 50 per cent used the formal presentation technique. The directors communicated frequently regarding production projects with staff and superiors.

The following courses in the curriculum incorporate oral communication:

Oral Communication
Course, page 118; Objectives 1, 3

Production Skills for Business and Industrial Television
Course, page 115; Objective 3

Business and Industrial Television Management
Course, page 116; Objectives 4, 5

Directing
Course, page 112; Objectives 1, 2, 6

5. Personnel management--The skill of personnel management involved the tasks of selection, supervision, and training of production and non-production personnel.

One hundred per cent of the television production directors had some type of input into the selection and termination of staff members functioning in the area of television production and were responsible for the supervision of all additional staff members.
The directors were also responsible for the task of additional production training needed by any production staff members. The training methods that were used ranged from short, verbal explanations to formal lessons.

The following courses in the curriculum incorporate the skill of personnel management:

Producer Skills for Business and Industrial Television Course, page 115; Objective 5
Business and Industrial Television Management Course, page 116; Objectives 5, 6

6. Written communication—Written communication was a frequently used management skill. Memos, reports, and letters were used by 100 per cent of the directors. Most of the written communication was directed to persons superior to the television production director.

The following courses in the curriculum incorporate the skill of written communication:

English Course, page 119; Objectives 1, 2
Producer Skills for Business and Industrial Television Course, page 115; Objective 4
Business and Industrial Television Management Course, page 116; Objective 1
Equipment Selection and Budgeting Course, page 117; Objectives 2, 5
Continued Education Curricular Needs

The television production directors ranked their continued educational needs from a listing of the production and management skills. Their expressed needs became the basis for the incorporation of various components in the curriculum. These data are presented under two headings: Production Skills and Management Skills.

Production Skills.--The directors ranked their continued educational needs in production skills in the following order:

1. lighting
2. scripting
3. directing
4. graphics
5. technical directing
6. sound
7. photography
8. special effects
9. video tape operation
10. scenery and properties
11. camera operation
12. make-up and costuming
13. film chain operation

Management Skills.--The directors ranked their continued educational needs in management skills in the following order:

1. budget preparation
2. evaluation techniques
3. written communication
4. personnel management
5. oral communication
6. legal aspects
Table XXVI shows the production and management skills that are included in the total curriculum and the courses into which these skills are incorporated. The basic curricular needs and the continued educational needs have been integrated into this table in order to present the total data elements considered as curricular needs for the development of the curriculum.

Curriculum

A curriculum based on the specific needs of production personnel in business and industry engaged in television production has been developed. The objectives of the curriculum are two-fold. The primary objective is to develop a curriculum that will prepare a person to be competent and responsible in the area of television production and who can take a production position in business and industry with little or no additional on-the-job training. A secondary objective is to structure the curriculum for professional continued education use by those persons presently in production positions in business and industry.

The program has been developed as a four semester curriculum with both academic and on-the-job training incorporated into the course offerings. The first semester of the program is designed to present an overview of television production and management skills as they relate to business and industry. Each semester, thereafter, continues
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Costuming</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Directing</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Graphics</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<td>X</td>
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to build upon the beginning concepts until the student has an in-depth understanding and an operational knowledge of the production and management skills related to business and industrial television. A total of sixty semester hours is needed to complete the curriculum requirements. Forty-nine semester hours have been specified and eleven semester hours would be elected from a suggested list. As designed, this program could most easily be articulated by a community college. However, any institution desiring such a curriculum could offer this program.

The curriculum is introduced by listing each course in semester arrangement and followed by the presentation of individual courses in detail under the following headings: Core Production Courses, Methodology Courses, Complementary Courses, and Internships.

Core production courses are those courses which emphasize production techniques basic to all users of the medium of television. Methodology courses are those courses designed specifically for the business and industrial spectrum of television. These courses emphasize the implementation of television into business and industry.

Complementary courses are courses that currently exist in other disciplines and are considered essential elements in the preparation of a person in television production in business and industry. Internship courses are those courses
that enable the student to visit, observe, and ultimately have on-the-job training in the area of television production in a business or an industry.

The courses or the portions of courses that are duplications of existing broadcasting curricula are within the core production area. The manipulatory skills required for the operation of various pieces of studio equipment are basic to all television curricula. However, the course objectives that relate these skills to the production needs of television production personnel in business and industry are unique to this program.

Curriculum by Semesters

The following listing of courses illustrates the specified and the suggested courses in the program in semester arrangement.

