PUBLIC SAFETY, D/FW STYLE: PRODUCTION OF AN INFORMATIONAL VIDEOTAPE

THESIS

Presented to the Graduate Council of the North Texas State University in Partial Fulfillment of the Requirements

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By

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This study consists of two parts, the completed videotape production and the production book. The videotape explores the history, organizational structure, and training requirements of the Dallas/Fort Worth Airport Department of Public Safety. A copy of the videotape is shelved in the North Texas State University Media Center Library.

The production book describes background preproduction, production, and postproduction of the videotape. Problems, their effects, and solutions are described.

The study concludes that an effective videotape can be produced in-house with limited time, equipment, and personnel, at a cost far less than commercially produced films. The study makes specific recommendations for guidelines and planning of future productions.
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CHAPTER I

INTRODUCTION

Background

On 5 October 1971, the Dallas/Fort Worth Regional Airport Board created a new organization to provide police and fire services for the new airport. The Department of Public Safety, as it was called, is unusual in several respects.

First, the department operates under the Regional Airport Board. Special legislation by the Texas legislature was required before the board was created in April of 1968. In many ways, the functions of board members, appointed by the city councils of Dallas and Fort Worth, are similar to those of city council members. Resolutions, ordinances, and budgeting are all governed by the board. One important power delegated to the Regional Airport Board was the authority to provide police and fire service for the new airport.

Second, the history and evolution of the Department of Public Safety itself is unique. When Leonard H. Limmer was hired to develop police and fire resources on 3 May 1971, no organizational plans or structure existed. Thus, he had the opportunity to build a department "from the ground up." Problems unique to the airport required unique solutions.

Third, the evolution of the department resulted in an organizational structure unlike those of other agencies which
provide similar services to major airports in the United States. The structure and functions of the Department of Public Safety have generated considerable interest on the part of the general public, the airport community, and other local, state, and federal law enforcement and fire fighting agencies. Information on the department has been frequently requested in letters to the department and numerous visits or tours.

Fourth, the training requirements of the department are highly unusual. All officers must be state certified as police officers, fire fighters, and Emergency Care Attendants. Within these basic requirements are opportunities for advanced training in specialized skills. For example, some officers receive advanced emergency medical training for certification as paramedics. Further, many skills required of the department's public safety officers are not normally found in municipal agencies. Crash/fire rescue and anti-air piracy training are examples.

Problem

The major problem of this study concerned the continuing need for a standardized informational presentation on the Department of Public Safety. Previous to the present study, information had been made available in several ways. Chief officers provided much of the information orally. Occasional tours were given. Further, organizational charts, operational manuals, and other documents were often made
available. The resulting transfer of information was time consuming, costly and inconsistent. Additionally, none of these methods allowed the recipient to see the department in action, to fully grasp its capabilities and potential as a public safety team. The need for a clear, concise method of presenting this information in a consistent and less time consuming manner became evident.

In early August, 1978, Robert H. Winters, Jr., an associate director of the Department, confirmed the need for a standardized information presentation. He stated that a comprehensive videotape production would be valuable. Winters brought the matter to the attention of the director. On 25 August 1978, the director of the Department of Public Safety, Leonard H. Limmer, agreed that an informational package on the department was needed. Director Limmer approved the videotape production, noting a lack of documentation on the history of the department. He discussed the proposed objectives for the videotape with the producer. They agreed on a set of guidelines for production of the tape.

Purpose

The purpose of this study was to produce a three-quarter inch color videotape that would fulfill the need for an informational package on the Department of Public Safety. The completed production was to examine the history, structure, and functions of the department. It was also to provide
information about the training and backgrounds required of public safety personnel.

The department would use the videotape for five types of audiences. First, the production would serve to orient new departmental personnel. Second, the production would inform personnel of the airlines, airport-related businesses, and other Regional Airport Board employees about the department. These persons often work daily with the Department of Public Safety. Their increased knowledge about the department would therefore be mutually beneficial.

Third, the department would use the videotape as an aid in recruiting employees. Because of its highly specialized nature, the department often attempts to recruit persons with some degree of experience. Crash/fire rescue personnel, for example, have been recruited from the military. The department also recruits minorities.

Fourth, the department would use the tape to fulfill requests for information that frequently come from municipal, county, state, and federal agencies. Copies of the tape would be made available on approval from one of the directors of the department.

Finally, the production would be shown to other groups or individuals that the directors or other airport administrators might wish to inform about the Department of Public Safety. Again, the department's directors or airport executive directors would handle such requests.
Methodology

The production of the videotape fell into the usual three major phases: preproduction, production and post-production. Specific information on each phase is contained in the appropriate chapters of this production book.

Format

The thesis consists of two parts. The first part is the completed videotape. The videotape explores four main areas. First, the videotape presents a brief introduction to Dallas/Fort Worth Airport. Second, a brief history of the Department of Public Safety is included. The first two areas contain general shots of the airport and its activities. The production uses videotaped interviews to explore the history of the department. Third, the videotape depicts the structure and functions of the department through the narration and segments of the videotaped interviews. The video or visual portion concerning organization and functions also contains file footage, real events, and scenes staged for the production.

The final area of the production covers the training and background requirements for Department of Public Safety officers. Videotaped examples of actual training exercises and reenactments of training methods are included.

The second part of the thesis is this production book. The production book contains five chapters and an appendix. The five chapters are "Introduction," "Preproduction,"
"Production," "Postproduction," and "Summary and Conclusions."
The appendix contains script, shooting schedule, production forms, and budget information.

Scope and Limitations

The guidelines for the production of the videotape were discussed in a meeting with Leonard H. Limmer, director of the Department of Public Safety on 25 August 1978. Objectives for the production, target audience, basic content and limitations of the study were discussed. The meeting resulted in a set of guidelines agreed upon between the producer and Director Limmer. The guidelines were as follows.

First, the history of the Department of Public Safety is not well documented. This fact was confirmed by Director Limmer and by the deputy executive director of the Airport, Jack D. Downey. A search of the Department of Public Safety files and the Dallas/Fort Worth Airport library further confirmed the limited written documentation. Research on departmental history would primarily come from interviews with Director Limmer, Deputy Executive Director Jack Downey, and other key individuals who were instrumental in the formation of the department. Supporting documents would be used where they exist.

Second, the production would use the color three-quarter inch videocassette format. The Department of Public Safety uses this format for its videotape activities.
Third, there was agreement that the videotape should cover all major aspects of the Department of Public Safety without being excessively long. No minimum length was set, but a maximum length of thirty minutes was agreed upon.

Fourth, it was agreed that videotaped interviews with key personnel would be used in areas where visual representation of events is not feasible. However, the majority of the production is to contain staged events, actual events, and file footage from the Department of Public Safety Training Center Audio/Visual Library.

Fifth, the videotape would not contain any specific material that might hinder the law enforcement activities of the department. Thus, detailed information on sophisticated surveillance techniques and other sensitive areas would not be included.

Sixth, it was agreed that the production would use existing personnel and equipment. The department has a budget for its television production facility. Videotape would be ordered from this budget, or existing tape supplies would be used. Any items of services not included in the department's budget would come from a contingency fund set up by the producer. This fund would not exceed $200.

Seventh, the audio portion of the production would be contained on two audio tracks or channels. One channel would be utilized for the narration and audio portions of the
videotaped interviews. The other channel would contain music or natural sounds.

Eighth, no time deadline on the production was established by Limmer. However, the producer would attempt to meet a self-imposed deadline of 2 December 1978.

Ninth, Director Limmer and the producer agreed that the completed videotape should be of professional quality.

These limitations formed the overall guidelines to which the production was to conform. Specific content and organization of the production were left to the discretion of the producer.

Definition of Terminology

This production book uses many terms common to videotape production. Those terms which are used in their normal manner are not defined. Two types of terminology are defined. First, terms which are used differently than normal are defined. Second, technical terms which are essential to understanding the production of Public Safety, D/FW Style are defined. The terms are arranged alphabetically.

An "assemble edit" is an electronic edit which automatically records a control track, a video signal, and both audio channels. Thus, when an assemble edit is made, video or audio cannot be selectively recorded. Further, each assemble edit is made, all previously recorded signals are erased and new signals are recorded. An edit is the joining
together of two separate video or audio portions or both. This would equate to the splicing together of two pieces of film or audio tape.

"Checkerboarding" refers to a technique used to edit Public Safety, D/FW Style. Checkerboarding as used in this production book should not be confused with the term as used in film editing. For the purposes of this production book, checkerboarding refers to the process of recording short segments of the narration or video then inserting other audio or video over the same segment.

A "control track" is an electronic signal which is recorded on the videotape. The primary purpose of the control track is to control the speed of the videotape across the video and audio heads. The control track is also used by the editing controller to manipulate the two videotape recorders in the editing system.

The "editing controller" or editor refers to the piece of equipment which manipulates both videotape recorders (VTRs) in the editing system. The editing controller used in Public Safety, D/FW Style performs five functions. First, it allows the location and selection of edit points. Second, it backs up both the playback and the recording VTR the same distance or number of control track pulses. Third, it pre-rolls both machines such that they arrive at the selected edit point simultaneously. Fourth, it allows previewing an edit without
actually performing the edit. Finally, the editor causes the recording VTR to perform the edit at the desired point.

"ENG" or "electronic news gathering" in this production book refers to both a style of shooting and an equipment configuration. ENG as a style refers to production techniques which utilize a single camera and recorder. ENG and single-camera-motion picture production are synonymous. In ENG-style shooting, various elements of a scene are repeated in order to obtain different shots of the same activity. When edited together, the shots appear as a single continuous action or event shot with several cameras. ENG as a hardware configuration is used to describe a camera and VTR which operate independently of other hardware.

A video "field" is 262½ lines which are scanned horizontally across the face of the picture tube by an electron beam. Each field scans every other horizontal line of picture information. When two fields are combined, they are said to be interlaced and comprise one complete frame of video.

A "frame" of video consists of 525 lines or two interlaced fields. A frame of video occurs thirty times each second. A frame is one complete electronic still picture.

"Gen-lock" refers to the process by which one video source is synchronized to another. In the production of Public Safety, D/FW Style, the editing system playback VTR
was gen-locked to the switcher and other studio equipment to allow the mixing of video sources.

An "insert edit" is an edit which allows the independent recording of video and/or both audio channels. A previously recorded and continuous control track must be present to perform an insert edit. The implications and use of insert edits are described in Chapter IV.

The term "master" or "master tape" refers to the original edited videotape of the completed production. The master is used to run "dubs" or copies for distribution.

A "processing amplifier" is an electronic device which allows the manipulation or adjustment of different video signal components after they have been recorded. Chrominance or color saturation, phase or tint, video or brightness level, and pedestal or black level may all be adjusted by a processing amplifier. The processing amplifier used in Public Safety, D/FW Style is an integral part of a time-base corrector or "TBC". Time-base correction was not necessary for the production and is not described.

The "producer" referred to in this production book is the individual in charge of coordinating and completing the production. However, the term "producer" should not be interpreted to limit the individual to a coordinative, managerial function. The producer may also be the individual who performed the more specific tasks of scripting, directing, camera operation, and editing. Thus, the producer is the
individual in charge of the production without reference to specific functions which might ordinarily be described by other job titles.

"Raw footage" refers to unedited or original videotape recordings. Two types of raw footage were used in the production of Public Safety, D/FW Style. The first is footage which was shot specifically for the production. The second is file footage from the department's videotape library.

"Special effects generator" and "switcher" are used interchangeably. The switcher is a device which mixes synchronized video sources. The comma video transitions, cuts, fades, dissolves, keys and supers are all accomplished with the switcher.

"Talent," as used in this production book, is defined as those persons who acted out the different staged sequences for the production. Talent includes the narrator and all other persons who performed specific actions for the purpose of being videotaped. Persons who were videotaped incidental to the production and the subjects of the videotaped interviews are not considered talent since the producer had no control over their actions or responses.

"Video" is used in this production book to describe the visual element of the production. Video is used interchangeably to refer to the visual element as seen by the camera, as recorded by the VTR and as viewed on the television set or monitor.
FOOTNOTES

2. Vernon's Revised Civil Statutes of Texas, Art. 46d.
3. Interview with Jack D. Downey, Deputy Executive Director, Dallas/Fort Worth Airport, 2 Nov., 1978.
8. Ibid.
10. Ibid.
11. Interview with Jack D. Downey, Deputy Executive Director, Dallas/Fort Worth Airport, 31 Aug. 1978.
CHAPTER II

PREPRODUCTION

This chapter details the preproduction phase of Public Safety, D/FW Style. The chapter contains eight sections which have generally been arranged in chronological order. Events which occurred out of a normal chronological order are described in detail. Problems encountered during each phase are described. The final section summarizes major problems which had significant effect on preproduction.

Preproduction was the first phase in the making of Public Safety, D/FW Style. Preproduction covers the development of the production from initial idea to completed script. The problem, purpose and scope of a videotape production are normally considered parts of the preproduction phase. These aspects are covered in Chapter One. Whenever departures from the original purpose and scope were made, they are described in this chapter. Otherwise, preproduction as detailed in this production book begins with the research.

Research

From the outset, the producer realized that research on the Department of Public Safety and Dallas/Fort Worth Airport would be difficult and time-consuming. This was confirmed by the director, Leonard Limmer. The purpose of the
production seemed to prescribe three broad areas that would require research: history; organizational structure and functions; and training and background requirements of personnel. In an interview on 25 August 1978, Limmer stated that there was little documentation on the history of the department. The producer, a full-time employee of the department for two and one-half years, had a basic knowledge of the remaining two areas. However, the producer felt that more extensive research and confirmation in all areas would be required. Research in the three areas was conducted simultaneously. The research for Public Safety, D/FW Style utilized four sources--interviews, departmental files, the D/FW library, and the Public Information Office morgue.

**Interviews**

Personal interviews were the first source of research. From 25 August 1978 to 10 October 1978, ten interviews were conducted. Department of Public Safety Director Limmer was interviewed first. During this interview, basic information on the department's formation was provided. Director Limmer suggested other persons for interviews. Following the initial interview with Limmer, five other interviews with departmental personnel were conducted. Other research sources were also investigated before a second interview was conducted with Limmer on 21 September 1978. This subsequent interview was videotaped for use in the production and a transcript was prepared for research purposes.
Nine persons were interviewed for the production. One, Jack Downey, was not a member of the Department of Public Safety. Mr. Downey is the deputy executive director of the Regional Airport. His familiarity with the airport provided valuable insight into the history and organization of the airport. Further, this insight placed the history and functions of the Department of Public Safety into perspective with that of the airport. On 2 October 1978, the interview with Downey was conducted. A transcription of the interview was made and the videotape stored for use in the production.

All other persons interviewed during the research were Department of Public Safety personnel. An interview with Associate Director Winters was also videotaped. His interview was considered vital for two reasons. First, he was administrator of the Training Division, to which the producer was assigned. As such, he became a key link in the chain of communication between the producer and other research sources. Second, Winters had an extensive background in law enforcement and training as well as a familiarity with videotape production. The producer felt that Winters could aid in developing content of the production and possibly resolve problems which might be encountered during the production. A transcript of Winter's videotape interview was also produced and used in the research.

