An Exploration of Nonbroadcast Television

Betty Conrad
AN EXPLORATION OF NONBROADCAST TELEVISION

A Thesis
Presented to
the Faculty of the Department of Communication and Theatre
Western Kentucky University
Bowling Green, Kentucky

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Betty Lee Conrad
November 1984
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AN EXPLORATION OF NONBROADCAST TELEVISION

Recommended December 17, 1984
(Late)
Dr. Carl L. Kell
Director of Thesis
Dr. Larry M. Caillouet

Approved December 17, 1984
(Date)

Dean of the Graduate College
PREFACE

In my senior year at Hanover College, Hanover, Indiana, Mutual Life Insurance Company in Philadelphia, Pennsylvania, it is there that I first came into contact with nonbroadcast/industrial television. As I became more involved, my interest began to grow. When I returned to school and began interviewing for jobs, I was surprised to learn how few people knew about the medium and the uses of video for educational purposes. I decided to pursue the idea through a concentrated research project to find out more about nonbroadcast video and to tell the story of the different companies which use nonbroadcast video.

First of all, I would like to thank my family, especially my sister, Jane Conrad, who helped with proofreading and setting me on the right track, and for her support throughout the past year while I was working on the thesis project. I would also like to thank the members of my committee, the chairman, Dr. Carl Kell, Professor Doyle Satterthwaite, and Dr. Larry Calliouette for their direction of the thesis. Finally, I gratefully acknowledge the companies who participated in the survey and those who allowed me inside their offices. The research would not have been possible without them.
I would also like to thank Renee Allen for her understanding throughout the past six months. And, I would like to thank Sharon Ercey, my typist, without whose help the thesis would never have been finished.
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AN EXPLORATION OF NONBROADCAST TELEVISION

Betty L. Conrad

November 1984

98 Pages

Directed by: Carl Kell, Doyle Satterthwaite, Larry Caillouet

Department of Communication and Theatre Western Ky. University

Although the video boom seems to have just recently taken hold, using television as an instructional and educational tool is nothing new. Since its very early beginnings in the late 1930's and early 1940's, the military has used television to train personnel in areas such as fire control and air raids. Since these early beginnings, new technology has made possible the use of video tape for the training of employees in industry, hospitals, government agencies, schools, and other areas. New ideas and new developments for the use of video tape are being made possible every day. A review of literature and a recent survey used in this thesis reveal that it is important for students and professionals to be made aware of the capabilities and limitations the medium of television has. Even though television is suited to a diversity of tasks, it is not suitable for every business or organization. Study of the medium helps executives and other personnel know if video is the right tool to use in their organization. Professionals in the field of nonbroadcast television constantly seek advice from each other and enjoy a networking of ideas in order to improve the quality of their field. They understand that television can be put to a most important use in the areas of education, training, and the sending of information from one organization to another all across the nation.
STATEMENT OF THE PROBLEM

In this thesis, I have focused on the uses of video, or nonbroadcast television, as an instructional tool within three different contexts, i.e., the uses of video in medical, corporate, and industrial settings.

Within this exploration, several problems have come to light. First, there is a need for higher education to train students in the field of nonbroadcast education, not only for broadcast students and new career opportunities, but also for students of business, medicine, art, and other career areas. As the uses of video become more widespread, so it becomes necessary to educate those who are likely to come in contact with video tape in a business environment.

Secondly, and in the same context as the first problem, executives of organizations who already use video must be educated in the limitations of the medium. In becoming more familiar with the capabilities and limitations of video, executives help their media specialists (those in charge of the video departments) produce better quality productions with fewer headaches, while training their employees with better long term results.
CHAPTER I

INTRODUCTION AND LITERATURE

Television is not just for broadcasters! New technology in the area of television and a growing thirst for knowledge demonstrate to businessmen and educators what the military and early users of the medium have known all along—television is an effective learning tool.\(^1\) With its vivid images and its ability to produce pictures, television has a persuasive effect on viewers.\(^2\)

The growing number and types of businesses using non-broadcast television necessitates serious review of the literature written about this subject. The purpose of this thesis is to first explore the need for educating people in industrial settings through video tape; to explore the diversity with which the television camera is used; and to examine the need to understand historical aspects of industrial television's development for the purpose of examining advances in the use of television as an instructional tool. Finally, the study will also include a report on the results of a survey conducted with companies and businesses which use corporate video. Areas of nonbroadcast television which aid in the training and education of workers, patients, and students will also be examined.
The first chapter of the thesis will be focused on an introduction of nonbroadcast television. It will explain briefly the growth of the industry in terms of budget and some of the reasons corporations, industry, and hospitals use video. Also included will be explanations of some of the basic terminology of video production, such as VCR, videotape, and vidicon tube.

Before proceeding further, the researcher would like to point out that this project is in no way representative of a general overview of the entire nonbroadcast television industry. Rather, the focus is on a limited number of companies. Through a review of literature, personal observation, and a survey on their uses of video, the researcher has determined how long these companies have used video and has discovered some of the problems these companies face when using nonbroadcast television.

For those not familiar with video tape, some of the terminology in this paper may seem confusing. In an effort to make the study less confusing, the next part of this chapter will clarify some of the terms relevant to video production. For the purpose of this thesis, nonbroadcast television is defined as television which is not broadcast over public airwaves. Moreover, industrial or nonbroadcast television does not consider entertainment a major function. Some of those people who work in the medium itself are not quite sure how to refer to the medium. Video specialists,
program directors, and media specialists feel that "non-
broadcast" is an incorrect term, because teleconferencing
(the sending of television signals with the help of satel-
lites) is fast becoming part of their discipline. Therefore,
the reader may find the term "corporate television," "corporate
video," or "video" used interchangeably with nonbroadcast
television.

Video is the electrical signal which comes directly
from the television camera or the video tape machine. It is
also the picture portion of a television presentation. Video
is one method used by corporations, factories, hospitals,
criminal justice departments, and many other types of organi-
izations to train personnel. In a similar context, video tape
allows the video picture to be recorded for reference if the
producers so desire.

Video tape comes in different sizes. The type of video-
tape most commonly used by the organizations mentioned in
this paper consists of a cassette arrangement which is about
the size of a one-pound box of candy. The container holds
one full reel of video recording tape and one empty take-up
reel. Cassettes come in various sizes, for example, one-half
or three-quarter inch "U format" type is most commonly used
by industry. A VCR is a video cassette recorder which allows
recording on cassettes and subsequent playback of stored
information.
vision. Dr. Johnson's purpose was to examine how well
to survey professionals in the field of nonbroadcast videography
in Washington, D.C., used a three-page questionnaire
crafted by the chairman of the department of communications at Mount Vernon
revelation. One study in particular, by Dr. Mark Johnson,
and universities to start curriculum programs in nonbroadcast
Several studies have researched the need for colleges
importance.

nonbroadcast video is only one of the growing
during the present decade. It
expected to triple and surpass the 1.5 billion dollar mark
approximately 27,000 corporations to over 1,100 million dollars for
for nonbroadcast revelation production in 1973.9 In 1980,
does, corporations spent an estimated 77 million dollars
company and hospitals in this area of revelation is tremendous.

Yashica business world. The amount of money invested by
In addition, revelation allows users to keep up with a rapidly
to train employees, teach students, and educate patients.
agencies, and schools to use the medium as a learning device
industrial revelation allows businesses, hospitals, government
as a form of educational revelation, nonbroadcast/

As a form of educational revelation, nonbroadcast/
tape recorder, or wherever the signal might be used, a

A television tube is a light-sensitive tube inside the
colleges and universities prepare students for nonbroadcast media jobs. The questionnaire was sent out via the October, 1978 issue of VU Marketplace, a monthly newsletter published by Knowledge Industries, Incorporated. The survey asked the question, "Do colleges prepare students for nonbroadcast media jobs?" Johnson divided the questionnaire into four general areas:

1) Identification and demographics of the respondents.

2) Determining the respondents' evaluations of the college and university level education their employees had received.

3) Current and projected employment needs in the respondents' business/industry.