First Semester
- Introduction to Business and Industrial Television
- Sound Production
- Oral Communication
- English
- Internship-I

Second Semester
- Producer Skills for Business and Industrial Television
- Beginning Television Production
- English
- Visual Learning
Third Semester

Graphics
Scripting
Business and Industrial Television Management
Advanced Television Production

Fourth Semester

Directing
Equipment Selection and Budgeting
Internship-II

Suggested Electives

Basic Electronics
Business Math
Cinematography
Human Relations
Introduction to Business
Music Appreciation
Oral Interpretation
Photography
Radio-Television Announcing
Small Group Communication

Core Production Courses

The core production courses are (a) Sound Production,
(b) Beginning Television Production, (c) Graphics,
(d) Scripting, (e) Advanced Television Production, and
(f) Directing.
**Sound Production**

Credit Value: Three semester hours

Prerequisite(s): Oral Communication (or concurrent enrollment)

Course Objectives: At the end of the course, the student should

1. be able to efficiently operate the components of a basic audio board consisting of at least two turntables, master sound mixer, tape cartridge unit, and reel-to-reel tape recorder.

2. have the ability to compile an independent audio track for a video production with music, sound effects, and the human voice.

3. have developed a voice delivery style which would be acceptable for a video production requiring only talent's voice.

**Beginning Television Production**

Credit Value: Three semester hours

Prerequisite(s): Introduction to Business and Industrial Television

Course Objectives: At the end of the course, the student should

1. be able to perform at the basic level the various production skills. The following skill descriptions are the basic levels of performance expected at the end of this course.
costuming--become familiar with the color and style of clothing best suited for use on color and black and white television.

directing--have the ability to execute the several steps involved in directing a simple production.

graphics--acquire a general understanding of the elements of aspect ratio, types of standard graphics, fundamentals of color, gray scale, and color compatibility.

lighting--have the ability to identify the basic types of lighting instruments. The student should have a general idea of the equipment and operations involved in the lighting control system. The student should have the skill to do a basic lighting set-up with key, back, and fill light.

make-up--be familiar with basic make-up requirements and techniques for color and black and white television.

properties--be familiar with the specific uses of stage properties, set dressing, and hand properties.

scenery--be familiar with the specific characteristics and uses of the basic set unit, special set unit, hanging unit, and independent set pieces.

scripting--have the writing skill to write the opening and closing segments of a fully scripted
production. The student should have the skill to develop and arrange a split-sheet directing script from pre-prepared, fully scripted material.

slides and film—have the skill to technically integrate a set of prepared slides into the content of a production.

sound—be able to efficiently operate a basic audio control board in a television studio.

studio equipment operation—be able to function at a basic level of competency in the production positions of technical director, floor director, camera operator, video tape operator, and film chain operator.

2. to have developed the skill necessary to clean audio and video tape heads. The student should be able to visually check the studio equipment for possible maintenance problems.

3. be able to apply in practical laboratory situations the television production skills.

Graphics

Credit Value: Three semester hours

Prerequisite(s): Introduction to Business and Industrial Television

Beginning Television Production

Visual Learning
Course Objectives: At the end of the course, the student should

1. have the knowledge to prepare studio cards, maps, charts, and simple animations for a television production.

2. be able to describe completely in written form to a graphic artist how to prepare any graphic to be used in a television production.

3. have the photographic skill with a still camera to produce slides to be used in a television production.

4. have the photographic skill to shoot motion picture film to be used in a television production.

5. have the skill to perform simple editing techniques on motion picture film to be used in a television production.

**Scripting**

Credit Value: Three semester hours

Prerequisite(s): Introduction to Business and Industrial Television

Visual Learning

English (two courses)

Course Objectives: At the end of the course, the student should

1. have the knowledges and skills essential for the development of a fully scripted and a semi-scripted production.
2. have the scripting skills necessary to write scripts of the demonstration, lecture with demonstration, and voice-over demonstration styles.

3. have an in-depth understanding of the preparation of the script for instruction.

Advanced Television Production

Credit Value: Three semester hours

Prerequisite(S): Introduction to Business and Industrial Television

Sound Production

Beginning Television Production

Course Objectives: At the end of the course, the student should

1. be able to execute the production skills at the basic level presented in Beginning Television Production as well as at a more advanced skill level. The following skill descriptions are the more advanced level of performance of the production skills.

   costuming--have the ability to select and advise on the style and color of clothing best suited to the individual talent for a particular production.

   directing--have the ability to execute the steps involved in organizing and directing a show with complex production elements.
graphics--have the ability to prepare graphics for a variety of types of shows.

lighting--have the ability to set the lighting instruments for a multiple set show with continuous action. The student should be able to set the lighting instruments for the special techniques of camera and color background lighting.

make-up--be able to advise and explain to female talent the make-up needed for a specific production. The student should have the skill to apply to the male talent the make-up needed for a specific production.