Six other individuals were interviewed during the research. Two of the department's original nine officers,
Captains James Hazlitt and Jerome McDonald, were included. They provided historical perspectives and information on the department's structure and functions. Associate Directors James Woods and Thomas Shehan were also interviewed. Each provided unique perspectives on the development of the department. Woods contributed specific information regarding the fire service functions of the department and Shehan regarding law enforcement functions. Lieutenant Robert Burkhart was interviewed for information on the Criminal Investigation Division. The remaining person interviewed was Captain Thomas Walsh. Captain Walsh is the coordinator of the Training Division and the immediate supervisor of the producer. Frequent interviews with Walsh were conducted for three reasons. First, the producer had direct, easy access to him. Second, Walsh was one of the first crash/fire rescue-experienced personnel hired. Thus, he could provide an additional and unique perspective on the department. Finally, Walsh could be readily utilized to confirm and clarify specific points of research.

Departmental Files

The second source of research was the administrative and training files of the department. The producer found little historical information there, but did obtain an organizational chart and statistics on training of departmental personnel.
The D/FW Library

The Dallas/Fort Worth Airport maintains a library of publications, contracts and agreements, bid specifications, and many other documents. From this library, two types of documents were used. First, copies of the original contracts and agreements between the cities of Dallas and Fort Worth were used to gain specific information on the formation of the Regional Airport Board. These documents defined the scope of the board's powers. Among those was the power to provide public safety services. Second, copies of state laws and federal aviation regulations were utilized. The state laws granted the authority to provide police service and allowed for the formation of a governing authority for the airport. The federal aviation regulations described the crash/fire rescue and anti-air piracy requirements for the new airport.

The Public Information Office Morgue

The back files or "morgue" of the Regional Airport Board Public Information Office provided the fourth research source. The morgue contains news articles from area, state, and national periodicals dating back to 1965. To adequately research the morgue, the producer had to review each article from a period covering thirteen years.
Problems in Research

The problems in researching Public Safety, D/FW Style were numerous. The major problem was time. Under the original schedule, research was to have been completed 30 September 1978. This schedule allowed four weeks for research. Had ample documentation been readily available, four weeks would have been sufficient. However, documentation was scarce and not organized to facilitate research. Much of the information obtained came from interviews with personnel who were very busy with the day to day activity of the department. As a result, interviews were often terminated early. Some had to be rescheduled. The producer also was assigned other duties which delayed research.

One such duty resulted from the 25 September 1978 crash of Pacific Southwest Airlines (P.S.A.) Flight 182 in San Diego, California. It is the policy of the airport and the Department of Public Safety to gain as much information as possible on major crashes in the United States in order to develop emergency plans and train personnel. Local and network newscasts concerning the crash had to be taped. Additionally, airport personnel went to the crash site and took slides. They also secured a videotape of a local news special on the crash. The producer then compiled, edited, and distributed copies of all the audio-visual materials.

A second event which interfered with the research was Fire Academy VIII. The producer had to coordinate and set up audio-visual materials and equipment for the academy.
Research Findings

Research of the Department of Public Safety revealed that its history was not well documented. Most of what was documented involved legal proceedings on the formation of the department. Therefore, the historical information obtained came from primarily the personal interviews.

Information on the current structure, functions, personnel requirements, and training was readily available. Understanding the framework within which the Department of Public Safety evolved and functions became a necessity. Thus, research was also conducted on the history and structure of the airport and the Regional Airport Board.

During the initial research period, 132 hours were spent on research. Thirty-nine of those hours were off-duty time of the producer. The remainder of the producer's normal work hours was spent on duties unrelated to the production. These duties were performed under the direction of both the training division coordinator and Associate Director Winters.

Records and Forms

Five types of records were maintained for Public Safety, D/FW Style. First, the producer kept a diary of events containing notes on all phases of production, problems encountered, and time spent on each phase. Second, a production log was created to record dates and hours worked by the crew and talent. Equipment usage was also recorded on the production log. Production costs and comparisons were calculated
primarily from the production log. Third, an equipment checklist was used to prepare for each day's shooting and to support the production log. Fourth, an existing script form was used in the production. Finally, a simple handwritten account of the producer's expenditures was maintained. Examples of the production log, the equipment checklist, and the script form are contained in the appendix.

The Scripting Process

Once all research materials had been compiled, scripting was begun. The script served primarily as a blueprint from which the production was made. The script also served three secondary purposes. First, it was used to secure approval of the proposed production content and to elicit recommendations and changes. Second, the script was used in recording the narration. Third, the script was used to organize the shooting by location and content of sequences.

The scripting process consisted of four distinct stages. First, a list of subject areas was compiled. The list was submitted to Captain Walsh and the directors of the department. Additional subject areas were added based on their feedback. Input from other personnel was also solicited, but no subject areas were added as a result. The subject area list is contained in the appendix.

The second stage was general descriptions of the subject areas which helped the producer organize the script. Aspects of the department's history, current structure and functions,
and personnel requirements and training were developed. An introductory segment on the history and structure of the Regional Airport Board was added. The general descriptions are contained in the appendix.

During the third stage, the first draft of the script was written. The first draft developed specific points within the script outline. Frequently, specific points had to be clarified or confirmed. Captain Walsh, the training division coordinator, proved to be invaluable in the development of these specific points. On 30 October 1978, the first draft of the script was completed. It was submitted for review and approval. Comments and conversations with the producer's supervisors indicated the script was satisfactory. Since specific content was left to the producer, he felt that further approval was not required.

The final stage of the script involved its development from a rough draft to a finished product. During this stage, the script underwent continuous revision and rewriting. This process occurred during two time periods over a span of approximately two years. The first time period was from 30 October 1978 until 7 November 1978. During this period, the script was essentially completed. From 7 November 1978 until 15 December 1978, a small amount of time was spent in developing the script. However, this time was considered inconsequential. During the first period, problems developed which forced the producer to halt work on the production.
These problems are discussed later in this production book. When work on the production finally resumed on 28 October 1980, changes in the department made script revisions necessary. The final script as used in Public Safety, D/FW Style was completed on 14 November 1980, and is included in the appendix.

During the second period of script development, Barbara J. Lacy assisted in rewriting the script. Lacy was an audio/visual producer for Southwestern Life Insurance. Her time was volunteered and she received no compensation. Her input and assistance had a major impact on the form and content of the final script.

Problems in Scripting

During the scripting process, a number of problems were encountered. Again, time proved to be the major problem. The original production schedule called for scripting to be completed by 14 October 1978. However, research was not completed until 10 October 1978. Scripting had begun on 26 September, but research detracted from the scripting process until after 10 October.

Other duties assigned to the producer also reduced the time allowed for scripting. Two specific events were of major consequence. First, the aforementioned P.S.A. crash on 25 September 1978 resulted in extra duties being assigned to the producer. These duties included the compilation and duplication of audio/visual materials for use by the department.
From 25 September 1978 to 8 December 1978, approximately fifty-five hours were required.

The second event that interrupted the production schedule was Fire Academy VIII. During the academy, two weeks were scheduled for practical exercises involving structural and aircraft crash fires. All of the simulated aircraft crash fires, or "pit fires" were videotaped. The videotaping was authorized by Captain Walsh and Associate Director Winters. Approximately sixty hours were required of the producer's time for this purpose. Additionally, ten hours were spent by the producer videotaping the structural fire exercises.

Shooting Schedule

Only one shooting schedule was prepared for the production of Public Safety, D/FW Style. The original production schedule allowed from 15 October 1978 to 12 November 1978 for the shooting. However, no shooting, except the videotaped interviews, was accomplished during or before this period. When shooting finally commenced on 17 November 1980, scheduling was done on a day-to-day basis. Work was rarely scheduled over one day in advance. This was necessary for two reasons. First, there was little time for preparation of a schedule. Second, shooting had to be arranged on a basis of the availability of personnel to be videotaped. Long range planning of most shots was generally impossible due to the types of shifts used by the department. Further,
most of the persons videotaped were not released from their normal duties for the videotaping. Only one day of shooting was scheduled more than two days in advance. This involved the narrator who had to be scheduled for a full day away from his normal assigned duties.

Crews

Originally, the production crew for Public Safety, D/FW Style was to have consisted of students from North Texas State University and members of the Department of Public Safety. Normally, crew arrangements would have been made during pre-production to coincide with the shooting schedule. However, only one person was used on the crew during the originally scheduled production period. John Darwin, media coordinator for the North Central Texas Council of Governments Regional Police Academy, worked with the producer during the videotaped interviews. Other crew members were added on a volunteer basis when production resumed on 17 November 1980. Of this crew, two persons played a significant role. Their contributions will be discussed in the production section of this chapter.

Talent

The talent used in the production of Public Safety, D/FW Style is divided into two categories. The first category consists of members of the department and other airport employees who acted out the various scenes in this production.
Most of these persons were on duty when the shooting occurred. Their appearance was arranged through their individual supervisors. The second type of talent used in the production was the narrator. Tim Fritze, an officer with the Department of Public Safety, served as narrator. He has a background in radio broadcasting and had narrated previous departmental productions. Fritze and the subjects of the videotaped interviews were scheduled during preproduction. All others were scheduled during the production phase and will be discussed in that section of Chapter III.

Equipment

During the preproduction phase of Public Safety, D/FW Style, equipment usage was minimal. Only the videotaped interviews required equipment. Since these interviews were also considered part of the production phase, equipment used is described in Chapter III. Normally, planning and arrangements for equipment would have been made prior to the production phase. However, the original proposal limited the production to using equipment owned by the department. Use of outside equipment services was not considered during preproduction.

Problems in Preproduction

Most of the problems in preproduction have already been described. However, a brief summary may help to explain the
delays in the schedule and the reasons for which production
was stopped for nearly two years.

The most serious problem was a lack of time. The ori-
ginally proposed schedule was extremely optimistic for such
a complex production. However, the producer felt that the
original deadlines were achievable if a systematic, con-
centrated effort was made. Director Limmer approved such
an effort when the original proposal was presented on
25 August 1978.

Two other problems, which have already been described,
compounded the serious lack of time. The difficulty of the
research and other duties assigned to the producer greatly
impeded progress on the production.

By the end of Fire Academy VIII on 17 November 1978,
the production was hopelessly behind schedule. Originally,
the production was to have been completed by 19 November 1978.
This would have allowed time for writing the production
book. With the exception of the videotaped interviews con-
ducted during the research, no part of the production phase
had been accomplished.

As a result of problems encountered during scripting
and research, the producer realized the production could not
be completed on schedule. Further, the producer felt that
until a concentrated effort towards completing the production
could be made, the production should not be continued. Work
on Public Safety, D/FW Style was halted.
December 1978 - October 1980

From December 1978 to October 1980, little work on Public Safety, D/ FW Style was accomplished. Because of the problems and limitations already described, the producer felt that a production of acceptable quality was not possible. Further, the producer decided that until the problems were resolved, work on the production would be futile, and should not continue. This was expressed to Captain Walsh in conversations prior to 15 December 1978.

On 15 December 1978, the producer sent a memorandum to Captain Walsh and Associate Director Winters. The memorandum explained the problems which had caused delay of the production and explained that similar problems had always plagued production activities within the department. The producer recommended potential solutions and suggested meeting with administrative officers to plan and implement solutions. The producer felt that "a clear definition of the goals and priorities for the facility and myself, based on a clear and complete understanding of our needs and capabilities" was needed.

As a result of the memorandum, Winters requested the producer to provide an activities schedule for a twelve-month period beginning with January, 1979. After completing the schedule, a meeting was requested by the producer to attempt resolution of the problems outlined by the memorandum. Further, guidelines under which the production schedule
could be met were to be discussed. Both Walsh and Winters approved the meeting. However, because of Winters' busy schedule, the meeting was postponed several times. When it finally occurred in late February 1979, the meeting was brief. Winters received an urgent telephone call and left before the problems or guidelines were discussed. Consequently, the producer felt that the situation had not changed and that conditions conducive to the production of Public Safety, D/FW Style were unlikely.

From January 1979 to April 1980, no work on Public Safety, D/FW Style was accomplished. Many other projects and productions occupied the producer's time. Because the problems which had interfered with the production had not been resolved, the producer felt that further efforts toward its completion would have been futile. In March, 1980, Associate Director Winters died and Associate Director Woods assumed command of the Training Division. Shortly after Woods assumed command, Captain Walsh told the producer that a meeting would soon be scheduled with Woods to discuss production activities and the resolution of problems. At that time, the producer informed Walsh that he would like to complete Public Safety, D/FW Style. Months passed and the anticipated meeting did not occur. However, the producer became optimistic that a meeting would eventually occur and the problems could be resolved.
In September 1980, the producer enrolled at North Texas State University to once more attempt completion of the production and the requirements for thesis. During September and October, other events continued to delay work on the production. Two events had a major impact.

On October 18 and 19, a Fire Ground Command Seminar was conducted in Fort Worth. The entire two-day seminar was taped along with approximately 1,200 of the slides used in the seminar. Approximately sixty hours were required to plan and videotape the seminar. Approximately twenty-two hours of unedited videotape were recorded.

On 8 November 1980, a full-scale hijacking drill was conducted by the department, the Federal Bureau of Investigation, representatives of the airlines and the Federal Aviation Administration. The producer was assigned to videotape the drill. Approximately thirty hours were required to plan and shoot the drill.

During the week of 10 November 1980, the producer was asked about completing productions on both the seminar and the hijacking drill. Both would have been extensive undertakings. Attempting to complete a production on either subject would have prevented the completion of Public Safety, D/FW Style by the end of the fall semester. This was explained to Captain Walsh. Further, the producer pointed out that a full-time effort during the remainder of the semester was essential for completion of Public Safety, D/FW Style.
Walsh stated that he and the producer would have to meet with Associate Director Woods. Unfortunately, a back injury forced Walsh to enter the hospital before a meeting could be scheduled.

Between the week of 27 October 1980 and 11 November 1980, Walsh was off-duty due to the back injury. No meeting could take place until Walsh returned. However, work on the production could not wait if it were to be completed by the end of the semester. On 29 October 1980, the producer began the necessary script revisions described earlier.

On 10 November 1980, Captain Walsh was still on sick leave. However, he did return long enough to schedule a meeting with Associate Director Woods. On 11 November 1980, Woods, Walsh, and the producer met. Because of the work pending on the hijacking drill and the Fire Ground Command Seminar, Woods was reluctant to approve full-time effort on Public Safety, D/ FW Style. However, he did approve it and established an absolute deadline of 19 December 1980 for completion of the production. Scripting revisions continued until 15 November 1980. On 13 November 1980, the production phase was finally begun.
FOOTNOTES

1 Interview with Limmer, 25 Aug. 1978.

2 Dallas/Fort Worth Regional Airport Board Resolution 71-173, 5 Oct. 1971.

3 Vernon's Revised Civil Statutes of Texas, Art. 46d.

4 Marvin G. Holland, "Public Safety, D/FW Style, A Videotape Production on the Department of Public Safety at Dallas/Fort Worth Airport" (Prospectus for M.S. degree, North Texas State University, 19 September 1978), p. 7.