4) Characteristics that the respondents seek in an employee.13

The respondents in Dr. Johnson's survey came from a variety of media-related, public relations, and audio-visual departments of insurance companies, schools, hospitals, educational institutions, independent production houses, the oil and gas industry, utilities, and government agencies. Of the 326 returned surveys, eighty-four percent of the respondents had college degrees. Forty-one percent of the degrees were in radio, television, and film. Sixty-seven percent of the respondents held jobs as producers/directors, administrators, or training directors. Eighty-nine percent of those questioned stated they were involved in the hiring process.
of this growing nonbroadcast television market alone. It
and universities should not be asked to fulfill the needs
the business industry. Nevertheless, he feels that colleges
to explain and justify this activity as an integral part of
Johnson states that it is the profession's responsibility
the next five years is forty-seven percent of 1,490 people.
employed in nonbroadcast media. The projected increase over
the respondents indicated that had some 3,166 people currently
Johnson's research supports these findings. In this study,
students beyond the traditional career of broadcasting.
There is a large market for radio-telecast and film
engineering, newswriting/journalism, and art photography. To
writing, film production, media management, television
personal communication, broadcast program design, script
the top ten were courses in production, direction, inter-
they felt students needed for nonbroadcast media jobs. Among
programs, respondents ranked a list of twenty courses which
(73.46) for specialized, nonbroadcast telecommunications
study, and consistent with the above findings, was a call
not provide the type of students they needed. In the same
panes in the survey said that current college curricula did
students for nonbroadcast positions. Specifically, part-time
respondents either were not sure or responded negatively
to the survey's main question of whether colleges prepare
Johnson's study found that almost two-thirds of the

A report by Dr. Diane Gayeski supports Johnson's conclusions. Gayeski is an assistant professor in the Department of Educational Communications at Ithaca College in Ithaca, New York. Her article reports on a media curriculum developed for nonbroadcast television, currently in use at Ithaca College. The program permits students to develop skills in a variety of areas including instructional television design (ITV) and production. The ITV design is a two-semester course emphasizing pre-planning and scripting during the spring semester.17

An ITV course simulates for students the actual conditions of on-the-job situations. The course requires students to research current trends of industrial television and develop their own production books, which include treatments, behavioral objectives, budgets, shooting schedules, and the scripts for their productions. In addition, students are required to find a person or agency to collaborate on solving an instructional problem through the use of television, while also explaining the limitations of the medium. Students must overcome these limitations in order to produce a fifteen minute instructional program.18

Gayeski sums up the ITV course goals and achievements with the following statement:

By emphasizing alternative means and ends for video production the ITV curriculum has proven useful in creating a well-rounded preparation for our future media professionals providing them with the opportunity to utilize a full studio and crew in the execution of an original, creative, useful ITV program.19
Television cameras are not limited to classrooms or businesses. The following article focused on an experimental program in a New York City mental hospital. The program shows how video cassettes enable medical personnel to keep up with new techniques and patients who are much in need of help. The Bronx Psychiatric Center commissioned Richard Fleigal, author of the report, and his partner, Tony de Nonno, to develop a program on video tape and film which would help prepare patients for leaving the hospital and dealing with the outside world.

Five patients were chosen for the experiment, ranging in age from preteens to nineteen years. Their reasons for commitment to the hospital extended from drug use to suicide attempts. Fleigal and de Nonno taped individual interviews with each of the patients who later viewed the tapings together in group therapy sessions.

The reactions to the tapes varied from patient to patient. One participant, David, who had previously slept through the group sessions, now participated with great vigor. Another, Irene, had been very withdrawn and afraid to show her feelings. However, after several tapings, Fleigal and de Nonno noticed traces of a smile coming through on Irene's face where there was none before.

After several weeks of the therapy sessions, other changes were noticeable. David began coming with a changed hair style and neater dress. Irene began to laugh and enjoy the sessions. When shown these later tapings, the five
patients could readily see a change in themselves. They decided they liked themselves better and were more prepared than before the program to enter the outside world.\textsuperscript{20}

Television has a vast array of uses outside the conventional studio and off the airwaves. The work by Johnson and Gayeski and Fleigal and de Nonno shows there is a growing need for better communication in business and professional fields. Television, with its persuasive and visual effects, can help to fulfill this need.

Students and professionals must be made aware of television's diversity to keep up with an ever-changing world. Next the researcher will explore other areas and uses in this "semi-new" world of nonbroadcast television in the following chapters. As the next chapter reveals, the use of television as a training tool is not a recent concept.
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18 Ibid., p. 63.

19 Ibid., p. 64.


21 Ibid.
CHAPTER II

AN HISTORICAL PERSPECTIVE

Using television as a training tool is not new. As mentioned in Chapter One, the government of the United States used the medium of television for civil defense instruction as early as 1942.\(^1\) In order to gain a better perspective as to advances made using television for training and educational purposes, it is necessary to briefly review the history of educational television.

Civil defense instruction was the earliest known use of television for training purposes in the United States. For example, air raid wardens were instructed in their duties on home soil in the early stages of World War II.\(^2\) Later, during the war, the Air Force and Navy experimented with television-equipped, radio-controlled aircraft, and glide bombs.\(^3\)

According to James Sublette, a major in the United States Air Force, it was the U. S. Navy that led other military services in television research and application. The first experiments were designed for evaluation and took place on January 3, 1949, at what is now known as the Navy Training and Devices Center. A presentation entitled
Introduction to Fire Control was beamed by microwave from the training center to Merchant Marines at Kingston, Long Island, four miles away. After the experiment had proved successful, a series of programs were transmitted by microwave to the WOR-TV transmitter in Englewood, New Jersey and then rebroadcast throughout the metropolitan area. The programs were designed to recruit military trainees.

During the time of the rebroadcast, Fordham University's Department of Psychology conducted a study on the effectiveness of television instruction. Fordham researchers conducted the study at the request of the Navy Training and Devices Center. The researchers chose to study the instruction of Naval Air Reservists. They compared instruction by television to that of kinescope recordings (16mm motion pictures made from television output) and instruction in the classroom. The study supported the view that instruction by television was a feasible as well as an effective means of teaching.

With the Navy's success, the U. S. Army soon followed suit. In 1951, they began classroom television instruction in radio electronics at the Army Signal School in Fort Monmouth, New Jersey. Within ten years, the system grew from a single-channel, one-camera, two-classroom operation to a system capable of handling video tape, film, and even live training programs.

Non-military, industrial use of television began as early as 1950. The Radio Corporation of America needed a way to minimize training time for the setting up of Cinemascope
equipment at ten theatres. With the assistance of a television camera and a microphone, an instructor guided six workers through the assembly of the equipment. The students watched on individual monitors and listened to the explanations of the instructor over a public address system.\(^8\)

Early experiments in television were not geared to instruction alone. Researchers worked at some length trying to develop low cost equipment. One improvement was the development of the vidicon tube (a new camera tube, more efficient, with a longer life, and much smaller than its predecessor). The standard for many years had been the image-orthicon tube. It produced a high quality image and gave a good picture at low light levels. However, the vidicon tube had been improved by 1955—so much so that the equipment became the natural choice for use in the industry.\(^9\)

The vidicon proved efficient for use in surgical operations. Hospitals found that the amount of light used by a surgeon was adequate for the vidicon camera. Subsequently, in 1956, Walter Reed Army Medical Center in Washington, D. C. installed a three-vidicon color camera for televising surgical operations.\(^10\)

Video tape has made the use of television in business and industry more feasible. In 1956, video tape recording was introduced to commercial broadcasting. Military systems and North American Rockwell had video tape recorders installed which were identical to those used in broadcasting operations. The costs of the equipment ranged in price from $45,000 to
$75,000. A different design was introduced in 1963; and with the availability of portable recorders, the cost fell to around $10,000. By 1965, there was such a demand for the equipment that the price of recorders fell to the $2,000 to $3,000 range.11

The use of television for training purposes has undergone experimentation for over thirty years. However, only in recent years has the idea of using television as a training tool been put to use by many companies. The next section of my study discusses the video facilities used in eight different businesses, hospitals, and industries. While these companies are finding a variety of uses for video and television in their organizations, many just started using the media within the last five years.
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CHAPTER III

VIDEO IN USE TODAY

In reviewing the last two chapters, the focus has been on a selected review of the literature concerning video production. Additionally, results of the present study have revealed the need to educate students in the new area of corporate video. Chapter two reviewed the first uses of video production (by the United States Navy) for educational purposes.

This chapter will include the exploration of three different uses of video, i.e., corporations, hospitals, and industry.

Video has many capabilities and is suited to a diversity of tasks as the following statement by John Barwick and Stewart Kranz reveals:

Video more than any other medium since the printed page, is able to handle a diversity of tasks--from information storage to interactive instruction--and does it with greater economy and ease of operation when it is put to work in huge organizations, but easily adjusts to small operations.¹

Today, many of the nation's major companies have several offices spread across the country. The geographic diversity of these organizations can cause tremendous
communication problems between the home office and the field personnel. One way to narrow the gap is with the use of video tape.

Video tape allows managers to be literally in two places at the same time. For example, life insurance companies use video tape as a way to explain policy changes to their many agents across the country. The policy explanations can be taped with a wide variety of graphs and charts to illustrate the reasons for the policy change. Additionally, the field personnel are able to see and hear the explanation coming from home office personnel, the people who make the decisions. The whole process can take less than a month and sometimes with proper planning, less than two weeks.²

In order to make video tape presentations interesting, producers add a variety of special effects. Video is expensive; and as the survey to be discussed in Chapter Four reveals, companies spend over $75,000 per year on video productions. These costs go toward the creating of scripts, sets, talent, and anything else necessary to keep the viewer’s interest in the video tape program. However, Stewart Burge reports that organizations find these production and distribution costs are dollars well spent when measured by an "effectiveness of communication" yardstick.³ The cost of production varies from company to company, depending on the organization’s needs, uses, and size.

When talking about corporate video, it is important to understand the three basic categories of video: professional,
semiprofessional, and extemporaneous. Professional productions have quality tape comparable to that of motion pictures (by quality tape is meant the entire production is done on a professional level, with crisp color, precise edits, etc.). They have high budget programs used to convey documentary style information.  

Secondly, semiprofessional productions are not entirely amateurish, but the quality is lower than that of broadcast television. These programs are designed to present specific information to a captive audience. For example, hospitals usually fall into this category with safety programs, employee and patient orientations.  