properties--have the ability to select the stage properties, set dressing, and hand properties of the appropriate style, size, and color for a specific production. The student should be able to arrange the properties with relation to camera angles for a specific production.

scenery--have the knowledge to either construct or supervise the construction of a standard set unit for color and black and white television.

scripting--have the skill to write a fully scripted show and subsequently convert it into a split-sheet, directing script. The student should have the skill to prepare a semi-scripted director's script for a pre-prepared material.
slides and film--have the ability to prepare and integrate a set of slides into a production. The student should have the ability to integrate pre-prepared film footage into a production.

sound--be familiar with the sound characteristics of the several types of mobile and stationary microphones. The student should be able to select and arrange the microphones for a specific production.

studio equipment operation--to perfect the manipulatory skills of operating the video control board. The student should be able to execute special effects on the video control board. The student should have the ability to load and cue the film chain for slide and film operations.

2. to be able to apply in practical laboratory situations the television production skills.

**Directing**

Credit Value: Three semester hours

Prerequisite(s): Introduction to Business and Industrial Television

Sound Production

Producer Skills for Business and Industrial Television

Beginning Television Production

Graphics
Scripting

Advanced Television Production

Course Objectives: At the end of this course, the student should

1. have the ability to independently plan and organize a production.

2. have the ability to independently direct rehearsals, studio set-ups, run-throughs, and final video taping sessions.

3. have the ability to audition and select talent for specific shows.

4. be able to execute the production skills at the advanced level presented in Advanced Television Production. The student should also be able to execute at a more complex level the following skills.

   scenery--have the ability to design on paper a multiple set for television.

   slides and film--have the ability to shoot and edit film footage. The student should also be able to integrate the film footage into a specific show.

   studio equipment operation--be able to edit reel-to-reel and cassette video tape.

5. be able to develop, administer, and interpret a formal evaluation instrument for a specific production.

6. be able to apply in a practical laboratory situation the directing, production, and evaluation skills.
Methodology Courses

The methodology courses are (a) Introduction to Business and Industrial Television, (b) Producer Skills for Business and Industrial Television, (c) Visual Learning, (d) Business and Industrial Television Management, and (e) Equipment Selection and Budgeting.

Introduction to Business and Industrial Television

Credit Value: One semester hour

Prerequisite(s): None

Course Objectives: At the end of the course, the student should

1. have a general understanding of television as it is used for commercial and non-commercial purposes.

2. understand the specific uses of the medium of television by business and industry.

3. be acquainted through reading, discussion, and observation with the production skill areas of costuming, directing, graphics, lighting, make-up, properties, producing, scenery, scripting, slides and film, sound production, and studio equipment operation.

4. be acquainted through reading and discussion with the management skill area of budget preparation.
Producer Skills for Business and Industrial Television

Credit Value: Three semester hours

Prerequisite(s): Introduction to Business and Industrial Television

English (one course)

Course Objectives: At the end of the course, the student should

1. have a general understanding of the process of production evaluation as it relates to the completed television production in business and industry.

2. have a general understanding of the operational procedures involved in the supervision of a video tape library.

3. have the communication skills to effectively organize and conduct group discussions with both the pre-production proposal and the post-production evaluation agendas.

4. have the writing skill to prepare a complete pre-production proposal.

5. have a general understanding of the personnel management techniques related to the supervision of personnel.
Visual Learning

Credit Value: Three semester hours
Prerequisite(s): Introduction to Business and Industrial Television

Course Objectives: At the end of the course, the student should

1. have an in-depth understanding of the theories of learning as they relate to the visual and auditory elements of a television production.

2. be able to administer and interpret a written evaluation form for completed industrial or business television productions.

Business and Industrial Television Management

Credit Value: Three semester hours
Prerequisite(s): Introduction to Business and Industrial Television

Oral Communication
Internship-I
English (two courses)
Beginning Television Production
Producer Skills for Business and Industrial Television
Course Objectives: At the end of the course, the student should

1. have the written skill to develop a written evaluation form for a post-production evaluation of a television production.

2. have a general understanding of the elements essential to the preparation of a budget.

3. have an in-depth understanding of current legal statutes related to the use of copyrighted materials in a television production.

4. have the communication skills necessary to organize and conduct staff meetings.

5. have the knowledges and abilities to conduct staff training sessions for production and non-production staff members.

6. have the management knowledges necessary to motivate a staff to high quality job performance.

Equipment Selection and Budget Preparation

Credit Value: Three semester hours

Prerequisite(s): Introduction to Business and Industrial Television

English (two courses)
Producer Skills for Business and Industrial Television
Business and Industrial Television Management
Course Objectives: At the end of the course, the student should

1. have an in-depth understanding of fixed, charge back, charge back-fixed, and charge back-hidden budgetary types.