5 Ibid., p. 11.

6 Memorandum to Associate Director Winters, 15 Dec. 1978, from Marvin Holland.
CHAPTER III

PRODUCTION

This chapter will detail the events which occurred during the production phase of Public Safety, D/FW Style. Details of the production process are described in sections on equipment, crews, talent, location shooting, studio shooting, narration recording, and production problems. In actual practice these seven areas frequently overlap, however, the breakdown is made for explanatory purposes. The production phase took place from 13 November 1980 to 2 December 1980. The interviews videotaped during preproduction research will also be briefly described.

Equipment

Equipment used in the production of Public Safety, D/FW Style is divided into two areas: equipment owned by the department, and equipment borrowed from outside sources. The original proposal for the production of Public Safety, D/FW Style stated that only equipment owned by the department would be used.¹ The reason for this was two-fold. First, the department had a very small budget for renting equipment, and that rental budget was already earmarked for another production. Second, at the time the production was proposed, the department had equipment as good as or better than that available
from other agencies. Ultimately, however, a large portion of the production work utilized equipment from outside sources. Three factors contributed to this. First, by the time production was begun, much of the department's equipment was nearly five years old. Equipment problems and repairs had become increasingly frequent. The department's only portable VTR, for example, had broken down during the hijacking drill on 8 November 1980. It was not repaired until all work on the production had been completed. Second, during the time from proposal of the production to the production phase, technology advanced considerably. Higher quality equipment became available at increasingly lower costs. Third, organizations from which the producer could borrow had obtained newer and better equipment. All borrowed equipment was made available without cost to the department.

In-House Equipment

The first source for equipment used in the production was "in-house" or departmentally owned equipment. The in-house equipment is broken down into four basic categories--cameras, videotape recorders, audio equipment, and support equipment. Two cameras were used; a Sony DXC-1600 and a Panasonic WV-2100P. The Sony is a single tube portable camera. The Panasonic is a two tube studio camera.

In-house recorders include a Sony VO 3800 portable videocassette recorder. Because of needed repairs, the Sony VO 3800 was not used.
As for audio equipment, Sony ECM-50 electret condenser microphone and an Electrovoice RE-15 microphone were utilized. Separate audio recorders were not used in the production phase. All production phase audio was recorded on the videocassette recorders.

Support equipment included the following: tripod, Miller "F" fluid head on Gitzo 505B legs; monitor, a Sony KV 5100 battery powered television set; and lights, a Lowel Tota-Lite Kit and a Cine-60 Sun Gun. Other equipment such as cables, extension cords, and batteries are considered accessories to the major pieces of equipment already described in the four categories.

Equipment From Outside Sources

Four cameras from outside sources were used. However, only two models were used. Most of the production for Public Safety, D/FW Style was shot with JVC KY-2000, three-tube color cameras. Three KY-2000 cameras were used. Two were borrowed from the Texas Department of Public Safety. One was borrowed from the Public Information Office of Grand Prairie, Texas. Additionally, a Hitachi FP-40SS was used to shoot several scenes. The Hitachi camera was borrowed from D. Ellis Outdoor Productions of Grand Prairie, Texas. These cameras were of superior quality to the in-house cameras and were available at no cost.

Three portable videocassette recorders (VCRs) were borrowed from outside agencies. A Panasonic NV-9400 VCR was
loaned by Grand Prairie's Public Information Office. A Sony VO 4800 was borrowed from the Department of Public Safety. Finally, a JVC 4400U from D. Ellis Outdoor Productions was used. Again, superior quality and availability were primary reasons for their use. There were two other reasons these VCRs were used. First, as mentioned, the department's only portable VCR was broken and out for repairs. Second, each of the three VCRs from outside source had a feature which the department's did not have. The feature concerns the assemble edit capability of the VCRs. The three VCRs from outside sources all make an assemble edit each time the recorder is switched on between shots. Thus, there is a continuous control track throughout the tapes recorded on these machines. The significance of this will be explained in the section on editing.

Two additional microphones were borrowed from D. Ellis Outdoor Productions and the Texas Department of Public Safety. They were used for recording background sounds only. No other equipment was borrowed.

The Production Crew

The production crew for Public Safety D/FW Style consisted primarily of one person: the producer. Because of time limitations, a lack of money, and a lack of departmental personnel assigned to the production, a full-time production crew was unavailable. The original production proposal stated that students would be invited to work on the production.
However, the producer felt that there was insufficient time to arrange and coordinate student participation. The proposal further stated that assigned departmental personnel would serve as crew. During the production phase, another fire academy was being conducted. This resulted in a shortage of personnel to perform the normal activities and functions of the department. As a result, no departmental personnel were assigned. However, several persons contributed significantly enough to be included in this production book.

All persons who served as production crew members were volunteers. Each of the crew with one exception held full-time jobs outside the department.

One person on the crew worked for the Airport Department of Public Safety. Lieutenant M. R. "Ray" Henson was assigned to the Training Division during production of Public Safety, D/FW Style. However, because of other responsibilities, he was not assigned to the production. Henson's work on the production was strictly voluntary. Henson had been with the department for over nine years. His extensive knowledge of the department assured that staged scenes accurately depicted the department, and his position made easier arrangement for personnel to act out the scenes. Henson frequently secured talent and instructed them on the actions desired for the scenes. This allowed the producer to concentrate on other aspects of shooting.

Another person who assisted the producer was Bob Greene of the Texas Department of Public Safety. Not only did he
contribute equipment, but he also assisted in the preparation and shooting of numerous scenes. Greene worked for seven straight days during the production. Often, he would log footage or prepare one of the two cameras he had brought while the producer was shooting on location. Greene worked at least ten and as many as fourteen hours a day.

Others who worked on the crew were Barbara Lacy, John Darwin, John England, Dave Gardner, and Tom Lawrence. Lacy, who had already worked many hours on the script, assisted in two days of shooting. All others on the crew worked from ten to twenty hours each.

Talent

Two types of talent are described in this chapter. The first is the narrator and the second is talent in general who were used in the production. The subjects of the videotaped interviews are not described further since staged actions were not required.

The Narrator

Tim Fritze, an officer with the department, served several important functions during the production. Most important of his functions was that of narrator. He narrated the voice-over portion of the production and also served as the on-camera narrator. The narration was used to tie the visual elements of the production together. Further, Fritze performed the interviews videotaped for the production.
Fritze was selected because he worked for the department and because he had several years experience in radio broadcasting and production. His talent as a narrator had been demonstrated in the Lifesaver III production.  

**Other Talent**

Most of the subjects videotaped for *Public Safety, D/FW Style* were employees of the department. All were on duty during the shooting. With few exceptions, they were not relieved of their normal responsibilities during shooting. This had a major impact on the production shooting. Many times, shooting was halted while officers performed other duties. Some scenes used persons employed at the airport, but not by the Department of Public Safety. Because of their relatively minor roles, their participation will not be described.

**Location Shooting**

Location shooting is that shooting which was done away from the studio environment. In the production of *Public Safety, D/FW Style*, most shooting was done on location.

All location shooting except the interviews was done ENG or single-camera style. Scenes were repeated in order to get different camera angles and shots. This style of shooting has its advantages and disadvantages. The primary advantages are minimal crew and equipment requirements. The main disadvantage is that it usually requires more shooting
time. Staged scenes and activities had to be shot several times and often did not appear as single actions.

Activities which were not staged had to be shot so that, when edited together, the action would be smooth and continuous. Frequently, there was not enough time to get all the shots required to maintain continuity. For these reasons continuity often suffered.

The location shooting of Public Safety, D/FW Style took place over two time periods. The videotaped interviews were shot between 21 September 1978 and 10 October 1978. The remainder of the location shooting occurred between 13 November 1980 and 8 December 1980. The location shooting is described in four categories in this production book—the videotaped interviews, actual events, staged events, and the on-camera narration. Certain unique problems and techniques utilized are described in each category. Similarities among the categories are also described.

The Videotaped Interviews

The videotaped interviews are described separately because of several unique aspects. First, the interviews were taped using a prepared list of questions. The questions were given to the subject in advance and each had the opportunity to prepare his answers. The questions were discussed prior to each interview in order to clarify the needs of the producer. Second, the interviews were shot in the style of a television news interview. The interviewer, Tim Fritze,
asked the questions, and the subjects responded. However, during the actual interviews, the camera was always directed at the subjects. Fritze was taped asking the questions previous to each interview. Third, the videotaped interviews were also performed as research. This, too, was similar to the research and production of a news story. Fourth, the producer made one departure from the normal ENG equipment package. Instead of the portable VTR, a studio editing VTR was used. The producer felt that the qualities and capabilities of the Sony VO 2850 would result in better recordings. The VO 2850 had technical specifications superior to the VO 3800. It also has meters which allowed the monitoring and setting of audio levels. The production crew consisted of John Darwin and the producer.

Only two problems were encountered in videotaping the interviews. First, the two subjects originally scheduled for 20 September 1978 were called away by other business. The interviews had to be rescheduled for the following day. However, the equipment set up for the interviews was left in place. Thus, little time was wasted. The second and more serious problem was lighting. The Conference Room selected for the interviews had windows covering two sides of the room. The windows were covered with drapes, but considerable sunlight still entered. The sunlight alone in the room was insufficient for a pleasing picture. Its direction and intensity created harsh shadows or flat lighting depending on where
the subject was placed. Auxiliary lighting had to be used. The portable lighting kit used quartz-halogen lamps which gave off 3200 degrees Kelvin light. The mixture of sunlight, at approximately 5500 degrees Kelvin, and the portable lights made white balancing more difficult. Extra time was required to obtain acceptable white balance on the camera and still retain a pleasantly lighted picture.

**Shooting Actual Events**

Two sequences not staged especially for the purposes of *Public Safety, D/FW Style*, were used in the production. Additionally, there were several sequences videotaped where some staging of actual events was accomplished.

The first sequence shot for the production, but not staged, was the pit-fire sequence. During the production phase of *Public Safety, D/FW Style*, Fire Academy XI was in session. The script called for shots of pit-fire training. On 8 December 1980, the pit-fire sequence contained in the production was shot using the actual training. None of the shots were staged.

The second event videotaped, but not staged was the pistol-range sequence. It was shot during firearms qualifications. However, an over-the-shoulder shot which zoomed in on a target was staged to make a matched transition to the next sequence. The pistol-range and the pit-fire scenes were the last shot for the production. The crew consisted of Dave Gardner and the producer.
Additionally, two sequences contained both staged and unstaged elements. The first was the sequence on the communications section which is normally very busy. Communications could not be shut down for the production. Consequently, when genuine radio traffic or other activity occurred, the staged shooting had to wait. The interruptions were not entirely unproductive. Several events required by the script occurred without staging. Some were taped and included in the production. Lieutenant Henson and the producer were the production crew.

The second sequence which had both real and staged actions is the patrol car sequence. Most of the shots obtained were staged. However, some were not. Some radio traffic, for example, was not staged.

The main problem in shooting unstaged or partially staged activity was a lack of control. Since the producer could not control the activity, continuity suffered. Matching action in various shots and sequences proved difficult. Often, insufficient time was available to set up for the desired shots. The pit-fire sequence, for example, was shot during two pit-fires. There was insufficient time during the two fires to get enough shots for a smooth sequence. More fires would have been taped, but the fire truck broke down after the second fire.
Staged Events

The third category of location shooting is staged events. Most of the shots, scenes, and sequences in *Public Safety, D/FW Style* were staged. There were several reasons for this. First, staging allowed the producer more control. Desired actions could be described to the actors and rehearsed. Specific actions could be set up, and repeated as necessary to obtain different camera angles and shot composition.

Second, many of the shots called for by the script involved normal, daily activities of the officers. However, it would have been impossible to predict when and where much of the activities would occur. Thus, staging allowed the inclusion of many activities that would have been otherwise impossible.

Third, real events would have inevitably included members of the general public. The producer did not wish to contend with securing their cooperation. Inclusion of some real events, such as automobile accidents, could have also been considered distasteful and sensationalistic. Consequently, such events were avoided.

This production book will not attempt to describe all the details of videotaping the staged events. Unusual situations, techniques, and problems encountered will be described.

Typically, a scene was shot single-camera using one of two methods. In the first method, a master shot was recorded, then other shots were taped. Master shots were normally wide shots in which all action for the scene was taped in
one continuous shot. Specific actions contained in the master shot were then restaged in order to get close-ups and different camera angles. Occasionally more than one master shot was taped for a scene.

The second single-camera technique employed involved the "freezing" of action. Usually the first shot was a wide shot which established location, persons involved, and their activity. Once established the actors were then told to "freeze" or remain motionless. Then a second camera angle or shot was set up and the actors were told to continue. This would continue until the complete action and a variety of shots were completed. This technique had two distinct advantages. First, it was quick. It conserved both time and tape. Second, continuity was easy to maintain. Since all shots were of one complete action, they matched precisely.

One slight variation of freezing action was used. Occasionally when the action was frozen, the actors were directed to reverse their movements slightly. For example, if an actor had just stood up from a chair before he was "frozen," he would be directed to sit back down. The next shot would be set up, shooting would begin, and the actor would stand up again. This was done in order to slightly overlap the shots and simplify editing by making it possible to increase or decrease the length of scenes.

Many problems were encountered videotaping the staged events. The first was the lack of assigned personnel to act
out the scenes. Because of personnel shortages and other constraints, none of the officers who acted out the scenes were totally relieved of other responsibilities. Frequently shooting was interrupted by other responsibilities of the officers. Interruptions of thirty minutes to one hour were common. Further, many officers were allowed only short periods of time for shooting.

Shift changes were another problem. The different divisions of the department worked several types of shifts. Scenes requiring officers from different shifts were difficult. Shifts would end and officers would leave before shooting was completed. Additionally, most of the daytime shifts ended at two or three o'clock in the afternoon. This also resulted in officers leaving before shooting was completed. Often shooting was rushed to accommodate shift changes.

The lack of a production crew also hampered the producer. Approximately half the scenes were taped with the producer working alone. Under that circumstance, the producer could not concentrate on all of the elements. He had to follow the script and brief the actors. He had to set up the camera, lights, VTR, and audio. He had to pay attention to exposure, camera angle, and composition. He had to watch each shot carefully to assure the desired actions occurred and that nothing distracted from those actions. Combined
with other problems, shooting without a crew was exceedingly difficult.

To further complicate matters, weather was often a problem. Several times cold weather made conditions uncomfortable for actors and crew alike. Overcast days made some footage dull and lacking in contrast. Rain forced the cancellation of two days of shooting. Another day, rain forced the substitution of indoor scenes for ones that were planned for outdoors. This will be dealt with later in this chapter.