Thirdly, extemporaneous productions are generally used as training aids and make good use of one of video's most attractive resources—instant playback and review. Industry falls into this category when training personnel working on a manufacturing line.  

CORPORATIONS

Each of the following organizations falls into one of the three categories of video tape production. All three of the companies are quite large. They have over 100 offices or stores across the nation. Between the quality of tape production and the equipment they use, The Penn Mutual Life Insurance Company, K-Mart Corporation, and the Kentucky Fried Chicken Corporation, fall into the professional
category of video tape production. Because of the care they put into productions, the gap is narrowing between the home office and the field employees.

Video tape narrows the gap between home office and field personnel. The medium can capture business and association leaders in meetings right in their offices. It can be used for video taping annual convention speakers for replay at committee meetings or for affiliated chapters. The beauty of tape is that it can be stopped, freeze-framed, backed up, and made to do a variety of tasks that would be impossible with conventional audio/visual formats. Next, we look to the story of one of the country's largest insurance companies.

The Penn Mutual Life Insurance Company

This researcher worked as an intern with a large corporation from September, 1980—December, 1980. The Penn Mutual Life Insurance Company is one of the top ten corporations in the insurance business and has field offices in almost every major city in the United States. From its home office in Philadelphia, Pennsylvania, the company makes extensive use of its video facilities. Michael Muderick heads Penn Mutual's video department. Although Muderick is the only person in charge of the studio itself, he receives help from his co-workers. The studio is housed under the creative services division of the company's corporate communications department. Aside from video, creative services
solution to help break up the program into digestible parts. The program even included commercials about The company acted as spokesmen or newsmen who reported on the heads of the field offices (of the six major offices in the General Field agency). The general field agents explained the major policy changes. The 60-minute type format complete with graphic aids to mutual put together a two-hour program done in a "newsmag-

changes were taking place.

understand exactly what, where, how, when, and why the

had to be presented in such a way that the field agents would

how first what those changes were, so the new material

published. Penn Mutual had to let its own employees and sales-

virtually redo the insurance policies it offered to the Penn Mutual; The company had decided to make major changes

and elaborate place involving showing schedules in six dif-

one such production, The solution was an extensive

policy procedures.

studio focusing on changes in the打猎ton scenes and other

dition of Penn Mutual with much of the work done in the

corporate communications department comes under the marketing

professional category (read earlier in this chapter). The

and two Imagery cameras help to place the company in the

productions. A 20' x 20' size studio, a control room,

Penn Mutual spends a large portion of its budget on

slides (each headed by a separate introduction),

includes graphic arts and audio/visual media (titles and
Aside from its in-house achievements, the creative services department of Penn Mutual has also developed programming for groups outside its corporate office. One such tape was done in cooperation with an Affirmative Action group located inside the Penn Mutual building. Life in an Organization dealt with problems of soft racism within a company. The directors conducted interviews with Penn Mutual personnel and local sociologists. Combined with role playing situations, the interviews illustrated what "soft" racism was and how it could be eliminated from an organization.

Many of Penn Mutual's productions require mobility on the part of the equipment. The home office consists of two buildings ranging in height from 15 to 19 stories with the studio located on the second floor of the oldest building. A large portion of productions are done on the upper floors of the newer Penn Mutual Tower, which means the equipment makes a lot of trips inside the elevators. Penn Mutual's two mobile units look like something out of Star Trek's "Enterprise"—housing three monitors, tape machines, a wave form monitor, switcher, and two camera control units. The two units are on wheels and the instruments are housed in specially built cabinets. The switcher panel is tilted slightly for easy access whether the director is sitting or standing. The two cabinets can be moved fairly easily throughout the buildings. (Illustration 3.8).
Aside from his production duties, Muderick also writes the newsletter for the International Television Association (better known as the ITVA). The group is an association of nonbroadcast television users and has chapters throughout the United States and Great Britain. The club has an effective networking system of members helping other members. The camera people Muderick hires are members of the Philadelphia chapter. He uses the chapter’s ideas and advice exchanges quite frequently for help on productions.8

Penn Mutual puts much time and money into its video productions. Of the three corporations, it has been using the video longest and is in some ways the most sophisticated of all the organizations observed. The writer now turns to K-Mart Corporation, the second largest retailer in terms of sales, second only to Sears and Roebuck Company.

K-Mart Corporation

K-Mart Corporation is the second largest retailer (in terms of sales) in the nation, second only to Sears and Roebuck Company. With approximately 2000 stores across the country, there is a great necessity to keep employees informed of special sales projects or endeavors (such as sponsoring the 1984 Olympics) and training personnel on the proper way of greeting customers, how to keep an eye out for shoplifters, and safety tips.

The K-Mart video department is headed by P. J. Kiraly and has been in operation for four years. Despite the size
of the corporation itself, the video facilities are quite small, although the operation does produce a considerable number of tapes (approximately twenty-four per year). As of this report, the studio currently has five projects in process. Kiraly explains that most of the work is done outside the studio. Many productions are about K-Mart worklife and situations inside the stores and therefore are shot in the stores in and around K-Mart's home location of Troy, Michigan. Tapes involving speeches from managers or vice presidents are shot inside the small studio.

Troy, Michigan is home to CBS-Fox Studios and located within minutes of downtown Detroit. Much of the specialized editing for the K-Mart video tapes is done at CBS-Fox. The studios have a computerized editing system and can produce many special effects. A trademark of the K-Mart Video Network is a floating cube, presented at the beginning of each training tape. The cube incorporates the names of K-Mart's six main subsidiaries; K-Mart Corporation, K-Mart Apparel, K-Mart Footwear, Designer Depot, Jupiter Stores, and Sporting Goods. This one particular effect cost in the neighborhood of $5,000 and is used quite frequently. The studios inside K-Mart's offices do have an editing system, but it is used primarily for simple dubs (duplicating a tape) and small edits. (See Illustration 3.1).
(Illustration 3.1) P. J. Kiraly, front, and his assistant preview a tape before dubing it and sending it to the regional offices of K-Mart.

One of the more elaborate tapes K-Mart has done dealt with the company's decision to become a sponsor of the 1984 Olympic Games. The tape, with special shots of Sarajevo, Yugoslavia, Los Angeles, California and past olympic events, promoted the contest (a trip for two to Sarajevo) being given at the time and showed the special ads which were to be seen during the ABC Network broadcast. The tape also included special announcements by K-Mart's chairman-of-the-board, Bernard Fauber, and even an encouraging word from ABC sports anchorman, Jim McKay.

K-Mart has an extensive employee communications program. Personnel see something from the K-Mart Video Network at least once a month. In the Bowling Green store, meetings are held
twice a week on Friday and Saturday mornings. Almost every meeting involves a special word from the home office. 9

(Illustration 3.2) K-Mart Corporation's home office located on Big Beaver Road in Troy, Michigan.

Next, we turn to one of America's largest food chains, Kentucky Fried Chicken.

**Kentucky Fried Chicken Corporation**

Kentucky Fried Chicken Corporation (KFC) is one of the largest food chains in existence today. With more than 6000 food stores world-wide, KFC's training and development department has its work cut out for them. Video tape is helping to make the training of employees easier.

KFC started using video tape approximately two and one half years ago. In the past, the corporation had used slide presentations with a 110 Fairchild filmstrip format. Steve
Oldsen, senior project manager for KFC, says the company had been looking for a good excuse for converting filmstrips to video tape for the past few years, Oldsen noted that, "We had an interest in video tape and we feel the best way to train people is through motion rather than slides." 10

Oldsen explained that KFC uses video tape mainly for the training of "mystery shoppers" and "project quality control inspectors." "Mystery shoppers" are people hired by KFC to evaluate service time in its restaurants. People who work in the store don't know when a "mystery shopper" will appear, nor do they know who the "mystery shopper" is. The shoppers rate the store on quality of the product as well as customer service.

Project Quality Control Inspectors (PQC's) serve as "mystery shoppers" behind the scene. They rate the people working in the kitchen area and the cleanliness of each store. Unlike the "mystery shopper," workers know who the inspector is but they never know when the inspector is coming to visit.

Aside from training tapes for the "mystery shoppers" and the PQC's, KFC's most recent tapes have dealt with their two most recent food products, biscuits and chicken nuggets. Oldsen says that while previous programs have been and are being transferred from filmstrip to video tape, the biscuit and nugget programs are the first produced on actual tape.

Oldsen says that most of the KFC restaurants are franchise operations. Rules on running the stores and on making
The stores are closed.

Oldsen explains that, although the

two sensor project managers and two audio-visual production

and support groups,

Oldsen reported that the company goes to an outside pro-

duction house.

Sophisticated special effects such as slow motion and freeze-
due high quality video tape programs. However, for more
precise editing, combined these two pieces of machinery pro-
editing system to produce clear, sharp, color pictures and
Kentucky Fried Chicken uses Inagami cameras and a 2600

The stores are opened.