2. have the knowledge to prepare a budget which includes the elements of production costs, new equipment costs, and equipment repair costs.

3. Understand, after reading equipment and materials catalog, the costs and the capabilities of merchandise.

4. have the oral communication skills to effectively communicate with sales representatives regarding new equipment purchases.

5. have the knowledge and skill to write and interpret installation specifications and maintenance contracts.

Complementary Courses

The complementary courses are (a) Oral Communication and (b) English (two courses).

Oral Communication

Credit Value: Three semester hours

Department Offering Course: Speech/Communication

Course Objectives: A communication course should be selected that is currently offered
which will prepare the student at the end of the course to

1. have a basic understanding of the importance of oral communication in business.

2. confidently use the voice as a voice-over talent for a television production.

3. effectively conduct informal group discussions.

**English**

Credit Value: Three semester hours for each of two courses

Department Offering Courses: English/Applied Communication

Course Objectives: Two English courses should be selected that are currently offered which will prepare the student at the end of the courses to

1. write with correct grammar, proper punctuation, good sentence structure, and interesting paragraph development.

2. write memos, letters, and reports in proper business style.

**Internship Courses**

The internship courses are (a) Internship-I and (b) Internship-II.
**Internship-I**

Credit Value: One semester hour

Prerequisite(s): Introduction to Business and Industrial Television (or concurrent enrollment)

Course Objectives: At the end of the course, the student should have observed and analyzed the production and management methods and techniques used in the television production area of business and industry.

**Internship-II**

Credit Value: Six semester hours

Prerequisite(s): The student must have completed at least forty-five semester hours of the specified and suggested courses in the program.

Course Objectives: At the end of this course, the student should

1. have experienced supervised study and on-the-job training in a television production studio operating in a business or industry.

2. have had the opportunity to participate in an active role in the production process of a television show produced for use in business and industry.
Summary

In this chapter the expressed production and management needs of the television production personnel in business and industry were presented in modular form. Each module incorporated a specific task or a collection of tasks related to a particular skill, a summary of the data related to the skill, a listing of courses and course objectives specifically related to each skill.

The production skill modules included the skills of (a) costuming, (b) directing, (c) graphics, (d) lighting, (e) make-up, (f) producing, (g) properties, (h) scenery, (i) scripting, (j) slides and film, (k) sound, and (l) studio equipment operation.

The management skill modules included the skills of (a) budget preparation, (b) evaluation techniques, (c) legal aspects, (d) oral communication, (e) personnel management, and (f) written communication.

A curriculum based on the specific needs of the production personnel was presented. The curriculum was developed as a four semester program with a total of sixty semester hours of course work.

Each course was described by title, credit value, prerequisite, and course objectives.

The titles of the specified courses in the program were Introduction to Business and Industrial Television, Sound Production, Oral Communication, English, Internship-I,
Producer Skills for Business and Industrial Television, Beginning Television Production, Visual Learning, Graphics, Scripting, Business and Industrial Television Management, Advanced Television Production, Directing, Equipment Selection and Budgeting, and Internship-II.

The titles of the suggested courses in the program were Basic Electronics, Business Math, Cinematography, Human Relations, Introduction to Business, Music Appreciation, Oral Interpretation, Photography, Radio-Television Announcing, and Small Group Communication.
CHAPTER V

SUMMARY, FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS
FOR FUTURE STUDIES

In this chapter a brief summary of the study, the findings of the study, the conclusions drawn from the findings, and recommendations for future studies are presented.

Summary

The first purpose of this study was to determine through the administration of selected instruments the educational needs of television production personnel employed by businesses and industries engaged in the production of non-commercial television programs. The second purpose of the study was to develop a community college curriculum based on the assessed needs of the production personnel.

In the first chapter, a discussion of non-commercial television, the college and university curriculum emphasis upon commercial television, the occupational role of the community college, and the procedures for the development of the study were provided.

The second chapter contained a review of the literature related to commercial and non-commercial broadcast education.
The documentary sources were books, pamphlets, periodicals, curriculum guides, and unpublished materials.

Chapter three described the procedures followed in the development of the study and presented an analysis of the data. Thirty-six companies that held a membership in the Dallas Chapter of the Industrial Television Association were selected as the sources of population for the study. Within each company, the production staff member holding the title, or performing the duties, of the television production director was selected as a subject for the study.

To accomplish the purposes of this study three instruments were used for the collection of the data. The video tape observation sheet was developed to record the frequency and to describe the quality of the established production elements. It was also used to identify the specific uses of the observed video tapes. The structured-interview form was designed with production, management, and general information questions related to the skills used in functioning as a television production director. The paired-comparison instruments were selected for use because of the need to obtain scales of the production and management skills that were needed in professional continued education for current television production directors.
The instruments were administered when the investigator went to each of the thirty-six companies, viewed the selected video tapes, conducted the structured interview, and administered the paired-comparison instruments.