Another problem which was unnatural occurred during shooting of one of the most complex sequences. This sequence called for patrol/rescue officers and a crash/fire rescue truck and operator to respond to a simulated aircraft fuel spill. Coordination of many actions was required. Cold weather had already made conditions uncomfortable. The producer had no crew and the crash/fire rescue personnel were available for only a short period of time. Water was pumped on the ground to simulate spilled fuel. Just as shooting was about to proceed, a pilot in an aircraft parked at a nearby terminal began to apply power to the engines. Apparently, he was testing them. Unfortunately, the exhaust of the engines was directed toward the camera, creating an estimated air flow of fifty to sixty miles per hour. The water for the simulated fuel spill was blown directly on the producer and the lens of the camera. The producer cleaned the lens and moved the camera. The exhaust continued throughout the
shooting. Shooting was completed in approximately fifteen minutes. Luckily, enough shots were obtained and the camera lens was not permanently damaged.

Lighting problems were inherent to much of the shooting. For reasons already described, indoor scenes had to be lit quickly. Existing light sources had to be balanced with portable lighting to provide adequate light for the cameras. Fluorescent lighting was difficult to balance with the portable lights. Some scenes in the terminal had strong outdoor light entering through windows. One sequence in the terminals occurred at a location where one wall was covered with mirrors. This mirrored wall created reflections and glare which made composition of shots difficult.

Some outdoor scenes also required supplementary lighting. Strong sunlight occasionally created harsh shadows and greater contrast than the television camera could record. The battery-powered sun gun frequently resolved this problem by providing fill light. Unfortunately, time and other problems often prevented its use. When it was used, the sun gun alone was often insufficient. Electrical power was not available for other lights, nor did the producer have the equipment, crews, or time to use reflectors or other lighting devices. Further, the sun set while some scenes were being taped. The color temperature of light changes rapidly as the sun sets. The effect is readily apparent in late afternoon shots.
The On-Camera Narration

Although staged, on-camera narration is considered separately because of certain unique elements, techniques and problems. First, the on-camera narrator worked from a script. Each section of the narration was carefully written with only minor word changes were allowed. The purpose of the on-camera narrator in Public Safety, D/FW Style was to provide both visual and verbal transitions between the four major segments of the production. The producer felt that use of an on-camera narrator would identify and separate the segments. Further, the on-camera narrator also served to separate the body of the program from the introductory or tease sequence. Additionally, the on-camera narrator was to conclude the production, but problems prevented the shooting of this sequence.

Two major problems were encountered during shooting of the on-camera narrator. First, Tim Fritze, the narrator, was only available to the producer for one day. During the production phase, Fritze was a student in Fire Academy XI. Removing him from the academy for a long period of time would have resulted in his not completing the required training. Had Fritze not completed the academy, he would have been ineligible for promotion and the accompanying salary increase. The producer arranged for Fritze to have one day off from the academy in exchange for his work on the production. No additional time could have been scheduled due
to a lack of funds for overtime and existing personnel shortages within the department.

The second major problem in shooting the on-camera narrator was bad weather. The script called for several elaborately staged outdoor sequences. On 22 November 1980, the day of the shoot, rain and overcast conditions prevented all outdoor shooting. The producer had to substitute indoor scenes for those planned outdoors. The resulting scenes were not as effective nor as dramatic as intended. The last minute changes also took more time.

The effect of the changes is evident in the production. For example, the conclusion of Public Safety, D/FW Style was to have been an outdoor scene. The narrator was to have stood in front of three department vehicles as a visual reminder of the medical, fire, and police services provided by the department. As the narrator made his concluding statement, the camera would have zoomed out to reveal all three vehicles, with the airport in the background. Since this scene was not taped, the on-camera narrator was not used in the concluding scene.

The techniques involved in shooting the on-camera narrator were similar to shooting other staged sequences. However, audio was much more critical. The Sony ECM 50 was used as a lapel microphone. Luckily, the producer had two crew persons on the day of the shoot. One person monitored the audio and operated the recorder. The second person operated the camera.
This allowed the producer to concentrate on the overall shooting and continuity.

**Studio Shooting**

Elements of both production and postproduction occurred during the studio shooting. Shots taken in the studio were edited directly onto the master tape. The editing is described in Chapter IV. Elements of the studio shooting will be described here.

Since no file footage on the history of the airport or the department was available, other visual elements were required for the production. Segments of the videotaped interviews, the on-camera narrator, still photographs, and newspaper clippings were written into the script.

The still photographs and newspaper clippings were shot in the studio. Dissolves were used between these and between the studio shots and videotape footage. Dissolves between two videotape sources were not possible on the department's equipment.

Two cameras were used in the studio shooting. They were a Sony DXC-1600 and a Panasonic WV-2100P. Both cameras were connected into the switcher. The output of the edit system's playback VTR was also connected into the switcher and used as a "live" source. The output of the switcher was connected to the editing system's recording VTR.

Dissolves were accomplished in three ways. The first technique achieved a dissolve between a previously recorded
videotape and the studio cameras. By gen-locking the playback VTR to the other equipment, a videotape could be used as a live source. To accomplish this, one of the cameras in the studio was set up on the succeeding shot. Recording of the "live" videotape source was begun. Then, at the desired point the producer used the switcher to dissolve between the videotape and the studio camera.

The second method to achieve dissolves used both cameras. The two cameras were set up on sequential shots and a dissolve made with the switcher. When multiple studio shots were required in succession, a problem was encountered. The producer had no crew during this operation. Thus, there was no one to change the photographs or newspaper clippings and set up the next shot. To overcome this problem, the producer had to perform edits on each shot. The dissolve would be made between the first and second shots. The recording would be stopped. The first shot would then be changed to a third shot. The camera focused on the second shot, would not be changed. Using the previously recorded second shot, the producer would then edit back into the identical second shot. A dissolve would then be made to the other camera which had been set up on the next shot.

The third method was used to dissolve between a studio shot and a videotaped shot. For this method, a studio camera was left on the shot preceding the dissolve. The videotaped shot was then cued up and rolled. Just prior to the dissolve,
an edit was made from the last shot on the master recording to the identical shot remaining on the studio camera. As the videotaped shot rolled to the desired point, a dissolve was then made from the studio camera to the videotaped source.

There were three distinct problems during the studio shooting. First, it was extremely time-consuming. Edits had to be made between each shot. Further, each shot had to be set up separately. The producer had to perform an edit, then dissolve to the next shot. Next, recording had to be stopped while the producer went from the control room to the studio to set up the next shot. This process had to be repeated for each studio shot.

The second problem involved the cameras. The Panasonic camera was very difficult to use. Precise registration of the two tubes in the Panasonic proved impossible. Further, achieving acceptable color rendition with the Panasonic camera was difficult. The Sony camera was much easier to work with.

Third, both cameras had to be matched as closely as possible. Matching was a two-step process performed for almost every shot. The first step was to achieve the best possible picture on the Panasonic camera. The Sony camera was then matched to the Panasonic. Often this resulted in downgrading the picture of the Sony camera to match that of the Panasonic.
Voice-Over Narration

The voice-over narration for Public Safety, D/FW Style was also performed by Tim Fritze. The recording was made in the department's studio on videotape in order to save time in postproduction. Had the narration been recorded on audio tape, it would have required editing and splicing prior to being recorded on the videotape.

Three problems were encountered during the voice-over recording. First, little time was available. The voice-over was recorded the same day as the on-camera narration. More time utilized for the voice-over would have resulted in less time for recording the on-camera narration. Since it rained that day, the producer desired as much time as possible to set up and shoot alternate scenes. The voice-over recording required approximately three hours time.

The second problem was the choice of microphones. An Electrovoice RE 15 was used to record the voice-over. Although the recording levels were carefully monitored, no consideration was made of the different frequency responses of the RE 15 and the Sony microphone used for the on-camera narration. This difference became very evident during postproduction.

The third problem was the narrator's unfamiliarity with the completed script. Fritze had been given a copy of the script prior to the recording date, but the fire academy had prevented him from preparing for the narration. Consequently,
many retakes were necessary. Narration written for on-camera was also recorded in the event that acceptable on-camera shots could not be obtained. This proved to be a wise decision, since the final shot in the production was canceled due to rain.
FOOTNOTES

1 Holland, (Prospectus) p. 11.

2 Ibid.,

3 Lifesaver III, a mock aircraft disaster occurred in May of 1979. A documentary videotape of the drill was produced.
CHAPTER IV

POSTPRODUCTION

This chapter will detail the postproduction phase of *Public Safety, D/FW Style*. It is divided into six sections--reviewing and logging footage, postproduction equipment, the editing process, mixing the soundtrack, the rough edit, and the final copy. Problems encountered will be described within each of the areas.

Reviewing and Logging Footage

Reviewing and logging footage was the process used to organize all the materials for editing. Much of the footage had been logged during the production phase. The remainder was reviewed and shot numbers from the script were written on a file card placed with each tape. The tapes were numbered, and the location of each shot was located and noted on the file card. The footage counter on the VTR provided a reference for shot location. The voice-over narration was also reviewed and logged. Additionally, file footage was reviewed and shots were selected. When all materials had been reviewed and logged, the producer was ready to edit. A sample of a shot logging card is contained in the appendix.
Postproduction Equipment

Eight major pieces of equipment were utilized in the postproduction activities of Public Safety, D/FW Style. They are a Convergence ECS-1 editing controller, two Sony 2850 editing VTRs, JVC 7860UM color monitor/receiver, a CVS 516 time-base corrector, a Panasonic WJ 5000 switcher, a Shure M67 broadcast audio mixer, and a 3M D2000 character generator.

The Convergence ECS-1 editing controller is a device that controls two VTRs for the purpose of editing. Controls on the ECS-1 allowed the producer to select the edit point. The edit point is the point at which one shot ends and another begins. Once the edit point was selected, the ECS-1 would back both VTRs precisely the same distance. The producer next selected either the "perform edit" function or the "preview" function. The controller then started both VTRs rolling at the same time. The VTRs would arrive at the edit point simultaneously. If the producer had selected preview, the controller allowed the producer to see what the edit would look like without making it. If perform edit were selected, the controller would cause the edit to be made.

The VTRs used were Sony VO 2850 editing recorders. These machines have the capability of performing either insert or assembel edits.

Time-base correction was unnecessary for Public Safety, D/FW Style. The CVS 516 time-base corrector was used to provide gen-lock capability and video signal processing.
The switcher used in the production does not have gen-lock capability. Thus, a videotape recording could not be synchronized to the switcher. Without routing the video signal through the switcher, no dissolves, superimpositions, or keys could be accomplished. Because the CVS 516 had gen-lock capabilities, a videotaped signal could be synchronized to the switcher. Effects could then be accomplished.

The second function served by the time base corrector was video signal processing. The CVS 516 has a built-in processing amplifier. With it, the producer was able to make minor corrections to the picture brightness, contrast, color, and tint.

The Panasonic WJ 5000 special effects generator or switcher was used to combine and mix video signals. Dissolves, superimpositions and keys were created with the switcher.

A Shure M67 audio mixer was used to route audio from the playback VTR to the recording VTR. The final mixing of narration, natural sounds, and music was accomplished with the mixer.

The 3M D2000 character generator was used to place written information on the screen. The title, credits, and identification of persons were added with the character generator.
The Editing Process

Editing is the process by which the producer took all of the raw materials, and transformed them into the completed production. This section describes the major steps involved in editing Public Safety, D/FW Style. Certain techniques and problems are also described.

The first step in the editing process was to record a control track on the master tape. The control track controls the speed of the videotape machines. It is also used by the editing controller to back up and pre-roll the VTRs so they arrive at the edit point simultaneously. The VTR used records a control track whenever assemble edits or normal recordings are made. However, techniques used by the producer required many insert edits. Thus, it was simpler and quicker to record a continuous control track on the master tape and make only insert edits.

Next video and audio recording was begun. By using only insert edits, video and audio could be recorded separately or together. The first sequence in the production, the tease sequence, was designed to grab the viewers attention and included the production title and credits. Vertical wipes were used to split the picture in the center. Video from the raw footage was contained in one half of the screen. The title and credits made by the character generator appeared on the other half of the screen. As shots and credits were changed, video from the two sources was reversed to opposite
sides of the screen. Editing this sequence required two full
days. Ultimately, the producer was not satisfied with it.
It was not included in the first rough draft. The producer
felt that, should time allow, the sequence could be improved
and included. Instead, a Kodalith slide of the airport logo
was ultimately used to begin the production.

The next step was to begin editing the body of the
production. The last shot in the tease sequence was to
have made a transition into the segment on the history and
organization of the airport. Since the tease sequence was
not used, the first edit made began with the second para-
graph of the script.

At this point, the technique or style of editing re-
ferred to as "checkerboarding" was begun. The first shot
after the logo slide was recorded with its natural sound.
The producer then recorded the second shot. Next, the tape
was backed up and a portion of the voice-over-narration was
recorded over the first and second shots. The next shot
included both video and audio elements. Thus, both video
and audio were added as editing progressed. This differs
from the technique of recording all of the narration then
matching the video to the narration or vice-versa. By using
this technique, video and audio were matched as the production
was assembled. The checkerboarding technique is clarified
further in this section.
The body of the production began with the history of the airport and the Department of Public Safety. During these segments, the studio shooting was combined with the videotaped interviews and portions of the raw footage shot for the production.

Once the historical segments were completed, the segment on the department's structure and functions was begun. The seven divisions of the department were listed by keying the character generator over a studio shot. The studio shot was an ordinary slide projected on a sheet of mylar. No other studio shots were used until the final shot containing the production credits.

The remainder of the program was comprised of videotaped interviews, production footage, file footage, the narration, natural sounds and a musical soundtrack. Typically, a small portion of the voice-over narration was recorded. Video shots were then matched to the narration by making video insert edits. This checkerboarding process occurred throughout much of the editing. Portions of videotaped interviews were included in the remaining segments. The audio and video were edited in at the same time. Although assemble edits could have been used for the interview segments, insert edits were used to preserve a continuous control track. The same technique was used to edit the on-camera narration.

File footage played a significant role in editing. Use of some file footage was planned. File footage was also
used to cover instances where the producer was unable to get the desired shots. For example, file footage was used in the final scene instead of the on-camera narration. Rain had prevented the planned shot.

A serious problem was encountered after approximately two-thirds of the program had been edited. The record machine malfunctioned and damaged the master videotape. The portion of the edited master preceding the damaged spot was unaffected. However, no video or audio could be successfully recorded or played back over the damaged spot. To resolve the problem, the producer ran a control track on a second tape and completed the editing. Thus, the edited master of Public Safety, D/FW Style consists of two separate tapes. When dubs are made, an assemble edit is required to achieve a single continuous copy.

Mixing the Soundtrack

Once all the scenes and narration had been edited together, music was added. This presented a problem. The final scene contained voice-over narration on one audio track, and natural background sounds from the file footage on the other. Since there are only two audio tracks on the videotape, there was no way to add music without erasing previously recorded audio. The producer decided that the simplest solution would be to add music on the dubs. The two channels of audio on the master were mixed onto one channel of the dub.
The music was then added to the remaining channel. The same method was used to add music to the beginning of the program.