Oldsen said, much of the taping is done at night, after
stores within the city. In order to minimize the disruption
do not have true talkies, production is often carried to real

installation. J.S. Because the stores in the training facilities

and two operating stores within the training building. (See Illus-

tures or local talent. The programs themselves are shot in
productions use professional talent and voice, for which KFC
in writing scripts for the video programs. The video tape
work, and any graphic work to be done. The groups also help
support. People in the groups help with lighting, camera

tape, the two help groups lend technical and audio/visual
from writing the script to recording the finished product on
project managers are responsible for each stage of production,

and Oldsen explains that, although the

In terms of program development and production, KFC has

cost of production.

the video programs in the manner allows KFC to absorb the

programs are sold at cost to the franchise operators. Selling

and setting the product, however, are standardized. The video
employees at a reduced price.

Training center allows chicken to be sold and bought by KFC
Illustration 3.3 (one of two kitchens inside the

achievements in training and development.

Association of Industrial Communication Award for the
managers and other personnel, KFC received the 1983 National
proper job. The company takes pride in the job it does training
be video taped, insuring that training personnel are doing a
Illustration 3.4 (which allow classes, lectures, and programs to
classrooms with a small control room in the rear (see Illus.

helps the company accomplish these purposes. Video tape
In training throughout the system of stores, video tape

Olden emphasized that KFC likes to provide consistency
Illustration 3.4) Training rooms have a control room in back to allow taping of lectures and showing of films to employees.

At present, the company's training facilities are in a separate location from the rest of the home office. The facility is now in a building behind Louisville's Sullivan Business College. However, plans are being made to move the training center to "The White House" (the name of Kentucky Fried Chicken's home office) located off Newburg Road, in Louisville, Kentucky. Oldsen explained that the company is also looking at video discs and computers for use in interactive video programs. Teleferencing is also becoming part of KFC's video repertoire.

Hospital use of video is somewhat different than that of corporations. Patient morale and the continuing education of medical personnel are high on the priority list. The next section of this chapter examines how and why hospitals use video tape.
allow patients to watch the live broadcast and play along.

The Medical Center Televisions (MCTV) program, already two years old, the
beta testing is among the most popular productions of

for patients and employees.

Special thanks to Frank O'Shea to produce outstanding programming
with the help of a two-channel closed circuit system, program
staff, and volunteers. The video facilities are small, but
- doctors, nurses, administrators, others, nurses assistants-
mostly thirty thousand people. The center has over one hundred
-growing organization, serving a geographic area of approx-

The Medical Center at Bowling Green, Kentucky is a
Bowling Green/Warren County Medical Center

medical personnel.

own techniques for developing programs for patients and
observe their video programs. Each organization has its
The researcher had an opportunity to visit two hospitals and
area, children learn what hospital visits are all about. In another
hospital and the support of other heart patients. In another
surgeries and how to care for themselves after leaving the
disease. Heart patients can know what to expect from possible
for example, arthritis patients can learn more about their
participating in these closed circuit television systems enable
as to each patient's about hospital visits, disease, and
hospitals use video to train medical personnel as well.
Woodcock, travels with Shwan on his visit to the hospital.

Illustration (3) Nurse Frizzy, portrayed by Rhonda

Operating rooms.

As he encounters the strange world of nurse’s aides and counsellor to the puppet of Sesame Street, travels with Shwan, the Raptozite focuses on a young boy’s visit to the hospital.

Hospital chaplain James Britto, a recent program added to reading, heart patient care, and a weekly broadcast from other MRY productions include programming on breast-

and even floral bouquets.

Their rooms, prizes consist of perfect patient buttons, games,
As an example, Frank states, "He would like to expand what I wanted, there are many areas where we could expand." If I had the opportunity to stay in a one-person department, I'd have to think it would video facilitate nothing that Frank sees a lot of potential for the Medical Center's program, thereby enhancing learning. The audience not only watches, but also participates in the center. The program as an interactive television program at the hospital. Leo Frank's program specializes for the medical instruction new and other employees about safety in and around the production. The program entitled the Medical Center Safety Challenge.

The most recent production by the Medical Center was the thing to make him sleep before his operation.

Illustration 3.6 The Nurse Interface Shown with some...
Bingo to make it educational as well as entertaining so it says something about health and the hospital itself. He admits, however, that video equipment is hard to come by as a hospital’s main priority is patient care. A teaching hospital uses video more frequently. In the following section we look at the video facilities inside Norton Kosair Children’s Hospital (NKC Hospital).

Norton Kosair Children’s Hospital

A persistent question at this point might be “why use video in hospitals at all?” According to Karen “Sam” Hughes, media specialist for NKC Hospital, Louisville, Kentucky, there are three reasons video and hospitals are well-suited for each other. First, video can record surgical procedures so doctors may see and compare a patient’s progress. Another aspect of video is for diagnostic purposes which allow doctors in other hospitals the opportunity to review a patient’s symptoms if for some reason they cannot personally examine the patient. Finally, video helps with pathology and teaching, not only medical personnel but the patient as well.14

NKC is an advanced hospital, serving not only its home city of Louisville, Kentucky, but other states as well. The hospital shares its video facilities with a neighbor, Jewish Hospital, which is probably most noted for its work in the area of micro-surgery. Between the two organizations, all cameras and personnel are kept busy.

Jewish Hospital also has a “Bingo” game; but unlike its Bowling Green counterpart, the game is shown only once
(Illustration 3.8)

...
Illustration 3.7
(Illustration 3.8) These movable carts (similar to those used by Penn Mutual) allow NKC and Jewish Hospitals to share equipment.

NKC receives numerous requests from its medical staff for work such as taping surgeries and putting patient education programs together. In order to deal with the large number of requests, Media Specialist Karen Hughes has devised a work order system. Appendix C lists the types of materials the client requests along with the location for the production. The form also has space for detailed instructions. Hughes claims the work order helps in maintaining the budget for the department and allows media services to know specifically what the client has in mind for a production. If there is any question about what is being done, Hughes merely returns to the work order to make sure the production is going as scheduled.
Media services uses an accountability code and weekly work schedule (Appendix C) to keep track of the staff's sometimes hectic schedule. Hughes says the department works on a cost reimbursement system which is currently priced at $10.00 per hour (for NKC only). Jewish Hospital charges for video tape usage only and not production time. Biomedical photography (also in the department), however, charges for whoever the client is according to the difficulty involved in taking the photographs. The department does at least two tape dubbings or editings a week. The number of more complicated productions varies according to demand. The department's most recent count was four productions in four months.

Hughes laments that one of the hardest things to keep up with is equipment breakdowns. Currently, NKC's Media Services seeks outside assistance for big repairs on tape machines, however, for more simple electrical repairs, they are trying to negotiate a maintenance contract to cover both hospitals and the cameras in the operating rooms.

NKC has two closed circuit channels. Echo 2 deals with special topics such as childhood asthma and diabetes education. Echo 6 gives the patient information on how to maintain a healthy lifestyle with such programs as Nutrition: A Lifetime of Good Eating and Learning About Your Heart Operation. Karen Hughes explains that the two channels are run automatically with the help of a "phase com" machine which acts as a kind of "video jukebox" and can be programmed to play tapes at their selected times on the closed circuit channels.
Future plans for the Media Services Department call for the attainment of special video equipment for the NKC operating room (O.R.). The unit could include a macrovideo camera with fine detail quality, a three-quarter inch video player/recorder, a color monitor, and a mobile macrovideo console with boom arm, pan and tilt remote capability, and remote and zoom capability. The unit would be designed specifically for video taping surgical procedures. A grant (Appendix C) has already been issued to the NKC financing committee, and Media Services hopes to have the good news soon to go ahead with purchase of the O.R. unit.16

With the number of teaching hospitals around the country, the video field would seem to have found a real home; and in many hospitals it has. However, Leo Frank is somewhat pessimistic about the future of video in hospitals, commenting "The problem of video's future in hospitals is that a lot of them are involved in cutbacks due to change in insurance policies. I don't see a lot of support areas like this being involved in health care unless it's a teaching institution."17 Even though a hospital is not a large teaching institution, it may use video extensively, as in the case of the Madisonville Hospital.

Madisonville Medical Center, Madisonville, Kentucky

Although not as large as the Medical Center at Bowling Green or NKC in Louisville, the Regional Medical Center in Madisonville, Kentucky has been using video longer than either
location. Wilma Brown, the Madisonville Medical Center's media specialist, states that her hospital has been using video for the past twelve years. "I'm really pro video," says Brown.

Madisonville Kentucky is considered a teaching hospital. Student nurses come from the local community college and Murray State University. The Allied Health School has students at the hospital, and there are eighteen doctors in clinical residency. At present, Brown utilizes one camera and four monitors to help train staff and educate patients.

Much of the video taping at Madisonville is done inside the operating room. The tapes are used for doctors' lectures, seminars, and staff meetings. The most recent tapes have been made on open heart surgery and the removal of a cerebella tumor with a laser beam.

Brown is a registered nurse. Most of her knowledge of video was acquired through trial and error. She says she did have an audio/visual specialist working with her, but he has since been moved to a different section of the hospital. "I would like to have an assistant or someone working with me so we could expand and do even more with our equipment," says Brown, "I've even thought of asking the local colleges if there was a student who needed to do clinical work in video or television, but I have no way to supervise them."