The data collected from the video tape observation sheet and the structured-interview form were treated by calculating the frequency of percentage of responses. Data from the paired-comparison instruments were treated by determining the frequency of choice for each item and the ranking of each item. In order to determine whether the distances between ranks were significantly different, the Test for Significance Between Two Proportions was administered.

In the fourth chapter the expressed needs of the directors and the curriculum specific to these needs were presented. The expressed production and management needs of the television production directors were presented in modular form. Each module incorporated a specific task or a collection of tasks related to a particular skill, a summary of the data related to the skill, a listing of courses, and course objectives specifically related to each skill.

A curriculum based on the specific needs of the production directors was presented. The courses were first presented by title in semester order. Each course was further described by title, credit value, prerequisite, and course objectives.
Findings

Through the review of literature it was found that the curricular developments related to commercial broadcast education dominated the literature. Documentary sources related to the spectrum of non-commercial television were sparse. Only recently had courses related to the educational institution users of the non-commercial spectrum been introduced into broadcast education. The business-and-industry area, another user in the non-commercial spectrum, had no curricular consideration.

The administration of the video tape observation sheet, the structured-interview form, and the paired-comparison instruments resulted in the findings stated in the following section.

Video Tape Observation Sheet

Of the 108 video tapes viewed the majority were black and white and ranged in length from twenty to thirty minutes. The video cassette format was most often used for the distribution of the productions. The majority of the productions were developed for the purpose of direct instruction. The demonstration type of production was most often used. The taped productions were viewed a majority of the time by a staff member of the company. The number of persons to view a particular production ranged from over 500 to less than 99 people. The director was not responsible
for the development of the materials that were used by the
viewers to supplement the production. The thirteen pro-
duction elements that were observed and annotated were
extremely varied in quality.

**Structured-Interview Form**

From the production section of the interview, it was
found that the television production director was generally
involved in attending the pre-production meetings and in
accepting or rejecting the proposal. The director's in-
volvement in originating ideas for productions was limited.
The content of the pre-production proposal included, either
in written or oral form, four of the five content divisions.
Testing of production effectiveness was omitted in the
majority of the pre-production proposals. The director had
limited responsibility with the writing of pre-production
proposals, presenting the proposals orally, and chairing
the pre-production meetings.

In the preparation and production of the show, the
director was responsible for a large number of vastly varied
production tasks. These tasks required the knowledge and
mastery of many production skills. One of these varied
production tasks was scripting. The director served as the
writer or in a supervisory capacity for other staff writers
for most of the production scripts. The director was heav-
ily involved in the selection and orientation of talent for
the television production. The talent was selected from several sources depending upon the specific talent needs of the production. The director also served as the talent. He most frequently served as the off-camera announcer. The majority of the directors had limited technical responsibilities.

The director was involved with several post-production responsibilities. The evaluation of the completed production was oral and informal, and the director seldom revised the product as a result of the evaluation session. Some of these responsibilities required skills not considered typical to the area of television production.

From the management section of the interview, it was revealed that the television production director had some type of input into the selection and termination of staff members in the companies employing additional production staff. All of the directors had the responsibilities of training and supervising the additional staff. In those companies that employed additional non-production staff members, the director had the responsibilities of orientation and supervision.

The companies used a variety of budgetary systems. In all of the companies, the director had some type of input into the television production budget. The most frequent input was in the element of production costs. The director
had very little responsibility for the clearance of copyrighted materials.

All of the directors communicated in the written form by memos, reports, and letters. All of the directors communicated orally in a one-to-one fashion and in small groups. Half of the directors had used the formal presentation technique in oral communication. Most written and oral communication was directed to the administrator in charge of the area of television production.

From the general information section of the interview, it was revealed that over half of the television production directors had no job responsibilities outside the television production area. Those directors that did have additional responsibilities functioned in areas closely related to television production. Over half of the directors had been with the company less than three years. This did not seem unusual considering the short length of time the television production area had been a part of most of the companies. The majority of the salaries of the directors ranged from $12,000 to $16,000. Over half of the organizational structures of the companies placed the area of television production under the area of media.

Paired-Comparison Instruments

From the management instrument, it was revealed that the television production director felt that he most needed
additional education in the management skills of budget preparation, evaluation techniques, and written communication.

From the production instrument, it was revealed that the director felt that he most needed additional education in the production skills of lighting, scripting, directing, graphics production, technical directing, and sound coordination.