The Rough Edit

The editing of Public Safety, D/FW Style was begun on 2 December 1980. Normally, the producer would have edited a rough program to submit to the directors of the department. Approximately five days would have been required to edit the rough draft. From the director's input, corrections and changes would have been incorporated into the final master videotape. However, the 19 December 1980 deadline imposed by Associate Director Woods left only seventeen days before the final copy was to be submitted. Thus, only one edited version was attempted.

The Final Copy

With only seventeen days remaining before the final deadline, the producer realized that only one edited tape could be completed. The producer allowed four days for the directors to view the edited tape and to make corrections and changes to the tape. On 16 December 1980, a copy of the edited master tape was submitted to Captain Walsh for viewing by the directors. Only one change was requested. On 18 December 1980, Executive Director Ernest E. Dean, was added to the credits. The copy was resubmitted and accepted for distribution. Public Safety, D/FW Style was completed.
CHAPTER V

SUMMARY AND CONCLUSIONS

This chapter discusses production costs, major problems, and conclusions and recommendations.

Production Costs

The cost of producing Public Safety, D/FW Style is examined in three ways. First, actual costs incurred by the department are detailed. Second, the estimated value of borrowed equipment, volunteer crews, and the producer's off duty time are described. Finally, a comparison of costs is made between Public Safety, D/FW Style and a recent public information film produced by a local film production company for D/FW Airport. Tables which illustrate the methods used in calculating costs are included in the appendix.

Actual Costs

The actual cost to the department of Public Safety, D/FW Style is broken down into three major areas: labor, materials, and equipment. Labor costs include the producer's time paid for by the department, the narrator's time, and time required by a secretary to type the script. Materials includes videotape and other supplies provided by the department. Equipment costs for this section include only equipment owned by the department.
Labor costs for Public Safety, D/FW Style are based on actual hours worked, as recorded in the production forms and the producer's diary. Only those persons whose salaries were paid by the department are included. Off-duty time is not included. Time spent by persons other than the narrator who were videotaped is not considered a labor cost. Estimated average salaries are used in the calculations.

From 25 August 1978 to 19 December 1980, 387 hours were worked by the producer during his normal duty hours. Sixteen hours were required of the Training Division secretary to type the script and its revisions. Additionally, fifteen hours were required of the narrator. His time is included because he was relieved of other duties and assigned to the production. Total estimated labor costs actually paid by the department were $3,974.

Materials used for the production of Public Safety, D/FW Style consisted primarily of videotape. Thirty-five tapes were used at a cost of $562. Twenty-five dollars was added to cover the cost of miscellaneous supplies such as art board and photographic tape.

Equipment costs to the department were the most difficult to calculate. The figures used in the appendix were calculated on replacement costs, maintenance costs, and operation costs. These costs were prorated over an expected useful life of five years. The daily costs were based on 250 working days per year. Maintenance and operating costs
were figured at 75 per cent of equipment replacement costs. Total cost of using departmental equipment is estimated at $718.

The total expenditure by the Department of Public Safety for production of Public Safety, D/FW Style is estimated at $5,279. This figure will be used for comparison purposes. Cost per minute of the completed production is $207.

Estimated Value of Contributed Services and Equipment

The estimated value of services and equipment contributed towards the production of Public Safety, D/FW Style is described to provide a more realistic appraisal of production costs. A breakdown of these estimated values is contained in the appendix.

Labor is the first item considered in estimating the value of contributions. During the production, the producer contributed approximately 266 hours for which he was not paid. Overtime rates were not used to calculate the producer's time. Additionally, crew members contributed approximately 160 hours. Value estimates of the crew are based on a typical rate of $150 per day for freelance personnel. A ten hour day is used. Total estimated value of the producer's and crew's contributed time is $4,994.

Equipment loaned for the production of Public Safety, D/FW Style consisted primarily of portable cameras and recorders. Estimated value is based on rental costs of local production and equipment rental companies. Rates provided
to the producer varied. Approximate median costs were used. Twelve and one-half days of production shooting were done with borrowed equipment. Based on $350 per day, the value of the loaned cameras and recorders is approximately $4,375. One hundred dollars was added to cover the estimated value of the character generator. Additional materials were not used. Additionally, the producer contributed ninety-six dollars toward meals for the crew and a set of headphones used in the production.

The total value of contributed services and equipment is estimated at $9,565. This figure, when added to the actual costs, provides a realistic budget estimate had all contributed services and equipment been contracted for. The resulting budget would have been $14,844. Cost for the twenty-five and one-half minute production would have been $582 per running minute.

**Cost Comparisons to "The Air Is Our Ocean"**

In 1980, a public information film titled *The Air Is Our Ocean* was produced for the Dallas/Fort Worth Regional Airport. The film was produced by Tecfilms of Dallas. The actual cost of *The Air Is Our Ocean* and bids submitted for its production are used. Comparisons are made with the estimated production costs of *Public Safety; D/FW Style*. No attempt is made to discern the difference in production costs or quality of film and videotape.
The bid package prepared by the airport describes a sixteen-millimeter public information film of thirteen and one-half minutes length. Bids received for production of *The Air Is Our Ocean* ranged from a low of $16,873 to a high of $56,868. Cost per minute ranged from $1,250 to $4,212. Using these bid estimates, the cost of producing *Public Safety, D/FW Style* would have been $31,875 to $107,417. The actual cost of *The Air Is Our Ocean* was $24,850 or $1,840 per finished minute. When compared to the $251 per finished minute cost of *Public Safety, D/FW Style*, these figures become very significant. *Public Safety, D/FW Style* was produced at less than one-eighth the cost per minute of *The Air Is Our Ocean*. Even with the value of contributions added, the cost per minute of *Public Safety, D/FW Style* would have been less than one-third that of *The Air Is Our Ocean*.

**Major Problems**

Major problems encountered in producing *Public Safety, D/FW Style* are described in this section. The impact of specific problems is described. Potential solutions to the problems are offered in the summary section of this chapter.

**Time**

The first major problem which had a significant impact on *Public Safety, D/FW Style* was the lack of time. The original production schedule was ambitious. Had the producer
been able to concentrate fully on the production, Public Safety, D/FW Style might have been completed in December 1978. However, other time-related problems prevented its completion on schedule.

Throughout much of the production, the producer was assigned other duties. In his original meeting with Director Limmer on 25 August 1978, the producer was told that the production would be his first priority. The producer interpreted this to mean that other work which would seriously impede completion of Public Safety, D/FW Style would not be required. Further, the producer understood that he was to work full time toward the completion of the production. The original production schedule reflected this understanding. Unfortunately, a full-time effort was not possible. Other supervisors assigned the producer work which substantially detracted from the production. Numerous efforts by the producer to resolve the situation were unsuccessful. As a result, production was halted in November of 1978. The producer felt that until a concentrated effort could be made, work on Public Safety, D/FW Style should be discontinued.

Nearly two years elapsed before the producer was allowed to concentrate on completing the production. Due to the death of Associate Director Winters, Associate Director Woods took over supervision of the Training Division. Woods approved the concentrated effort which allowed completion of the production.
The two-year period in which work on the production was halted created other problems. Organizational changes required revisions in the script. Thus, the producer had to resume his effort in the preproduction phase. When Woods gave his approval, only six weeks remained until the end of the semester at North Texas State University. Woods set the end of the semester as an absolute deadline for completing the production.

Another major problem which related to time concerned the use of the department's officer as actors. None of the officers videotaped for Public Safety, D/FW Style were completely relieved of other responsibilities. The exception was the narrator. Frequently, other duties of the officers interrupted shooting, causing many scenes to take much longer. Many scenes also suffered in quality due to the limited time officers were available.

**Equipment and Crew Limitations**

Limitations of equipment, equipment breakdowns, and the lack of an available production crew were also problems. They are considered together because of similar solutions employed by the producer. These problems were at least partially overcome with volunteer crews and loaned equipment. Dependence on volunteer crews and loaned equipment had its drawbacks. Crew scheduling was virtually impossible and equipment was often not available when needed.
Lack of Operating Guidelines

Ultimately, the most serious problem proved to be the lack of operating procedures or guidelines. Without guidelines for the production of videotapes, the producer's supervisors did not understand his needs and limitations or the requirements for completing a good quality production. Further, without guidelines, no limitations were set on the assignment of other duties to the producer.

Conclusions and Recommendations

Conclusions and recommendations are divided into general conclusions regarding the completed production and recommendations for future productions by the department.

General Conclusions

The effect of all the problems encountered in producing Public Safety, D/FW Style was two-fold. First, the quality of the finished production suffered. Second, the problems increased both the time required and thus the cost of the production. Recommendations for the resolution of problems encountered in the production of Public Safety, D/FW Style are included in this section.

Upon completion of the final edited version of Public Safety, D/FW Style, use of the videotape began immediately. The Training Division showed it to public safety officer applicants. Further, the production was used in a recruiting trip by personnel from the department and the airport's
personnel section. Response was so positive that the personnel section requested two copies solely for recruiting. All comments received by the producer regarding the production have been favorable. Use of the production is continuing and requests for copies of the production have been received from agencies outside the airport.

The favorable reception of Public Safety, D/FW Style supports several conclusions. First, an effective production can be made with limited money, equipment and time. Second, the types of problems encountered in the production of Public Safety, D/FW Style can be overcome. Third, an effective videotape production can be made in-house, at a cost far less than commercially produced films.

Recommendations

During the production of Public Safety, D/FW Style, many problems were encountered which had significant impact on the production. Quality often suffered due to the problems. Time was often wasted. Ultimately, problems led to work on the production being stopped. Nearly two years elapsed before the problems could be sufficiently overcome to complete the production. The producer felt that resolving these problems would have enhanced the quality of the production and significantly reduced waste. Six recommendations are made to offer solutions to the problems encountered in the production of Public Safety, D/FW Style.
The first recommendation is to devise a set of guidelines for producing videotapes within the Department of Public Safety. The guidelines should describe the scope of responsibilities of the producer and all persons involved in the production. The guidelines should also set limitations on work unrelated to production. Further, the guidelines should be clearly detailed to describe the entire production process. The guidelines should describe specific steps to be taken before a production is begun. The guidelines should inherently describe conditions under which a production could or could not be stopped, postponed, or cancelled altogether. Within the guidelines would be other specific recommendations.

The second recommendation is to conduct a needs analysis before work on any production is approved or begun. The needs analysis should define the program objectives and explain how those objectives are currently being met. Specific details on the audience, frequency of program use, and costs of other methods of presenting the information should be included. These details would be used to determine the benefits of a production. Comparisons could be made between a videotape production and other methods. From this information, a cost-effective budget could be determined. Maximum effectiveness and utilization of videotape productions could then be achieved. By demonstrating the benefits of a program
at the outset, the parameters for budget, personnel involvement, and time limitations could be justified.

The third recommendation is to assign personnel to the production and remove them from other responsibilities whenever cost-effectiveness could be demonstrated. This would include both crews and personnel functioning as actors. Such practice would facilitate planning and scheduling of productions and also reduce waste. The quality of a production produced with an assigned cast and crew should dramatically increase. Personnel assigned should also include content experts whose involvement would reduce time required for all phases of a production and further enhance the accuracy and credibility of productions.

The fourth recommendation is to hire additional personnel. Should the cost-effectiveness of assigned crew persons be continually demonstrated, additional production personnel should be hired. Should cost-effectiveness of additional or assigned crew be sporadic, the use of freelance personnel as needed should be considered.

The fifth recommendation is to consider the cost-effective implications of purchasing new equipment. Those items of equipment which can demonstrate a cost savings equal to their purchase price in a reasonable amount of time should be purchased. Further, equipment which allows accomplishment of previously unattainable goals or objectives should be considered. The cost of maintaining and using old or
outdated equipment should be used in justifying the purchase of new equipment.

Finally, all of these recommendations should be applied to develop long-range plans for the production and implementation of videotape programs. Research should be conducted to determine the goals and objectives of the department as well as specific problems or needs. The role of videotape productions in achieving those goals and objectives should be determined. The plan should be comprehensive. It should outline each major step toward the achievement of goals and objectives. Periodic review and revisions should be provided for in the plan. Methodology for evaluating major productions and steps taken toward the ultimate goals of the plan should be included. Finally, the scope and details of the plan should be communicated to all personnel whose participation in videotape productions is anticipated.
# APPENDIX

## ABBREVIATIONS USED IN APPENDIX

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>A.A.P.</td>
<td>anti-air piracy division</td>
</tr>
<tr>
<td>A.O.A.</td>
<td>airport operations area</td>
</tr>
<tr>
<td>B&amp;W</td>
<td>black and white</td>
</tr>
<tr>
<td>CCTV</td>
<td>closed-circuit television</td>
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<tr>
<td>CFR</td>
<td>crash/fire rescue</td>
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<tr>
<td>CPR</td>
<td>cardio-pulmonary resuscitation</td>
</tr>
<tr>
<td>CU</td>
<td>close-up</td>
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<tr>
<td>C.U.P.</td>
<td>central utilities plant</td>
</tr>
<tr>
<td>E.M.T.</td>
<td>Emergency Medical Technician</td>
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<tr>
<td>MCU</td>
<td>medium close-up</td>
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<tr>
<td>MS</td>
<td>medium shot</td>
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<tr>
<td>O.C.</td>
<td>on-camera</td>
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<tr>
<td>O.S.</td>
<td>over-the-shoulder shot</td>
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<tr>
<td>P/R</td>
<td>patrol rescue</td>
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<tr>
<td>R.A.B.</td>
<td>Regional Airport Board</td>
</tr>
<tr>
<td>WS</td>
<td>wide shot</td>
</tr>
<tr>
<td>XCU</td>
<td>extreme close-up</td>
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PRODUCTION SCHEDULE 8-25-78

PUBLIC SAFETY, D/FW STYLE

<table>
<thead>
<tr>
<th>Activity</th>
<th>Dates</th>
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<tbody>
<tr>
<td>Scripting</td>
<td>31 Sept. - 14 Oct. 1978</td>
</tr>
<tr>
<td>Shooting</td>
<td>15 Oct. - 5 Nov. 1978</td>
</tr>
<tr>
<td>Editing</td>
<td>6 Nov. - 19 Nov. 1978</td>
</tr>
<tr>
<td>Production book</td>
<td>20 Nov. - 17 Dec. 1978</td>
</tr>
</tbody>
</table>
**PRODUCTION LOG**

**PRODUCTION:** ____________________________  |  **DATE:**   

**SUBJECT:** ____________________________  |  **SHOOT:** ____________

**CREW HOURS**

Producer/Director: ________________

Assistant Director: ________________

Camera Operator: ________________

Grip: ________________

Other (Specify) ________________

________________________  ________________  

________________________  ________________  

________________________  ________________  

________________________  ________________  

________________________  ________________  

TOTAL CREW HOURS

**TALENT HOURS**

Narrator: ________________

Interviewer: ________________

Other (Specify) ________________

________________________  ________________  

TOTAL TALENT HOURS

**EQUIPMENT**

<table>
<thead>
<tr>
<th>Equipment</th>
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<tr>
<td>Sony DXC 1600</td>
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<tr>
<td>Sony VO 3800</td>
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<tr>
<td>Sony KV 5100</td>
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<td>Lowel Tota Lite Kit</td>
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<td>Sony VO 2850</td>
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<td>Convergence ECS-1</td>
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<tr>
<td>Microphone(s)</td>
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<td>Other (Specify)</td>
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EQUIPMENT CHECKLIST FOR REMOTE PRODUCTION

Sony DXC 1600 Camera
Sony DXC 1600 Camera AC Unit/Charger, AC Cord
Sony VO 3800 VCR
Sony VO 3800 AC Adaptor/Charger, AC Cord
Blank Tape
Sony KV 5100/Battery
Portabrace Backpack W/Wheels
Tripod
Pistol Grip
Camera Extension Cable
Batteries, Spare BP-60 (4 Each)
UHF to UHF Cable, 25 Feet
UHF to UHF Cable, 10 Feet
F Plug to F Plug Cable, 10 Feet
Videocassette Cleaning Tape/Kit
White Card For Camera Set-up
Sony ECM 50 Microphone
Electrovoice RE 15 Microphone
Sony Cardiod Microphone
One 15 Feet XLR to XLR Mic. Cable
One 25 Feet Mini to Mini Mic. Cable
4 Heavy Extension Cords
1 Light 3-way Extension Cord
1 Power Strip
1 Totalite Kit W/Spare Lamps
Production Log
Tools (Phillips Screwdriver, Crescent Wrench, Pliers)
Gaffer Tape
3 Prong to 2 Prong A-C Adaptors
Sony 2850 VCR
Stereo, Phono to Phono Plug Cable
One 50 Feet XLR to XLR Mic. Cable
1 Cable, Phone Plug to Phono Plug
Shure Mic. Mixer
Other:
1. (Audio up, no music, no fade. Communications dispatching a variety of calls; police, fire, medical.)