Video is well supported by both the patients and the hospital staff. Wilma Brown always enjoys her work, but wishes she had more time to spend with it. She laments that it
takes time to sit down and write a script and edit it. On the other hand, she admits it is much better and less expensive to make her own programs rather than purchasing them from a commercial production house such as the National Medical Education Library. "It's costly to buy canned programs and hard to find ones which fit around our own hospital policies. With video tape, if a program becomes obsolete, you can erase it and start over," says Brown.

The Madisonville Medical Center is a good example of a hospital which realizes video is diversity. The Center has been using the medium longer than many large corporations. Both patients and staff enjoy having video, and the doctors especially realize the medium's capabilities, as seen by its frequent use.

INDUSTRY

Union Underwear

Union Underwear is the second largest employer in Kentucky with several plants located throughout other states in the South. The local plant's video facilities are located at 700 Church Street and is headed by Michael Bieber, the plant quality manager and production supervisor. The corporation's venture into video began four years ago with one unit in Bowling Green. Video was needed as a means for increasing quality and efficiency through training and indoctrination of personnel.
Union Underwear's productions fall mostly under the "extemporaneous category" of video. All editing is done through an "If we make a mistake, we stop, back up and start over system." They use video primarily to train workers on the proper methods of handling machinery and better methods of doing their job. Much of the taping is done in the sewing rooms, since a major portion of Union Underwear's business takes place there. They will take a sewer and video tape her from all angles, i.e., left, right, in front, and behind, to illustrate different handling techniques. (See Illustration 3.9). Afterwards, Bieber lets the sewer see her/himself and then shows a tape of someone sewing in the correct manner. Through stopping the tape at different stages, they can point out to the sewer exactly where improvements in technique are needed. They can also make suggestions as to how sewing can be improved. In a business where workers are paid on a piece work basis, this can mean a savings of time and earning of extra money to the employee.

In the training process for new sewers, they are taped after two weeks and permitted to see themselves as well as a tape of the correct method. A few weeks later, Bieber will tape the sewers again to check for improvement. Additional taping is done as Bieber deems it necessary. Video seems to work well for Union Underwear; the company now has expanded its system to nine units - one in almost every plant. Bieber says even if a particular plant does not have video,
it can send to the nearest Union Underwear plant location and have a unit within two days. One person in each plant is responsible for the maintenance and care of the equipment as well as for taping any training productions which need doing.

(Illustration 3.9) Bieber tapes a sewer from all different angles to allow her to see where she needs to improve sewing techniques.

The company uses an industrial version of home video equipment utilizing a one half inch tape format. All units are very portable enabling the cameraman to take equipment almost anywhere in the factory. In some cases, getting the best angle could involve shooting from atop a high ladder or scaffold.

Bieber also explains that it is amazing how video has helped the company in other areas as well. "Once a plant in Mississippi received yarn from a mill in Alabama and it was
plants have a combined employment of 2300 workers. According
top, and in bottling green. The assembly and manufacturing
plants are located in parts, Tennessee, Water Valley, Mississippi
division headquarters is located in Water, Michigan, but
Holley's motors, Ford, Chrysler, and International Harvester. Holley's
factories and assemble carburetors for General Motors, American
located in bottling green, Kentucky. The industry man-
Holley Carburetor is a division of Colt Industries
Holley Carburetor

a division of Colt Industries.

Student personnel, the author now turns to Holley Carburetor,
from Western Kentucky University's Educational Television
"book up and repeat" system any additional help comes to them
equipment to the company's network of video. aside from their
company standards and possibly see the addition of editing
Blaber says that he would like to see the methods of the
and free himself for other job responsibilities. However,
an assistant, Tony Pottasch, to take over the video operations
the same time. "To the Superintendent the currently training
the money in travel for when people cannot be in two places at
He explains, "It is good for communication and can save a lot
of time and money that can be saved through the use of video.
Blaber expresses strong feelings about the amount of

video."

that workers. I guess their another company started on
year was bad. The mill now wants to make another tape for
bad yarn. The plant made a tape to show the mill where the
to Bill Decker, personnel director for the assembly plant, video tape is well suited for helping the plant meet its training needs. "I don't know what we would do without it," stated Decker.

Holley has been using video for approximately five or six years, sending out tapes to their various plants. The assembly plant has been using video for only three years, making its own production tapes. The plant also receives tapes from part manufacturing or companies from which they buy equipment in order to train personnel on how to operate certain pieces of equipment. Decker said that, "we would train them and/or trouble shoot any problems we were having with the piece of machinery in question." Decker says that video literally is the teacher in their training sessions. It cuts back supervisory time in training, and he is very enthusiastic about that.

Presently, the plant owns its own VCR and rents a camera when the need arises. The plant has trouble shooting teams which use the camera and VCR for on-sight training presentations. The plant has even rented rooms at the local Ramada Inn for use as a training center. Training programs are presented on a weekly basis. The plant is also using video more and more as part of its new employee orientation program. Decker reports that employees heartily support video, as it breaks up the monotony of training.

The plant rents a camera to use as needed; production costs may be as much as $7,000. Future plans call for the
purchase of a new camera. Decker hopes this will bring the cost down; but problems will still arise when the manufacturing plant, which also uses video, wants to borrow the camera.

Decker explained that video is a time saver. Previously the plant had used slides and a projector for training. However, managers found the audio-visual equipment to be obsolete and not suited to the company's needs.

This chapter has included a review of some of the companies which use video within their organizations. Although their needs and uses differ somewhat, all the video specialists are enthusiastic about what video does for their companies. During each observation, the researcher received requests from the heads of the video departments for information on what the other companies (those which already had been observed) were doing. There appears to be a need for networking and exchanging of ideas between companies using video. In the next chapter we will review the results of a mailed survey. The questions asked in the survey parallel the inquires used in the actual interviews. The surveyed companies reported similar enthusiasm for using video. They also expressed some problems they faced from time to time when using the medium for training purposes. The results came from a variety of different companies such as hospitals, churches, and non-profit organizations—each having different needs but sharing a common goal of helping people understand their workplace,
home environment, and themselves through the use of video tape.
REFERENCES


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13 Leo Frank, interview during visit to The Bowling Green/Warren County Medical Center, Bowling Green, Kentucky, February 1984.

14 Karen "Sam" Hughes, interview during visit to Norton-Kosair Children's Hospital, Louisville, Kentucky, January 1984.
15Karen "Sam" Hughes, interview during visit to Norton-Kosair Children's Hospital, Louisville, Kentucky, January 1984.

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17Leo Frank, interview during visit to the Bowling Green/Warren County Medical Center, Bowling Green, Kentucky, February 1984.

18Michael Bieber, interview during visit to Union Underwear, Bowling Green, Kentucky, April 1984.

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21Bill Decker, interview during visit to Holley Carburetor Assembly Plant, Bowling Green, Kentucky, October 1984.
CHAPTER IV
SURVEY RESULTS

In addition to the visitations made to the organizations mentioned in the previous chapter, a survey was conducted of companies in the Eastern half of the United States. Companies included in the survey were chosen randomly from a list of corporations published in *Audio-Visual Communications "Corporate Communication's Guide VIII."* (See Appendix A) The survey gives a general overview of how the companies polled use video, how long video has been a part of these organizations, and the problems some face when using the medium to educate personnel.

The survey consisted of fifteen questions: seven were multiple choice, while eight were in an essay format. The questions included general information, such as how long the corporations had been using video. In addition, the survey contained queries on budget, employment within the video department, use of video, and problems the companies had in using video systems.

Of the forty-five mailed surveys, twenty-six were returned completed. The first section of this chapter will include a report on the multiple choice question results while the latter half will focus on general ideas expressed by video
users in answer to the essay questions. (Appendix B is a copy of the survey.)

In terms of corporate management, video falls under many different categories of use in business organizations. For example, in the Penn Mutual Life Insurance Company, video is part of creative services and housed together with graphics and audio/visual services. The Suffolk County Department of Labor in New York places the video department under public relations, and the Naval Resale System's video production department is a part of employee relations. The majority of companies surveyed placed video production within the realm of public relations and corporate communications.

Thirty percent of the companies surveyed placed their video production facilities under a number of areas of management division such as audio/visual, corporate communications, and under the direction of a committee on communications. Twenty-five percent of the companies associated the video departments with public relations. Another twenty-five percent placed video in its own individual department. Ten percent placed video under marketing and five percent placed video production under the management department.

Placement of the video department varies according to the organization's needs. Some use video for training personnel on the spot, as is the case with Union Underwear. Other companies try to keep employees and the public informed about new company policies as is the case with K-Mart and Girl Scouts of the U.S.A.
According to USA Today, companies spent an estimated 2.7 billion dollars on video productions in 1983.1 Of those companies questioned, forty-two percent spent over $75,000 per year in their video departments. Thirty-seven percent spent under $25,000 per year on video productions. Seventeen percent spent between $25,000 and $50,000, and four percent spent between $50,000 to $75,000 on video productions. Marriott Corporation reports that its budget of $25,000 to $50,000 is for video alone. Staffing and minimal operating budgets on work done for other departments comes from the requesting department's own budget. The company spends an additional $35,000 for film, which at the moment is part of the video department.

Funding for video departments comes from a number of different areas within the organization and as was the case with management placement, funding is suited to the organization's particular set up and needs. For example, Air Products and Chemicals, Incorporated, has its costs allocated to user groups, with the balance covered in corporate overhead. R. J. Reynolds Industries' video department, on the other hand, has its own budget. The Episcopal Diocese of Southwest Florida receives its budget from outside funds as well as from the Diocesan budget. United Way of America's budget association comes from the United Way fee structure.