Conclusions

Based on the findings presented, a composite description of a hypothetical director was compiled. The television production director is a member of the sales training division and works exclusively in the area of television production. He has been functioning in this particular position for three years and draws an annual salary of $14,000. He has very little additional staff help in the production area and is heavily involved with the pre-production, production, and post-production phases of television production. He does not originate production ideas but is instrumental in the development of the production and has several post-production responsibilities. His technical responsibilities are minimal. The director participates in the selection and termination of production and non-production staff members and has the responsibilities of training and supervising all additional staff. He has
input into the television production budget, primarily in the area of production costs. He has a minimal amount of responsibility with the clearance of copyrighted materials. He communicates both in the written and oral manner and does so most frequently with the administrator in charge of the area of television production. The director believes that his most urgent needs for additional education in the production area are the skills of lighting, scripting, directing, graphics production, technical directing, and sound coordination. He believes that his most urgent needs for additional education in the management area are the skills of budget preparation, evaluation techniques, and written communication.

The composite description of the hypothetical director and a further analysis of the expressed needs of the director were the bases for the development of a curriculum specific to the needs of the television production director in the business-and-industry area of non-commercial television.

The curriculum that was developed was a four semester program with a total of sixty semester hours of course work. Academic and on-the-job training were incorporated into the course offerings. Forty-nine semester hours were specified and eleven semester hours were elected from a suggested course list. As designed, this curriculum was occupational
in concept and could be most easily articulated by the community college.

The titles of the specified courses in the program were Introduction to Business and Industrial Television, Sound Production, Oral Communication, English, Internship-I, Producer Skills for Business and Industrial Television, Beginning Television Production, Visual Learning, Graphics, Scripting, Business and Industrial Television Management, Advanced Television Production, Directing, Equipment Selection and Budgeting, and Internship-II.

Recommendations for Future Studies

The following recommendations for future studies are based on this study:

1. The study of the specific curricular needs of television production personnel in the non-commercial television areas of (a) medicine and (b) the military.

2. The design of a four-year curriculum for production personnel in the business-and-industrial area of non-commercial television.

3. The study of the specific curricular needs for non-commercial television production personnel with a major emphasis in the total spectrum of non-commercial television.

4. The development of the curriculum content for specific continued education courses for the television
production personnel currently employed as television production directors in business and industry.

5. An in-depth field test of the curriculum presented in this study with evaluation and revisions for future use.
APPENDIX A

VIDEO TAPE OBSERVATION SHEET

Production Title _____________________________________________
Production Length ____________________________
Color or B/W ________________________________
Video Tape Format ____________________________
Production Type __________________________________________

Production Elements:

Camera Shots _____________________________________________
Console Operation ________________________________________
Costume(s) of Talent(s) ________________________________
Film Footage ___________________________________________

Graphics:

Studio Cards ____________________________________________
Slides __________________________________________________
Lights __________________________________________________
Make-up on Talent(s) _____________________________________
Musical Selection(s) _____________________________________
Sets and Properties ______________________________________
Sound Elements __________________________________________
Special Effects __________________________________________
Talent's Delivery _________________________________________

135
Specific use(s) of Production:

Direct Instruction

Motivation

Enrichment (supplemental instruction)

Entertainment

Other

Population to View Production:

Number

Type

Additional Materials available to supplement production

Summary (descriptive) of the production. (Relating production elements, show type, and uses):

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
APPENDIX B

STRUCTURED INTERVIEW FORM

Production

I. Program Proposal presented at pre-production analysis (meeting).
   A. Personnel involved.
      1. Ideas originate from whom? ____________________________
      2. Prepared by whom? ____________________________
      3. Presented by whom? ____________________________
      4. Decisions on accepting or rejecting proposal made by whom? ____________________________
      5. Personnel present at pre-production meeting?
      6. Meeting chaired by whom? ____________________________
   B. Contents of pre-production proposal.
      1. Audience analysis? ______________
      2. Instructional and/or motivational objectives of proposed production? ______________
      3. Cost estimate for the production? ______________
      4. Content outline of production? ______________
      5. Method of testing production effectiveness.
         a. Before distribution? __________
         b. After distribution? __________
      6. Other ____________________________

II. Which of these roles do you most often function in during the preparation and/or production of a program?
   A. Producer
   B. Director (coordinator of all production elements before and during a production) ______________
   C. Writer ______________
   D. Graphic Artist:
      1. Designer of graphics ______________
      2. Art work on graphics ______________
   E. Photographer:
      1. Slides ______________
      2. Film ______________
F. Scenery:
1. Designing
2. Constructing
3. Mounting