2. Dallas/Fort Worth Airport, an airport of innovation, planned for the future, working today. D/FW Airport is situated on over 17,000 acres midway between Dallas and Fort Worth.

3. The rather unique evolution of D/FW involves many interesting developments. Never before in Texas' history had two cities jointly operated an airport. Man had never attempted a concrete construction project of such size. Never had a single air-conditioning/heating system been built that would handle an airport larger than Manhattan Island.

4. Governing such a giant would require a unique solution. In 1965, the Texas Legislature provided that solution in the form of a state constitutional amendment. That amendment allowed for the creation of a governing authority for the mammoth

1. a. Fade up - Communications WS
b. Cut - CFR CU
c. Cut - Communications CU
d. Cut - Ambulance CU
e. Cut - Communications CU
f. Cut - P/R CU

2. a. Zoom out P/R going down Parkway Plaza revealing Tower, hotels, etc.
b. Dissolve to map showing D/FW between Dallas and Fort Worth

3. a. Shot 2a. pan to on-camera narrator
b. Zoom in or cut to MCU of O.C. narrator

4. a. WS of State Capitol zoom in
b. Dissolve to CU legislature zoom out
c. Dissolve to newspaper clipping of headline - "Regional Airport Board Formed"
project. Soon after, an interim board was formed, and development was underway. Then, in April of 1968, a permanent eleven-member Regional Airport Board was approved as the governing authority. Seven Board members from Dallas and four from Fort Worth were appointed by their respective city councils.

5. (Portion of interview with Jack Downey) "An airport is a unique beast. It is not a city, but it is a city. Every function that goes on in a city happens here (right down to the shoeshines, whatever you want to say.) We've got a mayor, we've got city council in our Board of Directors and our Chairman of the Board. We've got City Manager in the Executive Director. We've got all the services of a city necessary here, sewer, water, all of the utilities, come in (even marital problems.) So we face all the city problems, but we face all the highly unique problems of air transportation at the same time."

6. One of the problems facing the new Airport Board was provision for police and fire services. The Texas Legislature had granted the Regional Airport Board the

4. d. Dissolve to tilt down of "Interim Board" sign at Administration Bldg.

e. Dissolve to tilt up of "Permanent Regional Airport Board" at Administration Bldg.

f. Dissolve to B&W of Board members

5. a. Cut to interview footage w/ Jack Downey - Super Jack Downey, Deputy Executive Director

b. Cut to Ernest Dean
c. Cut to R.A.B. session
d. Cut to C.V.P. shot w/men working
e. Cut back to Downey

authority, but hadn't specified how to provide the necessary services.

7. After months of consultation with the Airport Board staff, former Mesquite Police Chief Len Limmer was hired to develop Public Safety services for the airport.

8. (Interview Limmer) "Actually, there was no concept. The airport is jointly owned by the two cities of Dallas and Fort Worth; however, it was built within the corporate limits of four other cities: Euless, Irving, Grapevine and Coppell and two counties, Dallas County and Tarrant County. Now this suggested lots of possibilities and lots of problems. The City of Dallas or the City of Fort Worth or a combination of both as parent cities, could have provided certain basic services to the airport community as a logical extension of their police powers. The airport staff had also considered the possibility of utilizing existing Public Safety resources of the four municipalities and two counties represented on the airport. All of these were quickly discarded as impractical because in the case of the mid-cities,
existing levels of service simply were not compatible with airport needs by geographic area. Once the decision was made that the airport would be self-supporting, the single, cross-trained organization began to surface as the most logical alternative."

9. On October fifth, 1971, after months of planning, the Regional Airport Board passed a resolution creating the D/FW Airport Department of Public Safety.

10. The idea of a single department encompassing both police and fire responsibilities wasn't new. Numerous cities have tried the Public Safety concept but Dallas/Fort Worth Airport became the first major airport in the world to utilize a single, cross-trained Public Safety Department.

11. By November of 1971 the new department was launched with a staff of nine officers. Three officers working each shift provided round-the-clock protection for the bustling construction site. As the airport began to take shape, the Department of Public Safety also grew. Experienced personnel, fully cross-trained in both law enforcement and fire fighting, were then virtually non-existent.
so the Department hired experienced police officers, experienced fire fighters, and Crash/Rescue personnel. As staffing needs continued to mushroom, inexperienced recruits were also hired.

12. (Limmer) "For the most part, we were 200 total strangers trying very hard to become an effective team. Policy and procedures had to be developed and initiated. Employees had to be recruited, trained, assigned, evaluated. Equipment had to be designed, built, received, and tested. Relationships had to be defined. All of these things had to happen on an extremely tight schedule in a very few months just prior to the opening of the airport."

13. Intensive training programs in law enforcement, fire fighting, and combined Public Safety were begun. So, by the time the airport opened in January of 1974, many of the Public Safety Officers were already cross-trained. Job responsibilities were somewhat segregated, but as the goal of 100% cross-training began to be realized, those responsibilities started to merge. Development of a progressive organizational structure paralleled the continually changing
needs of the new airport. Responsibilities of the officers became more complex. As a result, emergency medical training was added as a requirement of all officers.

4. Today the Department of Public Safety encompasses seven divisions---Patrol Rescue, Anti-Air Piracy, Crash/Fire Rescue, Services, Special Enforcement, Fire Prevention, and Training.

5. One of the largest divisions is the Patrol Rescue Division. Each P/R officer is fully cross-trained and certified as a peace officer, a fire fighter, and an Emergency Care Attendant. Many in the Patrol Rescue Division have surpassed these basic requirements by earning advanced Emergency Medical Technician status. With intensive training, extensive hospital exposure and practical field experience, some officers have achieved the highest level of emergency medical training, the paramedic.

The medical training of all Patrol Rescue officers provides a first-line defense against medical emergencies. Extending this first-line

13. d. B&W of E.M.T. situation


15. a. On camera narrator in front of P/R unit behind Station One. P/R officer walks out, gets in unit, exits frame left.

b. Cut to WS International Parkway w/Tower in background. P/R unit rolls in R to L.

c. Cut to O.S. inside P/R unit.

d. Cut to hands on steering wheel.

e. Cut to hands on mike.

f. Cut to rear view mirror shot (w and w/o mike)

g. Cut to MCU from front seat low.

h. Cut to CU of radio in car

i. Cut to low angle of 75 in front of terminal. Pulls away out of frame.

16. a. Cut to side view of 75 paramedic from inside car.

b. Cut to end shot of genie gate arm, arm raises, 75 passes, arm closes.

c. Cut to W.S. 75 going away from camera.
defense is the specially equipped Patrol/Rescue Unit 75. Manned by a paramedic, this unit decreases response time and increases versatility of emergency service at the airport. In case of serious medical emergencies, the Unit 75 paramedic could begin treatment and stabilization of the patient while relaying vital information to the already responding ambulance. Often Unit 75 can resolve minor problems, leaving the ambulance section paramedics available for more serious medical emergencies.

17. Total ambulance service is provided to the airport community 24 hours a day. In addition to police and fire training, all Ambulance personnel are fully trained paramedics. The Ambulance section is equipped with the most modern life support systems available. Telemetry equipment, for example, allows a patient's vital statistics to be transmitted to area hospitals, where a doctor then monitors the patient's condition, and relays instructions to the paramedics.

18. A peace officer, a fire fighter, and an Emergency Care Attendant. The Patrol/Rescue officer forms the backbone of the Public

16. d. Cut to left to right of 75 arriving on accident scene.
   e. Cut to W.S. of victim and A.A.P. officer as 75 rolls into scene right to left. 75 paramedic gets out--approaches victim.
   f. Cut to reverse angle as paramedic arrives, begins treating victim.
   g. Cut to CU of victim indicating okay.
   h. Cut to CU 75 radios 66.

17. a. Cut to inside 66 as he replaces microphone.
   b. Cut to W.S. as ambulance drives by and out of frame.
   c. Cut to CU of hands on rear doors of 66, doors swing open.
   d. Cut to MS from inside 66 as stretcher is removed. Victim in background.
   e. Cut to reverse angle w/victim in foreground, 66 in background.
   f. Cut to CU working on victim.
   g. Cut to W.S. loading victim in 66; inside 66.
   h. Cut to W.S. rear 66 as doors closed by P/R officers. 66 pulls away. P/R officer walks out of frame.

18. a. Cut to CU of P/R officer from inside car as he opens door, enters and clears.
   b. Cut to CU hand replacing mike.
   c. Cut to MS as officer looks to rear then pulls away.
   d. Cut to over-shoulder shot as unit passes another P/R unit on a traffic
Safety concept. Much of the Patrol Rescue officer's activity is similar to that of city police officers. However, Patrol Rescue officers are also the airport's fire fighters. Each P/R unit carries protective fire clothing, breathing apparatus, and first aid equipment. In the event of a fire, P/R officers would meet fire trucks from the Crash/Fire Rescue Division, don protective gear and assume the role of fire fighters.

The Crash/Fire Rescue Division's equipment operators function like engineers of city fire departments. They drive and operate the trucks. In a city, there would be other fire fighters assigned to the truck. But at D/FW the fire fighters are already on the scene. Thus, only the operators from the Crash/Fire Rescue Division respond with the trucks.

The C/FR vehicles are assigned to three strategically located stations. This allows the division to exceed FAA response requirements to anywhere on the airport. Each station has a smaller rapid intervention vehicle and a larger Crash/Rescue vehicle to provide protection against aircraft

18. e. Cut to officers point of view, pan right to show other P/R unit on traffic stop. Pan back to straight ahead.

f. Cut to XCU on radio, hand reaches in, picks up mike, goes out of frame, right to left.

g. Cut to W.S. from rear of P/R unit as it turns into A.O.A. and passes directly in front of camera, left to right. Officers exit to rear of car.

h. Cut to W.S., low angle with aircraft in background. P/R unit arrives head on.

i. Cut to reverse angle from rear of car as officers don protective gear. Truck arrives in background.


b. Cut to interior of CB-3000, operator working controls.

c. Cut to W.S. of P/R officers washing down spill.

20. a. Dissolve to map of airport, key in station locations.

b. Dissolve to head on wide shot between two bays. C/FR operators jump into vehicles. Twin Agent passes out of frame on one side, the CB on the other.

c. Cut to reverse angle of trucks responding down Emergency Road.
fires. For structural fire protection, each station is also equipped with a pumper. The division has a snorkel truck for fire fighting and rescue capabilities involving tall buildings or jumbo jets.

21. Preserving life and property concerns all divisions of the Department, but none more so than the Fire Prevention Division. This division assists in the planning and engineering of all airport structures, to help eliminate fire and other life safety hazards...and it performs routine inspections to assure continued safe practices and conditions. Frequent personal contacts and training sessions by the Fire Prevention Division help stimulate the airport community's awareness of fire safety.

22. The division also investigates fires on the airport to determine their cause and to help prevent similar ones.

23. The Services Division is perhaps the most complex division of the Department of Public Safety. A Records Section is responsible for maintaining all departmental records, such as offense and arrest reports.

   e. Cut to CU of hands cleaning pumper.
   f. Cut to CU on hands at rear of snorkel operation outrigger controls.
   g. Cut to rear side angle of snorkel as outriggers come down.
   h. Cut to wide shot as basket raises.

    b. Cut to wide shot over shoulder of Fire Marshal as architect enters with plans.
    c. Cut to reverse angle, shaking hands, sets plans on desk. Architect crosses around desk, points to blueprint.
    d. Cut to CU on hand pointing to blueprint.
    e. Cut to CU on hand, reverse angle pointing to standpipe. Zoom out to reveal Fire Prevention officer and building tenant discussing standpipe. (or Halon System)

22. Dissolve or cut to over shoulder of Fire Marshal looking at photos of fire. Picks up photos then moves out of frame left to right.

23. a. Cut to W.S. of Services back counter, Fire Marshal enters left right hands photos over counter to Services person.
    b. Cut to reverse angle Services Sgt. turns, walks into office.
    c. Cut inside Sgt's office as he sits with photos and report. O.S.
    d. Cut to inside microfilm room as person walks in and positions report.
    e. Cut to CU as lights go on for photo.
Microfilm is used to preserve permanent records for the Airport Board as well as the department.

24. A jail section processes all persons arrested on the airport. A jail facility is maintained to temporarily hold prisoners until bonds are posted or they can be transferred.

25. The Communications Section controls the four radio channels allocated to D/FW Airport. In addition, it maintains links with Dallas and Fort Worth hospitals and various mutual aid agencies. An inter-city radio system extends communications to other agencies in the area. The Communications section also monitors extensive fire and burglar alarm systems at the airport. Much of the activity and information processed by the Communications section is computerized. Links to Federal, State, and regional computer system, combined with the division's own data processing system, provide modern technological capabilities for managing information.

26. Whenever a crime or major accident occurs at D/FW, the Services Division's Crime-Scene Unit responds. Working closely


25. a. Cut to wide shot of Communications dispatching calls or radio check. Side angle. Dispatcher punches card.
    b. Cut to CU of hand punching card, hand moves out of frame.
    c. Cut to W.S. of back of officer facing console as he replaces card. He hears alarm system behind him, turns facing camera to look at alarm system.
    d. Cut to CU of dispatcher's face responding to alarm
    e. Cut to O.S. of operator at computer terminal
    f. Cut to CU of hands entering data

26. a. Cut to CU head-on from inside vehicle of sergeant dusting fingerprint off car window. Reaches down.
with other divisions, they gather evidence such as latent fingerprints and crime scene photographs to aid in investigations. A complete photographic laboratory adds to the capabilities of the division.