The United Way of America's fee structure is set up so that any local United Way Chapter that wishes to do so
may become a member of United Way of America (Some are not and this decision is voted on by board members). The chapter must send one percent of its funds raised to the national organization. In return for this fee, the local chapters are able to get educational films and tapes, pamphlets, and other items for fund raising purposes at a reduced rate.

Most companies employ relatively few people in their video departments, seeming to look for one person who generalizes rather than one who specializes. The majority of the organizations surveyed (seventy-seven percent) employed from one to five people in the department. Eleven percent employed over fifteen people in their production departments. Eight percent employed six to ten people; and four percent employed eleven to fifteen people in their video departments. For those times when more help is needed, companies tend to hire free lance cameramen, writers, actors, and so on. How companies use video determines the type of work people do in the video department.

Companies have various uses for video, as the answer to the next question revealed. Many of those companies polled checked more than one answer to the question of how their company used video. Eighty-four percent of the companies used video for in-house training. Seventy-three percent used the medium for sending information to various regions across the country. Sixty percent of the companies used video for education purposes. The remaining nineteen percent had other uses of video. American Mutual Insurance
Company creates incentive programs for its sales people. Girl Scouts of the U. S. A., national headquarters, producers of public service programs, documentaries, and so on, uses video for archival purposes. The Massachusetts Municipal Wholesale Company uses video to boost its corporate image. Thus, an organization's function will often dictate how the company uses video.

Depending upon a company's size and needs, the percentage of people who use video within the organization can vary greatly. For example, K-Mart has stores in more than one state. It has a high percentage of video users among its employees. New video tapes about new sales techniques for specialty items, such as cameras, jewelry, footwear, sportswear, are produced quite frequently. Even though video is available for the majority of a company's personnel, there are those who use the medium more than others; and some employees have no access to it at all. Production use by employees can depend upon the physical proximity of the employee to the equipment or how busy the employees are and whether or not they are too busy to use the video machine. From the survey it is clear that employers should ensure that all employees have equal access to video taped programs.

The Naval Resale System estimates that approximately 30,000 of its employees use its programs produced on video tapes, while United Way of America has a number of different types of viewers, such as agencies and campaign committees. Some
organizations do have a small percentage of viewers who put these programs to good use.

The majority of those companies polled had over seventy-five percent of their employees who used video tapes that were produced by the organization. Twenty-five percent of the companies had between twenty-five to fifty percent who actually used the tapes. Fifteen percent of those surveyed estimated viewer usage at fifteen to twenty-five percent, while only five percent of the companies had fifty to seventy-five percent of viewers using the tapes.

Most of the companies polled (sixty-six percent) felt that the employees in their organizations heartily supported the video programs within the respective companies. Thirty percent of the companies felt that the program was only moderately supported and only four percent said the program was not supported at all. People who do not support video production within their companies seem to look down on it because they have little understanding of the medium and feel such equipment is a hassle.

Often, one of the problems which comes with having video equipment is that it does break down. The majority of the companies surveyed (fifty-six percent) serviced the equipment themselves. The others (forty-four percent) chose to have contract engineers come in to repair the machines whenever they broke down. Breakdowns can cause long delays in production. Such occurrences can be burdensome to companies, especially when making tapes for people in another city.
On occasion, some companies produce tapes for clients outside the organization. For example, Penn Mutual (as indicated in Chapter Three) produced a tape entitled, *Life in an Organization*, concerning soft racism within the business world. The program was produced for the Affirmative Action office located in the Penn Mutual Tower and the Jameson Consulting Firm, a consulting agency based in North Carolina.

The United Way produces many tapes for clients outside its organization. Such groups include the United States Post Officers' Union, a program on carrier alert, Future Farmers of America, and the Nancy Reagan Drug Campaign.

Liberty Mutual Insurance Company produces tapes for policy holders on safety training, while American Mutual produces safety tapes for supermarkets and restaurant groups. The Vocational Rehabilitation Division of the state of West Virginia has produced programs for the deaf which aired over cable and for other state agencies.

All of the companies polled seemed to feel that no matter how they used video outside corporate walls, each of their endeavors provided beneficial results to the communities in which they were located. In turn, such community service resulted in enhanced public images for the companies involved. Air Products and Chemicals, Incorporated, had a fairly large list of outside clientele. The company produced programs for its Public Broadcasting station in Allentown, Pennsylvania, and public service announcements for non-profit groups as a
community service. The list includes the Boy Scouts, the Library, the Runaway Shelter, Domestic Violence Center, and the United Way.

The majority of the companies surveyed do not or have not marketed any of the tapes they produced. Those who have considered the effort somewhat profitable. Air Products and Chemicals says that some client groups within its company have sold individual programs. Mariott Corporation, though it has not yet marketed programs, reports that it is considering doing so, as the company develops its video capabilities.

Earlier in this chapter mechanical breakdown was mentioned as one of the problems which plagues video users. There are other, larger communication problems that can result with the use of video. The majority of the companies seemed to feel that clients lacked understanding of how the medium works, which became one of the corporation's biggest headaches. "A client's lack of knowledge sometimes results in conflicts over concepts . . . client education is extremely important," reports K. M. McHale of Air Products and Chemicals. Dennis DeAppolino of Gimbel's East said that, "There is often a lack of knowledge of the user in what it takes to produce a program." Billy Bowles of General Telephone in Florida also speaks of clients' lack of understanding of the medium and its capabilities. Mike Folsom, of Naval Resale System, reports, "The bureaucratic process is time consuming and frustrating."
These findings support Johnson's study in that the need is more awareness and better communication between the video specialist and executives about how video works. Further, the consumers of nonbroadcast television need to be made aware of the capabilities of video.

Another common problem among the corporations was budget and equipment capabilities. Michael Connel said that in his company, problems arise because of the lack of on-air talent within the organization and because of his budget limitations. Adrienne Solomon reports that clients often have too many objectives for one production. Other problems include those involved with scripting, as in the case of R. J. Reynolds Industries. "Giving a person the script to write when they don't know the subject matter and then having to rework the script with their input takes much effort and time," explained J. Wilhelm.5

The overall gist of complaints dealt with clients lack of understanding about the medium, but as Gerald Baumer of Marriott Corporation points out, "Productions themselves are vehicles for communicating, thus importing information, and contributing to solutions and to problems."

Equipment for the companies varied greatly, with many relying on outside sources, such as production houses, for their equipment. For example, Marriott Corporation has a basic three-quarter inch production package with sound and lighting. They have no studio or post production facilities.
so they tend to buy out for other services. Gimbel's East has a variety of equipment such as a Panasonic switcher machine, a convergence editor, and a full audio system. Other companies, such as American Mutual and Air Products and Chemicals, have more state-of-the-art equipment, such as three-tube color Ikegami cameras and one-inch type B recorders. This type of equipment makes a great deal of difference in the budget and the quality of the programs produced.

Several of the companies polled belonged to trade associations, such as the International Television Association, the Audio-Visual Managers Association, and the American Society for Training and Development. Those who belonged reported that these organizations are helpful as sounding boards for new ideas, networking, and for getting free lance workers to help on various productions. The trade organizations also prove ideal for companies with few personnel, as indicated by question six in the survey.

In conclusion, results of the survey indicated how long the idea of using television for training and informational purposes has been in use. The chapter also outlined the ways in which the medium has recently become popular in many companies. The survey showed that the majority of companies had been involved with video ten years or less. Three of the companies started using video within the last three to four years. In addition, this survey revealed that these companies, though they have their own specific uses for video, share many of
the same problems and concerns when trying to produce a video program. The number of requests made by those surveyed for the results of the poll also shows their general interest in what other companies, like themselves, are doing in terms of video production.

While the above survey was relatively small due to limited financing, it does present an overall look at how these twenty-six organizations are using video tape production. Each company hospital, government agency, church, and service organization has its own special use for video and its own set of communication problems which go with it. In each instance they share a common interest in wanting to find out what other people are doing with their video production facilities and how other companies solve their equipment breakdown problems, production problems, and communication problems.
REFERENCES

1 "What's on T.V. Today? It could be the boss," USA Today, 1 November 1984, sec., p. 6.

2 P. J. Kiraly, interview during visit to K-Mart home office in Troy, Michigan, October 1983.


CHAPTER IV

CONCLUSION

As companies grow and become more influenced to use video for training, so must their understanding and awareness of the medium. As Mark Johnson's study mentioned in Chapter I, there is a need to educate students in this old, yet seemingly new, form of television. Students need to find out about this new career opportunity. There are also those who will soon discover video to be a common part of their workplace and who must be educated to its uses.

Students are not the only people who need to be trained in this field. Focusing on the communications problems of companies, referred to in the survey, this study of non-broadcast video has shown the need for top-level management personnel to become aware of the capabilities of the medium that their company pours so much money into each year. Such a realization would help make the media specialist's job much easier and help executives to become less afraid of this "thing" called video.