G. Properties:
1. Securing
2. Supervising during production

H. Make-up

I. Costumes:
1. Designer
2. Construction

J. Lights

K. Sound:
1. Selection
2. Technical compilation
3. Operation during production

L. Console Operator

M. Floor director

N. Camera operation

O. Film Chain operation

P. VTR operation

Q. Engineer

III. Scripting of production.
A. What types of script format(s) used:
1.
2.
3.

B. Do you prepare the scripts?

IV. Talent.
A. Who is the talent?
B. Do you select the talent?
C. Are you responsible for orientation of talent to television techniques?
D. Are you the talent?
1. If so, in what types of roles?
   a. Off-camera announcer
   b. On-camera announcer
   c. Total content (lecture, demo.)
   d. Interviewer
   e. Moderator (panel)
   f. Actor (dramatization)
   g. Other

V. Technical responsibilities.
A. What are your technical responsibilities:
1. General mechanical up-keep and adjustment
   (example--tighten nuts and bolts; clean tape heads)
2. Electronic set-up
(example--beam adjustments on camera; color matching of cameras and studio monitors)

3. Electronic repairs and installation
(example--camera repairs; installation of new equipment)

VI. Evaluation of completed production.
A. Evaluated when (pre and/or post)?
B. Types of instruments used?
C. Instruments developed by whom?
D. Instruments administered by whom?
E. Results computed.
1. How?
2. By whom?

F. Report of results.
1. Written by whom?
2. For whom?
3. Style?
4. Average length of report?

VII. Post-production responsibilities.
A. Are you responsible for:
1. Duplicating the video taped production?
2. Distribution of the production?
3. Leasing or lending of production?
4. Other duplicating or lending responsibilities?
(example--video tape library)
5. Showing the production?
6. Scheduling the viewing place, time?
7. Other responsibilities with finished production?

Management

I. Production personnel selection and supervision.
A. What is your role in the selection (hiring) of production personnel?
B. What is your role in the termination of production personnel?
C. Who do you supervise?
1. Production personnel (list positions)
2. Non-production (example--secretary, custodial staff, adjunct personnel)
3. Other
D. Staff conferences.
   1. Do you hold staff conferences for production personnel (other than production conferences)?
   
   2. Do you hold staff conferences for non-production personnel?

II. Production personnel training.
   A. Are you responsible for the orientation and/or training of production personnel? 
      1. Who? (List personnel positions)
      
      2. Method(s) used:
         a. Short explanation prior to project
         b. Lecture/demonstration prior to project
         c. Organized lessons
         d. On-the-job training assigned to staff member with similar job
         e. Other method

   B. Are you responsible for the orientation and training of non-production personnel?
      1. Who? (List personnel positions)
      
      2. Method(s) used: (List)

III. Budget preparation.
   A. Are you responsible for preparing the budget for your operation? 
      1. Totally
      2. Some input
         a. Type of input:
            (1) production cost estimates
            (2) equipment purchase (new)
            (c) equipment repairs
            b. Personnel salary
            c. Other

   B. Type of budgeting system.
      1. Charge-back (example—to individual departments)
      2. Fixed (set on yearly basis)
      3. Other
IV. Legal aspects of production.
   A. Are you responsible for copyright clearance of:
      1. Printed materials __________
      2. Pictures __________
      3. Music __________
      4. Film __________
      5. Previously produced video tapes __________

V. Written communication (other than production scripts).
   A. Which types of written communication do you use?
      1. Memos __________
      2. Reports __________
      3. Letters __________
      4. Others __________
   B. Rank them in the order of use:
      Memos __________
      Reports __________
      Letters __________
      Others __________
   C. To whom does most of your communication go?
      (title) __________
      1. Up or down in the organization structure __________
   D. Subject of most communication __________

VI. Oral communication.
   A. Which methods of oral communication do you use?
      1. One-to-one __________
      2. Small group __________
      3. Formal presentation __________
   B. Rank them in the order of use:
      One-to-one __________
      Small group __________
      Formal presentation __________
   C. To whom do you communicate with most? (title)
      1. Up or down in the organization structure __________
   D. Subject of most communication __________

General Information
I. Additional responsibilities with company.
   A. Connected with television production. (List)
      (example—promotion and public relations for use of TV within company) __________
      1. Percentage of total work time spent on above __________
B. Outside of the television production area. (List)
(example—text and/or graphics for company
president's speech)

1. Percentage of total work time spent on above?

II. Personal Data
A. Number of years you have been with this company

B. Number of years you have been in television
production with this company

C. Your salary range:
1. Below $6,000
2. $6,000-8,000
3. $8,000-10,000
4. $10,000-12,000
5. $12,000-14,000
6. $14,000-16,000
7. $16,000-18,000
8. $18,000-20,000
9. Above $20,000

D. In the company's organizational structure, where
does the area of television production fit into
the structure?
APPENDIX C

PAIRED-COMPARISON INSTRUMENTS

In the following pages you will be asked to give your opinion in completing a statement. Please consider the entire scope of the area of television production.