27. Criminal activity at D/FW Airport also attracts the attention of another DPS division: Special Enforcement. The Criminal Investigation Section is responsible for investigation criminal activity on the airport. Consisting of detective sergeants, this section also obtains warrants, arrests suspects, and files most of the criminal cases for the department. Their activity has led to the recovery of large amounts of property, and the seizure of millions of dollars worth of narcotics.

28. The Traffic Section consists of solo motorcycle officers. They're charged with maintaining a smooth traffic flow within the airport. When accidents occur, their specialized training provides them with the skills for conducting accurate investigations. Each Traffic officer periodically trains in other areas of specialization apart from the basic police, fire and emergency medical skills.
29. The third section of Special Enforcement is the E.O.D./Canine Section, often called the Bomb Squad. These officers and their dogs undergo months of training as a team. Primarily, they're responsible for explosives detection and disposal. Working closely with the airlines and the Federal Aviation Administration, these officers handle bomb threats and other similar incidents that might occur.

30. Each section of the Special Enforcement Division has a primary function, that, as the name implies, is highly specialized. But the division is also designed to handle a variety of other situations. For example, providing protection for visiting dignitaries...or managing crisis situations involving hostages.

31. Another Department of Public Safety responsibility concerns the potential for aircraft hijackings. The Anti-Air Piracy Division is charged with deterring would-be hijackers, as well as handling other aircraft-related violations. Under current Federal Aviation Regulations, airports are required to have an armed law enforcement officer stationed at screening checkpoints.
Dallas/Fort Worth Airport, however, has been granted an exception, and instead, utilizes a closed-circuit television system operated by the Anti-Air Piracy officers.

Television cameras and microphones located at each checkpoint, provide full view of the screening process. All checkpoints have alarm pedestals, with intercoms and alarm buttons for use by the screeners. Each terminal system is self-contained, connecting directly to a monitor room within the terminal. Air Piracy officers rotate between the monitoring room and designated areas of the terminal.

An alarm from any checkpoint sounds in the monitoring room. Automatically the camera from that checkpoint is switched to a master monitor and a videotape recording begins. The officer assigned to the area is immediately dispatched to the scene, receiving details of the situation while enroute.

Anti-Air Piracy officers handle a variety of situations such as false statements about weapons, bombs and hijackings.
35. The levels of professional skills required of Public Safety Officers is evidence of a working philosophy at D/FW.

36. (Limmer Interview) "I think that a few people realize their true potential because their jobs simply don't offer that much in the way of challenge....

"We really believe that regardless of what a man has committed himself to in that broad area of activity there are going to be functions that he prefers to do and if the officer is doing what he wants to do he is going to be doing a much better job and that is one of the reasons we try to work him into the assignment of preference....

"We've never attempted to attract the average person. We're looking for the individual who is above average, not only in his ability but his attitude toward life and the degree of responsibility that he is willing to assume in this very critical area of Public Safety."

35. Cut to interview segment w/Limmer, 2 shot.

36. a. Cut to Limmer on camera

b. Cut to shots of Public Safety Officers working in different specializations.

c. Cut to Limmer on camera.
37. One of the key elements that binds together Public Safety concept is training. When the new department was first created, the cross-training concept presented a problem. Personnel experienced in all three areas were virtually non-existent. The solution? An intensive cross-training program. Today the department operates a Training Division that is state certified both as a police and a fire academy. Emergency medical and in-service programs are also part of the Training Division's responsibility.

38. The department's training needs are met in several ways. Apart from the obvious classroom environment, practical exercises are frequently conducted to develop the wide range of skills required of a Public Safety Officer. These exercises range from simulated aircraft and structural fires...to medical emergencies...to firearms proficiency training.

39. The firearms program exemplifies the department's process of developing needed skills. Each year, officers compete for a
position on the department's nationally recognized Pistol Team. Once on the team, members not only compete in matches, but also serve as Rangemasters for firearms training within the department.

40. In addition to basic training and firearms qualifications, the Training Division provides a variety of other programs. Whether it's in-service training for small groups, or self-paced videotape programs produced by the Training Division, each program is designed to meet specific needs within the department.

41. Continuous training and development within the department gives the officers a high degree of both confidence and skill. Individual officers average over 900 hours of training, and some have more than 2000 hours. Currently, over 90% of DPS personnel are fully cross-trained. But why is this high level of cross-training necessary?

42. (Limmer interview) "It is important to remember that our program was tailored to the specific needs of the Dallas/Fort Worth Airport. The most demanding situation that
we would be called upon to handle would be the crash of a commercial jetliner. In such a case, we could expect major property damage to a multi-million dollar machine, complicated by the presence of thousands of pounds of jet fuel and the threat that these conditions would pose to several hundred passengers, most of whom would be suffering from shock and major physical injury. At the risk of over-simplification, such a disaster can be broken down into three basic problem areas or stages requiring the services of a fire fighter, a medic and a law enforcement officer, in that order. There is a very subtle transition from one stage to the next, but it is there. The three stages have one thing in common, and that is that they each require a tremendous amount of highly skilled manpower. It would have been extremely difficult and costly to address the true needs of each stage or problem area independently; however, by combining our total human resources under a Public Safety concept consisting of Crash/Fire Rescue, emergency medical and law enforcement training, we could then apply the one group to the total problem area, monitor the scene anticipating

b. Cut to file footage of Lifesaver disaster drills.

c. Key "Lifesaver III - simulated Disaster Drill" over

d. Continue Lifesaver footage.

e. Continue with Lifesaver footage.
the transitional periods and initiating role changes on the part of the officers by stage and according to priorities. That is a very simple statement about a very complex operation. Basically we are talking about the assignment of specific roles dictated by circumstance and according to previously agreed upon priorities. As we assume additional responsibilities of a police, fire or medical nature, they became extensions of this basic concept."

43. We hope this situation never happens at D/FW. But if it does, our force is trained and capable. The Public Safety concept is not new. D/FW's program, however, is unique. What's evolved in a short period of time, is a young, vital organization, with the flexibility to change as needs and conditions change. Underlying this entire organization, is a basic philosophy, the primary goal of which is to provide for Dallas/Fort Worth Airport the very best in Public Safety.

43. Cut to O.C. narrator, CU with C/FR vehicle, Ambulance, and P/R unit in semi-circle facing narrator in background. Slow - zoom out to reveal. Fade at end.
General Description of Proposed Subject Areas
For the D.P.S. Videotape Production

Note: These brief descriptions are of the subject areas to be contained in the DPS production. They are for your review. Please read and make any notes or corrections necessary. The descriptions are not in the order that they will appear in the tape. They are merely to indicate the types of information that will be given. It is therefore important that any corrections, additions or deletions be made in order that the production will depict a complete and accurate representation of the department. Your input is appreciated.

1. Brief intro to D/FW: D/FW Airport began serving the public in Jan. of 1974. The history of the airport reveals many aspects that are unique and innovative. The dawn of the airport saw the long standing rivalries between the cities of Dallas and Fort Worth gradually change to a mood of cooperation. Challenge became the watchword of a new era; the development of the world's largest and most modern airport.

In 1965, the Texas Legislature approved a constitutional amendment allowing the creation of an authority to govern the new airport. In 1968, the Regional Airport Board became the permanent governing body of Dallas/Fort Worth Regional Airport. The R.A.B. consists of eleven members, seven from Dallas and four from Fort Worth; a formula based upon the populations of the two cities. Among the powers delegated to the R.A.B. is the authority to provide police and fire service to the airport.

Today the airport operates midway between the two cities of Dallas and Fort Worth within an area larger than the island of Manhattan. The airport records passenger enplanements averaging 100,000 daily.

2. Brief intro to D.P.S.: In May, 1971, Leonard H. Limmer was hired as the Chief of Public Safety to develop police and fire services for the airport. In Oct. of 1971, the R.A.B. approved a resolution that created the D/FW Dept. of Public Safety. The first staff of nine officers were soon hired. Their primary function was to provide protection of the construction site of the new airport. As the
airport began to take shape, the D.P.S. was being organized and enlarged. The concept of the new dept. was to provide both police and fire services from within one dept.

3. History of DPS (goals, needs): Because of the highly specialized needs of the airport and the unique problems in providing these services, the DPS had to be built from the ground up. A goal of a 100% cross-trained dept. was established. Organization of the new DPS became a tremendous challenge.

4. How concept arrived at/alternatives: The cross-trained dept. proved to be the only viable method of providing police and fire protection for the airport. Using the services of the respective depts. of the cities of Dallas and Fort Worth presented too many problems. The same was true of the cities of Irving, Coppell, Euless and Grapevine in whose city limits the airport fell.

5. Early stages of development: As the dept. began to take shape, new officers were added. Both experienced and inexperienced personnel were hired, coming from three major areas. Experienced police officers came primarily from municipal and state law enforcement agencies from across the United States. Fire experienced personnel generally came from backgrounds in city fire departments or from military crash/fire operations. Inexperienced persons were also hired and received training in both areas.

6. Early DPS/activities: In early 1973, the dept. consisted of nine officers; three for each eight hour shift. Primary activity at that time consisted of protection of the construction site; excluding unauthorized persons such as hunters, sightseers, and preventing pilferage from the airport grounds. The airport was a sea of mud with virtually no permanent roadways as they exist today.

7. Evolution of the DPS: By the time the airport opened in Jan. of 1974, the DPS ranks had grown to nearly 200. The DPS was broken down into specialized divisions similar to the divisions utilized today. The exception was the S.C.
Special Operations Division which was the initial nucleus of the cross-trained concept. In the early stages of the dept's development, police and fire responsibilities were more segregated because personnel experienced in both areas were virtually non-existant. So the DPS hired persons with experience in either of the areas, planning to train them in the area which they lacked. Inexperienced personnel received training in both areas. The DPS underwent an intensive training program that saw most of its officers trained in both law enforcement and fire services before the airport opened. Only persons who were fully cross-trained in both areas became part of the S.O.D. As more officers became cross-trained, the S.O.D. was dissolved and personnel were absorbed into the Patrol/Rescue Division.

8. Cross-training defined: The original goal of the cross-training concept was to have all Public Safety Officers trained and certified as both police officers and firefighters within five years of the airport's opening. As the needs of the airport became more defined, emergency medical training was added as a third requirement for all officers. State certification as an E.C.A. became the minimum requirement.

9. Police and fire Merge in the S.O.D.: The S.O.D. was the nucleus of the first fully cross trained officers who could respond to fire emergencies and provide police services. As more officers became cross-trained, the S.O.D. was dissolved and absorbed into the P/R division.

10. Level of cross-training today: In the early days of the DPS, many persons were hired with experience in either police or fire. Police officers received training in firefighting and firefighters received training as police officers. Inexperienced personnel were trained in both areas. When emergency medical training became a requirement, the DPS undertook an intensive training program to certify all officers as E.C.A.s. Many officers went a step further to E.M.T. status and some have gone on to become Paramedics. Less than five years after the opening of
of the airport, the dept. is more than 90% cross-trained in all three areas with some divisions being 100%.

11. Extensive cross-training of the DPS: Since personnel experienced in all three areas of police, fire and EMS, are virtually non-existent, training became a key factor in the development of the DPS. The dept. formed a training division that is responsible for coordinating and conducting training of all personnel. The training division is fully certified by the state of Texas as a police and fire academy. The training division also has a Paramedic assigned to it as the coordinator of emergency medical training. Thus, the DPS is capable of fully cross-training its personnel. In addition to the police, fire, and public safety academies and the emergency medical courses, the DPS also utilizes outside agencies such as the NCTCOG Regional Police Academy, the FBI National Academy, and many others to train its P.S.O.s. Thus the DPS is able to draw upon the best expertise available in training its personnel. The high level of training and expertise attained by the DPS is evidenced by the fact that officers in the dept. average over 900 hours of training each with some officers having more than 2000 hours.

12. Breakdown of DPS divisions and sections: The DPS consists of 10 (?) divisions and sections: C/FR, AAP, CID, P/R, Services, Traffic, Training, Canine, Ambulance, and Fire Marshal. It is important to note that each of the divisions and sections has a primary area of responsibility in police, fire or medical. However, none of the divisions or sections has responsibilities that are related solely to any one of the cross-trained areas. For example, an equipment operator in the C/FR division has a primary responsibility to drive and operate a fire truck. While in one of the department's three stations however, he may be called upon to perform police duties such as booking in prisoners or taking reports.

13. Functions and responsibilities of each division:

A. C/FR: The C/FR division is primarily responsible for equipment responses to
fires; structural, aircraft, grass, or auto. C/FR personnel are responsible for driving and operating the dept.'s ten fire and crash/fire vehicles. Equipment operators function much the same as the engineers of municipal fire departments. Each of the three stations of the DPS has one Ward LaFrance 1250 pumper, one Walters CB 3000 Crash/Rescue vehicle, and one Twin Agent Crash/rescue vehicle which carries both foam and dry powder extinguishing agents. Additionally, station one has a Snorkel with a 75 foot reach. Each of the ten C/FR vehicles is manned by only one person; the C/FR operator. In the event of a fire call, the operator would respond to the scene where he would be met by units from the P/R division. The P/R officers would respond to the scene and don protective clothing and become the firefighters in support of C/FR. The C/FR is currently 98%+ cross-trained. They can therefore be called upon to perform police or emergency medical functions if needed.

B. Patrol/Rescue: The P/R division is the nucleus of the cross-trained public safety concept. Officers of the P/R division must be fully cross-trained and state certified as peace officers, firefighters, and E.C.A.s. Many of the P/R officers have received advanced emergency medical training and certification as E.M.T.s and Paramedics. The primary activity of the P/R division is similar to that of a city patrol officers. However, their responsibilities extend far beyond that. In the event of a fire or medical emergency, P/R units would respond and assume those responsibilities. Each P/R unit is fully equipped with protective fire clothing, breaching apparatus, life support equipment, fire extinguishers, and first aid equipment. In a medical emergency P/R units are often first on the scene and provide life support or first aid until ambulance division Paramedics arrive. One P/R unit is assigned as a roving unit and manned by a Paramedic to provide support to the Ambulance division, although all P/R units are capable of providing emergency medical services. The remainder of the P/R Units are assigned to specific areas or beats on the airport.
C. Ambulance: The Ambulance division of the DPS provides a total ambulance service to the airport community 24 hours a day. In addition to police and fire cross-training, all ambulance division personnel are fully qualified as highly skilled Paramedics. Paramedic certification require 640 hours of extensive training beyond the E.C.A. and E.M.T. training levels. This includes much practical training as well as classroom. The Ambulance division is fully equipped with the most modern life support systems and equipment available. This includes telemetry equipment which allows a patients vital statistics to be transmitted to one of several area hospitals where it can be monitored by a doctor. The doctor can then communicate with the Paramedics and instruct them on what treatment to give including the administration of medication. In the event of a major aircraft disaster, the Ambulance personnel would be responsible for setting up and maintaining a triage area until support from the airport's medical facility and mutual aid from area hospitals arrived.