Video is expanding into American businesses of all sizes. Its scope is widening. Companies are expanding their video departments to include teleconferencing and videodiscs. As technology improves, it is becoming more apparent that television is not just for broadcasting but also for
corporations, industry, and other organizations. The opportunity is there; all that needs to be done is to use video wisely.
APPENDICES
APPENDIX A

Corporate Communications Guide VIII
Corporate Communications Centers Guide VIII

Audio-Visual Communications' "Corporate Communications Centers Guide VIII" lists organizations which possess in-house audio-visual facilities that are being utilized for all forms of management and employee communications, sales and skills training, business meetings and special events, education and public information/relations, advertising and marketing.

Companies from throughout the U.S. business and industrial community that regularly employ audio, film, tvm, multimedia, slide and video systems and programming in their daily operations are featured in this directory. We have also included federal and state government agencies, associations, plus selected educational, medical and military installations that are primary users of audio-visual production and playback equipment. Included in each listing (see second line of each item) is the agency, company or institution department: ... hardw... and software production, processing, presentation and/or distribution activities are headline-centered.

For organizations wishing to be included in the ninth annual "Corporate Communications Centers Guide," which will appear in our February 1984 issue, write: "Corporate Communications Center VIII," 45 Park Avenue South, New York, New York 10016. "New-Will send you questionnaire and forward you a questionnaire at the appropriate time next year.

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Audio-Visual Communications
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B.C.D.G.H.

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Communications Coordinator
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Administrative Coordinator
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A.B.D.E.G.H.

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(813) 224-4425
Billy Bowles
Media Resources Director
A.B.D.E.F.G.H.

Georgia Archives & History Dept.
Educational Programs
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Atlanta, GA 30334
(404) 521-4781
Susan Caplan
Video Communications Manager
H.

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A.B.D.E.F.G.H.

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Raymon Franklin
Resource Center Director
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Neilan Gourley
Audio-Visual Supervisor
A.C.D.E.F.G.H.J.

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A.B.E.G.H.

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Audio-Visual Specialist
A.B.D.E.H.

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Both cameras are compact, lightweight, and produce excellent quality pictures under any lighting condition, indoors or out.

Soon a whole array of affordable Hitachi video equipment will join these two fine cameras under the Everex name. Look for them.

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You've probably noticed our slogan at the bottom of our ads. This time it's at the top. Because it sums up what Audio Visual Workshop can do for you.

Need to rent or buy just the right equipment? We stock A/V equipment from 97 of the world's most prominent manufacturers. (Our newest lines include Otari, Aqualux, Crown, Urei, Sound Craft, TOA, Sony Videotape, 3M Audiotape.)

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Get more info. Circle Reader Card No. 143
APPENDIX B

Copy of Thesis Survey
1) How many years has your company been using video for educational purposes?

2) In terms of management division where is the video production department?
   a. under management
   b. marketing
   c. employee relations
   d. public relations
   e. under its own division
   f. other

3) Funding for the department comes from?

4) How much does your video department spend each year?
   a. under $25,000
   b. $25,000 to $50,000
   c. $50,000 to $75,000
   d. over $75,000

5) How many people are employed within the video production department?
   a. 1-5
   b. 6-10
   c. 11-15
   d. over 15

6) Aside from video does the department also include audio/visual aids film, filmstrips, or are these used in a separate department?

7) How is video used by your company?
   a. educational
   b. in-house training
   c. sending information to various regions across the country?
   d. other...if so how?

8) What is the estimated percentage of viewers who use these programs?
   a. 15 to 25
   b. 25 to 50
   c. 50 to 75
   d. over 75
9) Do you ever produce programs for clients outside of the company, i.e., for public service, cable, etc? If so, what types of programs were produced and for what groups?

10) Have you ever marketed your video programs or considered doing so?

11) How do other employees within the company feel about the video program?
    a. don't support it
    b. moderately supported
    c. well supported by the other employees

12) What types of communication problems do you encounter most often in planning and scripting for productions?

13) Description of facilities, size of studio and/or control room, types of cameras, switchers, etc.

14) How do you service your equipment?
    a. contract engineers
    b. service yourself
    c. other

15) Do you belong to any trade associations such as ITVA (International Television Association)? If so, how have they helped with past productions in terms of networking, trading ideas, using consulting seminars?
APPENDIX C

Norton-Kosair Children's Hospital
Copy of Accountability Code, Work Schedule and Grant Proposal
ACCOUNTABILITY CODE

I. Video
   A. production
      1. tape program (staff education)
      2. tape program (clinical/surgical)
      3. live broadcast (CCTV)
      4. record from other broadcast
   B. editing
   C. dubbing
   D. transfer
   E. other (specify)

II. Audio
   A. tape program
   B. tape from broadcast
   C. editing/pulsing
   D. dubbing
   E. transfer
   F. other (specify)

III. Repair/maintenance
   A. 1/2" recorder/player
   B. 3/4" recorder/player
   C. TV monitor
   D. overhead
   E. 16 mm
   F. slide projector
   G. projector
   H. Phasecom/scribe
   I. Caramate
   J. audicassette player/recorder
   K. auditorium check
   L. other (specify)

IV. Photography
   A. shooting (surgical/clinical)
   B. shooting (staff education)
   C. title/credits/copy stand
   D. Kroy/ layout
   E. processing/ mounting
   F. printing
   G. duplicating
   H. other (specify)

V. Consulting
   A. AV software resources
   B. AV hardware resources
   C. AV repair (other departments)
   D. AV production/ photographic production
   E. CCTV programming
   F. CCTV operation/repair
   G. staff education

VI. Administration
   A. staff meetings
   B. in-service meetings
   C. other hospital meetings
   D. correspondence/policies & procedures/ goals
   E. billing
   F. ordering
   G. filing
   H. housekeeping/inventory
   I. professional development
      (conferences/meetings/ tours/ travel)
   J. vacation/holiday
   K. sick day
   L. budget day
   M. other (specify)

VII. Library
   A. covering library
   B. issuing equipment
   C. other (specify)

VIII. Support Services
   A. projectionist
   B. planning/conducting workshops
   C. other (specify)
MEDIA SERVICES PRODUCTION WORK ORDER

Order Date ___________________________________________ Deadline ___________________________________________

Department __________________________________________ Cost Center __________________________________________

Contact Person ______________________________________ Phone _____________________________________________

Department Head_____________________________________________________________________________________

SERVICES REQUESTED:

( ) Audio recording  ( ) Studio  ( ) Location
( ) Audio dubbing  ( ) Audio editing  ( ) Audio pulsing
( ) Slide/tape production
( ) Video Recording  ( ) Studio  ( ) Location
( ) Video editing  ( ) Video dubbing
( ) Video recording from Broadcast Channel________ Date________ Time________
( ) Video recording transfer from________ 16 mm________ slides________
to________ format
( ) Graphics  ( ) transparencies
( ) title/credit slides
( ) Artwork
( ) Repairs/maintenance

Materials cost:________________________________________ Manhours by task:________________________________

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

total $ ___________________________________ total $ __________________

Special Instructions:

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

Job Completed:________________________________________ Job Approved:____________________________________

________________________________________________________________________________________

Signature/date __________________________________________________________________________Signature/date __________________________________________________________________________

* See other side for production details.
PRODUCTION SCHEDULE AND APPROVALS:

Treatment paper/concept...
Date __________________________ Approved __________________________
Notes ___________________________________________________________

Storyboard/script...
Date __________________________ Approved __________________________
Notes ___________________________________________________________

Final script...
Date __________________________ Approved __________________________
Notes ___________________________________________________________

Shooting schedule/talent/locations...
Date __________________________ Approved __________________________
Notes ___________________________________________________________

Editing...
Date __________________________ Approved __________________________
Notes ___________________________________________________________
13. For what specific purpose is the grant requested to be used:

The grant would be used to purchase a complete freestanding videotaping unit for use in the operating rooms, emergency rooms, and other patient-care areas in Kosair-Children's Hospital. This unit includes a Macrovideo camera with fine detail quality appropriate for medical subjects, a 3/4" video player/recorder, a color monitor, and a Mobile Macrovideo console with boom arm, pan and tilt remote capability, and remote zoom capability. This unit is specifically designed for videotaping and for televising general surgical procedures, and after a careful review of state-of-the-art technology in the area, we believe it to be the most practical and highest quality unit available.

Kosair-Children's Hospital has been able to offer an increasingly sophisticated biomedical photography service and now has a full-time Medical Photographer with color processing facilities in-house, a Media Specialist, and 3/4" videotape production facilities. We also have access to micro-video equipment that allows physicians to monitor internal procedures with minimum risk to patients. Our larger video cameras are appropriate for videotaping a general (or side) view of medical/surgical procedures, but we cannot offer truly accurate videotaping of surgical procedures without the equipment described above.

There are many direct and indirect benefits to patients when procedures can be recorded on videotape. The direct benefits include: (1) the ability of a physician or surgical team to have an accurate record of a patient's condition and the procedure performed at a specific time. This record can then be used to compare and observe the patient's progress and response to a procedure. This is especially important when a patient must undergo a series of procedures. (2) The ability of a physician to share an accurate
record of a patient's condition with other specialists who might not be able
to be present when a procedure is performed. (3) The ability of a physician
to make an accurate record of innovative procedures and then be able to apply
the procedure to another patient. Indirect benefits to patients include:
(1) the development of teaching programs where a successful procedure can be
shared and then applied to many patients, (2) the development of conference
presentations where case information can be shared with other experts in the
field, and (3) the recording of procedures for research which can ultimately
benefit many patients.