The following is an example of how the statement is presented and the way to give your response. There are no right or wrong answers; it is a matter of your personal opinion as to the importance of each item in the pair.

****  ****  ****  ****  ****

"IN NON-COMMERCIAL TELEVISION, I BELIEVE THE MOST USEFUL TYPE OF PRODUCTION IS..."

Directions: Encircle the one word in EACH pair that best completes the above statement. Please make a choice with each pair.

Dramatic - Interview
Instruction - News
Variety - Discussion
Interview - Instruction
Dramatic - News
Variety - Interview
"IN ORDER TO FUNCTION BETTER IN MY CURRENT POSITION IN TELEVISION PRODUCTION, I NEED ADDITIONAL INFORMATION, EDUCATION, AND/OR TRAINING IN ..."

Directions: Encircle the phrase in EACH pair that best completes the above statement. Please make a choice with each pair.

Budget preparation - Personnel management
Written communication - Oral communication
Evaluation techniques - Legal aspects
Oral communication - Budget preparation
Personnel management - Legal aspects
Written communication - Evaluation techniques
Budget preparation - Legal aspects
Oral communication - Evaluation techniques
Personnel management - Written communication
Evaluation techniques - Budget preparation
Legal aspects - Written communication
Oral communication - Personnel management
Budget preparation - Written communication
Evaluation techniques - Personnel management
Legal aspects - Oral communication
"IN ORDER TO FUNCTION BETTER IN MY CURRENT POSITION IN TELEVISION PRODUCTION, I NEED ADDITIONAL INFORMATION, EDUCATION, AND/OR TRAINING IN . . ."

Directions: Encircle the word or words in EACH pair that best completes the above statement. Please make a choice with each pair. In order to avoid confusion, three of the words have been defined.

Directing—Coordinating all of the production elements before and during a production.

Photography—Includes film and slides.

Technical Directing—Console operation.

Video tape recording—Directing

Technical directing—Film chain

Special effects—Graphics

Sound—Lighting

Scenery and properties—Make-up and costuming

Scripting—Photography

Cameras—Film chain

Video tape recording—Graphics

Technical directing—Lighting

Special effects—Make-up and costuming

Sound—Photography

Scenery and properties—Scripting

Directing—Graphics

Cameras—Lighting
Video tape recording - Make-up and costuming
Technical directing - Photography
Special effects - Scripting
Sound - Scenery and properties
Film chain - Lighting
Directing - Make-up and costuming
Cameras - Photography
Video tape recording - Scripting
Technical directing - Scenery and properties
Special effects - Sound
Graphics - Make-up and costuming
Film chain - Photography
Directing - Scripting
Cameras - Scenery and properties
Video tape recording - Sound
Technical directing - Special effects
Lighting - Photography
Graphics - Scripting
Film chain - Scenery and properties
Directing - Sound
Cameras - Special effects
Video tape recording - Technical directing
Make-up and costuming - Scripting
Lighting - Scenery and properties
Graphics - Sound
Film chain - Special effects
Directing - Technical directing
Cameras - Video tape recording
Photography - Scenery and properties
Make-up and costuming - Sound
Lighting - Special effects
Graphics - Technical directing
Film chain - Video tape recording
Directing - Cameras
Scripting - Sound
Photography - Special effects
Make-up and costuming - Technical directing
Lighting - Video tape recording
Graphics - Cameras
Film chain - Directing
Scenery and properties - Special effects
Scripting - Technical directing
Photography - Video tape recording
Make-up and costuming - Cameras
Lighting - Directing
Graphics - Film chain
Sound - Technical directing
Scenery and properties - Video tape recording
Scripting - Cameras
Photography - Directing
Make-up and costuming - Film chain
Lighting - Graphics
Special effects - Video tape recording
Sound - Cameras
Scenery and properties - Directing
Scripting - Film chain
Photography - Graphics
Make-up and costuming - Lighting
Technical directing - Cameras
Special effects - Directing
Sound - Film chain
Scenery and properties - Graphics
Scripting - Lighting
Photography - Make-up and costuming
APPENDIX D

FORMULA FOR THE TEST FOR SIGNIFICANCE OF DIFFERENCE BETWEEN TWO PROPORTIONS

\[ z = \frac{P_1 - P_2}{\sqrt{\frac{P_1(1-P_1) + P_2(1-P_2)}{N_1 + N_2}}} \]

Key:

- \( P_1 \) = proportion of Item 1
- \( P_2 \) = proportion of Item 2
- \( N_1 \) = maximum number of choices in Item 1
- \( N_2 \) = maximum number of choices in Item 2
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