D. Traffic: Traffic is a section within the P/R division. Traffic officers are primarily responsible for maintaining a smooth and orderly flow of traffic within the airport. The Traffic section consists of motorcycle officers who are also responsible for accident investigations and enforcement of traffic ordinances around the terminal areas. Traffic officers undergo many hours of training including periodic training in the handling and operation of motorcycles. The quality of this training is reflected by the fact that other area police depts. frequently send officers to the DPS for training as motorcycle officers.

E. Canine: Canine is also a section within the P/R division. Canine officers are primarily responsible for explosives detection. The officers and their dogs undergo months of training as a team. They work closely with the F.A.A. and the airlines on any bomb threats or incidents.

F. AAP: The Anti-Air Piracy division is responsible for providing law enforcement support for the passenger screening process as required by F.A.A. regulations.
The AAP division performs this function through the use of a CCTV system. Television cameras are located at each checkpoint within the terminals to give full view of the screening process. Each checkpoint also has an alarm pedestal with an intercom for use by the passenger screeners. Additionally, there are microphones at each checkpoint and cameras located in other strategic points within the terminals. All of these are connected directly to central control rooms located within each of the four terminals. These control rooms are manned and operated by DPS officers of the AAP division who are backed up by other DPS officers within the terminal. In the event of an alarm, the monitoring officer will dispatch one of the officers assigned within the terminal who will respond within one minute. The CCTV system used at D/FW is unique. It was developed in close cooperation with the F.A.A. who granted D/FW an exception to the F.A.R. that requires an armed guard at each checkpoint during screening. AAP officers handle a variety of situations such as false statements concerning bombs or hijackings and weapons violations. The AAP division works closely with the airlines, the F.A.A. and the F.B.I. When an experienced police officer is hired onto the dept. he will usually be assigned to the AAP division until such time as he can be fully cross-trained. However, many of the officers in the AAP division are already fully cross-trained. This training allows the officer to be aware of such things as fire hazards and other hazards to life or property that might be encountered in the terminals. Thus the responsibilities of AAP officers is not limited to police activities. In the event of a fire in a terminal AAP officers would be first on the scene and could relay vital information to responding C/FR and P/R units and could possibly extinguish the fire. In the case of an injury or other medical emergency, the E.C.A. and E.M.T. training would place skilled medical assistance on the scene within one minute of the call.

G. Fire Marshal: The Fire Marshal's division of the DPS functions as a separate
division under the direct supervision of the Associate Director of Fire Services. The Fire Marshal is responsible for the preservation of life, property and jobs through the prevention of fires and other life safety hazards. The Fire Marshal assists in the planning and engineering stages of all airport structures and facilities as well as performing periodic inspections. Education of the airport community in fire safety is also a major duty of the division. Additionally, the FM division is responsible for the investigation of all fires on the airport to determine their cause. The FM works closely with related agencies in the metroplex and is frequently asked to assist in the investigation of fires off the airport.

H. Services: The services division performs many functions. The communications section of the services division is the heartbeat of the DPS. All radio communications for the dept are handled on the four channels allocated to D/FW. In addition, the communications section also has radio communications established with JPS and Parkland hospitals as well as inter-city and mutual aid channels. The communications section also monitors the expansive fire and burglar alarm systems on the airport. Communications has direct hook-ups to the NCIC and TCIC computer systems, as well as its own computerized data systems.

Services also has a Records Section that is responsible for all records, information and reports such as offense reports, arrest reports, etc. Records utilizes a microfilm system in maintaining its records.

Services Division is also responsible for the book-in process of all arrested persons and maintains the jail operations.

Services is also responsible for operation of the Crime Scene Unit which gathers information and evidence such as photographs and latent fingerprints. Photographs are taken of any major accident as well as any other incident where such photographs
are of value. The photographs are processed and printed in the Services Division photo-lab.

The Services Division is responsible for keeping track of all property; evidence, lost and found, and impounded vehicles, as well as the issuance of all Department of Public Safety uniforms and equipment.

I. C.I.D. - The CID is comprised of detective sergeants and a lieutenant whose primary responsibility is follow-up investigations of all reported criminal acts on the airport. When the P/R or AAP Division reports a crime, the CID receives the report and investigates further if necessary. The CID is responsible for obtaining warrants, arresting suspects and the filing of all cases except for Class "C" Misdemeanors and DWI cases. The CID has recovered over $150,000 in stolen property so far this year. The CID maintains close liaison with other law enforcement agencies, both local and federal. The CID is responsible for the surveillance of suspected and known criminals who frequent the airport. Such surveillance, though not restricted to narcotics investigations, has resulted in the seizure of over $40 million worth of narcotics by CID personnel or by other agencies with whom the CID cooperates. One major area of concern for the CID is freight thefts. The CID works closely with the airlines to prevent these losses and recover property when it is stolen. Another area of concern for the CID is the protection of dignitaries who frequently pass through the airport. The CID works with agencies such as the Secret Service to insure adequate protection. One final area of responsibility for CID detectives would be in the event of an aircraft disaster. In such a case, the CID would secure the main DPS station and operate a command center for keeping track of survivors and victims. The CID would work closely with the Medical
Examiner's Office to aid in the identification of the deceased.

CID's functions are not strictly related to police work. The cross-training of some (50%) of the detectives allows the CID to help in fire related matters such as the investigation of arson cases.

J. Training - The D/FW DPS has its own police and fire academy, certified by the State of Texas. These academies are run by the department's Training Division which also has an emergency medical training program that is coordinated by a DPS Paramedic. The Training Division is responsible for the administration of the department's Career Development Plan. In 1974, the commitment was made that all DPS officers would be completely trained and certified as police, fire and emergency medical personnel, and would be capable of performing each function with a high degree of skill and confidence due to the training they had received. Today the department is better than 90% cross-trained in all three areas with the exception of new personnel. The Training Division holds academies in Basic Police, Basic Fire Science, Emergency Medical and Public Safety (combined police, fire and ECA). The Training Division also coordinates and holds specialized schools and in-service training modules. Academies and courses at the DPS Training Center combines classroom theory with practical application such as smoke house or pit fire training. The police side of DPS is 98%+ cross-trained, fire side 94%, with 100% of DPS officers having the ECA, EMT or Paramedic Certification.

14. How divisions work together: The divisions and sections of the DPS were designed to meet the specific needs of the D/FW Airport. Each has a primary area of responsibility related to police, fire, emergency medical or a combination of the three. Yet none of the divisions or sections is completely devoted to one of three areas. Thus the department makes full use of the cross-training concept in the most effective
and efficient utilization of manpower. The most demanding situation the DPS could ever face would be the crash of a commercial airliner with hundreds of people and thousands of pounds of fuel aboard. The needs of such a situation are what the DPS is designed to meet.

15. Lifesaver Drills: In 1972 the FAA began requiring airports that serve major air carriers to develop emergency plan to handle disasters such as an airliner crash. The concept is to minimize the possibility and extent of personal injury and property damage. Though not required, D/FW periodically exercises its plan to test its effectiveness and improve it. The DPS plays a major role in D/FW's emergency plan. Simply stated, the problems of an airliner crash can be broken down into three areas: fire suppression, medical stabilization and treatment, and police support (sealing of the site and aiding in identification of victims). Since such an emergency is one of the primary concerns the DPS was designed to handle, the total department is involved in the drill. Each section and division has specific responsibilities. The first concern is fire suppression which is handled by the C/FR Division, supported by responding P/R units who function as the fire fighters. As fire suppression is concluded, rescue of survivors begins. Triage is set up and maintained by Ambulance Division personnel. An on-site command post is set up and maintained by the Communications Division. Back at Station 1, the Communications Division is requesting mutual aid. Call-up of all DPS personnel has begun. The CID has secured the station and set up a command center to keep track of all persons who were on board the aircraft. Back at the scene P/R officers have assumed the duties of rescuing survivors. A staging area for mutual aid is established and traffic control is maintained. Mutual aid police, fire, and medical resources all work closely with the DPS in handling the situation. This extensive drill is designed to test D/FW's emergency Plan and improve it. It involves the total DPS staff.
fications and level of experience if any. Applicants must be 19½ years old, in good physical health, not be color-blind with vision correctable to 20/20. Applicants must possess good character, have stable work records and must not have any felony arrest convictions. After the initial interview applicants must pass a job related physical agility test to determine their capability to perform as a P.S.O. An oral board consisting of departmental supervisors is conducted and applicants must then pass a polygraph examination. After these steps are taken a background investigation is performed by the CID. If an applicant meets all these requirements, he then goes to a final interview with the Directors of the department. Finally a medical examination is performed. When an applicant has successfully completed all these steps, he is then eligible for employment as a P.S.O. with the D/FW DPS. Starting salary for P.S.O.'s is very competitive with other departments in the D/FW area. D/FW employees receive benefits such as life and health insurance and retirement benefits that are paid by the airport.

25. Future of DPS: From Interviews


27. V.I.P. Protection: From 13

28. Television/Videotape: In addition to the department's CCTV System, the DPS also has its own television production facility. The facility is primarily responsible for the production of videotaped training modules. The television facility has both studio and portable color equipment. Taping includes live presentations by experts, role playing situations and documentary materials such as pit fire exercises which can be replayed to analyze performance. The television studio maintains a library of tapes related to Public Safety. Included are videotaped broadcasts of
16. Contained in 13
17. Contained in 13
18. Contained in 13
19. Contained in 13
20. Contained in 13

21. In addition to the different schools and classes offered by the Training Division, the Department also conducts many in-service training programs. These are conducted by the Training Division and by supervisors within other divisions. They are designed to maintain and improve the proficiency of DPS officers in all three areas.

22. Pit Fires: Since fighting aircraft fires is a major concern of the DPS, frequent training is given in simulated aircraft fire suppression. These simulated exercises are part of each fire and public safety academy at D/FW as well as being frequently conducted as in-service training. D/FW has not had a major airliner crash, thus frequent "pit fires" are used to maintain proficiency of DPS personnel.

23. Smoke House: The smoke house operation that is part of all DPS fire and public safety academies is designed to train DPS officers in the techniques of structural fire fighting and search methods for rescue. Trainees receive realistic simulations of structural fires in a heated atmosphere that is filled with smoke to where visibility is virtually nil. They are responsible for donning protective clothing and breathing apparatus and pulling a hose line to the entrance. Upon entering, they must be able to systematically search the building, rescue survivors, and properly extinguish all fires in the structure. This strenuous exercise is designed to not only teach, but to determine the capabilities and limitations of individual officers.

24. Applicant Qualifications and Procedures: The DPS maintains high standards in the selection of personnel. After making application to the D/FW Personnel office, initial interviews are conducted by DPS supervisors to determine applicant quali-
area television stations which deal with airport related matters such as aircraft crashes. Videotape equipment is located in each of the department's stations and the Training Center. Additionally a portable playback system allows a videotape to be presented at any desired location such as within the terminals. Videotapes are used by the DPS to inform the airport community about the DPS and its functions. One example would be the videotape which is used to orient passenger screeners to the department's CCTV Passenger Screening System.

29. Pistol Range: The department also maintains its own pistol range for periodic firearms training. The DPS has a competition pistol team which competes in local, state, and national matches. The newly formed team is highly competitive and holds at least one national record.

30. Defensive Driving: ?

31. Merit System: ?

32. Others:
LIST OF PROPOSED SUBJECT AREAS TO BE CONTAINED IN D.P.S. PRODUCTION

1. Brief Intro to D/FW
2. Brief Intro to DPS
3. History of D.P.S. (Goals, needs)
4. How Concept Arrived At/Alternatives
5. Early Stages of Development
6. What Early Department Like/Primary Activities
7. Evolution of D.P.S.
8. Cross-training Defined
9. Police Fire Merge in S.O.D.
10. Level of Cross-trained Personnel Today
11. Extensive Training of Department; Police/Fire/EMS
12. Breakdown of Divisions
13. Functions and Responsibilities of Each Division
14. How Divisions Work Together
15. Aircraft Crash - Lifesaver Drills
17. Fire Marshal/Inspections
18. Communications
19. Intelligence/Organized Crime, Freight Thefts
20. CCTV System
21. In-service Training
22. Pit Fires
23. Smoke House
24. Applicant Qualifications and Procedures
25. Future of D.P.S.
27. V.I.P. Protection
**SHOT LOGGING CARD SAMPLE**

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<td>Color Bars</td>
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<td>37a, b</td>
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<td>032 - 041</td>
<td>37a, b</td>
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<tr>
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<tr>
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<td>1a</td>
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<tr>
<td>119 - 122</td>
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<td>132 - 141</td>
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<td>142 - 151</td>
<td>25c</td>
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<td>25c</td>
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<tr>
<td>184 - 203</td>
<td>25c</td>
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<td>204 - 229</td>
<td>25a</td>
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<tr>
<td>225 - 244</td>
<td>25b</td>
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<tr>
<td>245 - 268</td>
<td>25c</td>
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## ESTIMATE OF COSTS INCURRED*

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<th>Rate ($/hr)</th>
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<thead>
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<td><strong>Total Materials</strong></td>
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<td></td>
<td><strong>$586.62</strong></td>
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| Equipment Costs** |     |             |                |
| ENG/Portable     | 2   | $11.00      | $22.00         |
| Studio equip.    | 2   | $42.00      | $84.00         |
| Editing equip.   | 17  | $36.00      | $612.00        |
| **Total Equipment** | |             | **$718.00**    |

| Sub-totals      |     |             |                |
| Labor          |     |             | **$3974.25**    |
| Materials      |     |             | **$586.62**     |
| Equipment      |     |             | **$718.00**     |
| **TOTAL EST. PROD. COST** | |             | **$5278.87**    |

* Estimates of average salaries and equipment costs are used.

** Only departmental equipment is considered. The approximate replacement costs is prorated over an expected useful life of five years. Maintainence and overhead were estimated at 75% of replacement costs.
**ESTIMATED VALUE OF CONTRIBUTED SERVICES AND EQUIPMENT**

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<td>Crew*</td>
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<td>ENG/Portable**</td>
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<tr>
<td>Labor</td>
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<tr>
<td>Equipment</td>
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<td>$9468.50</td>
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*Crew estimates were based on telephone conversations with three area freelance production persons using a ten hour day*

**ENG camera/recorder package estimates were based on telephone conversations and rate sheets of local equipment rental companies for similar equipment. A rough average of those surveyed was used.*
INTEROFFICE MEMORANDUM

May 8, 1980

To: John Whitney

From: Jim Street

Subject: Film bids

Here is the first part of the Board Action Work Sheet. I assume the rest is in your hands. I will be able to present it at the Pre-Agenda Meeting next week.

The total figure includes the cost of ten additional release prints. As you recall, the bid total was $24,850 and included one release print. We could order nine and have a total of ten but the unit price goes to $.1375 per foot for less than ten, compared to $.125 per foot at ten or more. Thus I can get the 11th print for $6.43. Total cost for ten additional prints, plus reels and cans, is $703.30.

Do you need the proposals back or should I keep them on file up here?

Thanks for your help.
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