(We would like to mention at this point that it is the policy of Kosair-
Children's Hospital to obtain a written agreement with any patient and/or
guardian before any still or video record is made involving the patient, and
that patient confidentiality is always respected.)

The videotaping unit we have selected would meet the needs of physicians
in many special areas including orthopaedics, plastic and reconstructive sur-
gery, open-heart procedures, neurosurgery, pathology, and neo-natal procedures
for high risk infants. Unlike video systems mounted in overhead lighting or
mounted in a short-armed boom, this system is designed to be out of the way
of the medical team while still allowing the camera itself to pan, tilt,
and focus on the surgical field. It is mobile to the extent that it may be
used at any location in the hospital including the emergency room. The sys-
tem is designed to record video on a 3/4" format that is compatible with the
editing system now in place in the Media Services division of the Medical
Library. This would allow us to create complete programs using the video-
tapes of surgical procedures, selecting the appropriate segments, adding
narration if necessary, adding written information such as titles, dates,
and credits, and making duplicates of completed programs when needed. As
with all media equipment, this "compatibility" factor is essential for maximum use.

The system is also appropriate for use with the closed-circuit television system now in place between the operating rooms and the auditorium at Kosair-Children's Hospital. It would allow for the monitoring of procedures by a much larger audience of students and specialists that can now be accommodated in the surgical galleries.

A description of the system, including several photographs is included as Appendix A of this proposal. Letters of support from several physicians now using biomedical photography and the limited video capabilities we do have available are included as Appendix B.

If granted this award, Kosair-Children's Hospital will make every effort to make public the source of the funds, the use of the funds, and the benefit to the community. The unit itself would be marked with a plaque (as is customary for equipment donated to the Hospital), and programs produced by Media Services using the equipment would contain a credit line stating that the program was produced using equipment funded by the Honorable Order of Kentucky Colonels.
11. GENERAL SURGERY

Circion cameras can be readily adapted to televise general surgery. The cameras can be mounted out of the way over the surgical area and fitted with a lens of the appropriate focal length and magnification to provide a detailed image of the surgery.

The Circion MacroBoom System provides a convenient means of locating the camera area over the surgical area. A control boom is mounted on a mobile console. The boom supports the camera, remote control iris, focus, 5:1 zoom lens and pan and tilt. The mobile console houses the remote control panel and has space to hold a monitor, VCR, and camera accessories so they may be moved easily from one hospital location to another. The same MacroBoom System without a console may be mounted to a wall or the ceiling.

A remote control motorized 5:1 Zoom Lens System with or without pan and tilt is available for mounting in operating room lights or on the ceiling.

Normal Surgical lights provide adequate illumination of the field. Therefore the Standard Sensitivity Camera, the MV 9330/35 is recommended for all applications of General Surgery.

CLOSE-UP VIDEO PHOTOGRAPHY

Successful televising of general surgery requires a careful consideration of lens requirements to provide appropriate magnification, depth and field of focus and adequate light to the camera. SEE CAMERAS—SECTION 3.

11.1 MV 9840 MOBILE MACROVIDEO SYSTEM

Circion's MV 9840 Mobile MacroVideo™ system is a complete medical color television system housed in a Mobile Console for General Surgery applications. The system televises and video tapes surgery for assistants in the OR and observers viewing on optional monitors elsewhere in the hospital. The console may be quickly moved from the OR to a storage area, or to a conference room for consultation with associates.

PARTS LIST

1 MV 9330/35/20/25 Circion Color MicroVideo™
   - Camera with Control unit and Microphone.
1 MV 9190 Mobile General Surgery Console in three pieces: a) Console with Motorized Upright Arm and Push-Button Panel, b) Boom for supporting a motorized lens and camera, c) Motorized 5:1 Zoom Lens and Motorized Pan and Tilt,
1 MV 9469 Circion Color Video Cassette Color Player/Recorder (VCR)† with Tone Controlled Recording option. Include Freeze Frame (still frame) in Playback and Pause Recording.
1 MV 9282 Circion 12-inch Solid-State Color Monitor.
20 MV 9479 Circion 1/4" Video Cassettes.
1 MV 9140 Circion Interconnecting Audio/Video Cable.

The above list may be altered as requested by the customer. In that case, refer to the packing list. The equipment provided with the MV 9840 System may be used for laboratory, classroom microsurgery, and endoscopic applications when combined with other Circion MicroOptical Systems and accessories.

Please follow the simple instructions and our Circion MV 9840 Mobile MacroVideo™ System will be operational in no time. We advise two workmen to assemble this unit.
ASSEMBLY INSTRUCTIONS

A. ATTACH PAN AND TILT-ZOOM ASSEMBLY.
Place boom on floor or large working area. At
notched end of boom, connect two color coded
control cables coming out of boom to cables on
pan and tilt-zoom assembly. Ease connectors into
boom, route two cables out notches on boom, and
fasten pan and tilt assembly with screws supplied.

B. ATTACH BOOM
Remove six screws at the end of upright arm at
back right of console. Hold unnotched end of boom
over upright arm. Connect two color coded cables,
matching colors. Place connector cables inside
boom. Slide boom onto upright arm, matching
screw holes. Replace and tighten six screws.

NOTE: The console has a fused power strip built in. All
power required for boom actuation, Camera,
Monitor and VCR can be provided by plugging into
MacroVideo System. Plug in power cord and turn power on. Check power light. (If it does
not turn on, turn power off at plug and check
fuse located at rear left of control panel.) Operate
controls and verify that functions are in order.

Place color monitor on top shelf in top compartment of
console. Put VCR directly under it in same compart-
ment. Place Camera Controller on top shelf of bottom
compartment. Make connections (See CAMERAS —
Section 4, leaving camera unattached for the present.
DO NOT TURN CONTROLLER POWER ON UNTIL AS-
SEMBLED, as the result may damage your equipment.

C. ATTACH CAMERA:
Screw camera into mount on pan and tilt-zoom as-
sembly. (NOTE: For a CIRCON MV 9320/25 Cam-
era, screw a S to C Adapter, firmly but not forced,
into camera lens mount before attaching camera
to pan and tilt-zoom assembly. Adapter is supplied
with camera.) Unfasten Velcro strips on boom. To
allow for camera movement, leave two feet of cable
at camera head. String remainder of cable evenly
along boom. Hold it in place with Velcro.

Slide camera multipin connector through a hole
in the back of cabinet and attach it to controller in
console. Allow camera to "warm up" for at least
fifteen minutes.

After you have turned on the camera and are view-
ing the picture, you should be able to move the
camera around and zoom in and out with the pic-
ture remaining in focus. If the picture does not re-
main in focus as you zoom, the parfocality of the
camera/zoom lens assembly is out of adjustment.

D. PARFOCALITY ADJUSTMENT OF MOTORIZED
ZOOM LENS:
Image should be sharp at any zoom position. This
is called parfocality. You can achieve parfocality by following these instructions:
1. Open Iris to maximum aperture by pushing
Open Iris Switch on Control Panel.
Circon Mobile MicroVideo Console System (MV 9153)

Metal console to house controller, monitor (up to 19 inches), VCR, camera, and accessories. Sturdy heavy-gauge sheet metal cabinet has wheels for easy movement, is ventilated and has a built-in power strip to power all equipment by connecting only one plug outside the unit. Top has lockable double-hinged, 270-degree fold-back doors and one shelf. Bottom compartment has lockable piano hinge doors and one shelf.

Circon Mobile EndoVideo Console System (MV 9196)

The Circon EndoVideo Console System includes suspension boom and MV 9189 EndoBalancer for suspending camera and endoscope during operating procedures. Console houses controller, monitor (up to 19 inches), VCR, camera, and accessories. Sturdy heavy-gauge sheet metal cabinet has wheels, is ventilated, and has built-in power strip. Top has lockable double-hinged, 270-degree fold-back doors and one shelf. Bottom compartment has lockable piano hinge doors and one shelf. Stainless steel EndoBoom, 7 feet long, 2 inches in diameter, swings into place; height is adjustable. (Photograph shows partial length of boom.) Counterbalance (EndoBalancer) swivels, locks automatically, and adjusts to variable heights.

Circon Mobile MacroVideo Console System (MV 9190)

The Circon MacroVideo Console System includes pushbutton controlled motorized boom, pan and tilt, and zoom lens for televising general surgery without interfering with procedure. Console houses controller, monitor (up to 19 inches), VCR, camera, and accessories. Sturdy heavy-gauge sheet metal cabinet has wheels, is ventilated and has built-in power strip. Top has lockable double-hinged, 270-degree fold-back doors and one shelf. Bottom compartment has lockable piano hinge doors and one shelf. The seven-foot motorized stainless steel boom can be rotated and electronically driven to a height of up to 9 feet from floor level. When boom is lowered, console can pass through standard 6'8" doorways. Camera can be directed to any angle. 5:1 zoom lens can be focused, tilted and zoomed from a control panel in console. Supplied with a 3/4-inch drone closeup lens for focus down to 0.7 meters.
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