

LOCAL FILM PRODUCTION BY  
PUBLIC TELEVISION OPERATIONS--  
A NATIONAL SURVEY

Thesis for the Degree of M. A.  
MICHIGAN STATE UNIVERSITY  
BRUCE E. DOUGLAS  
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## ABSTRACT

### LOCAL FILM PRODUCTION BY PUBLIC TELEVISION OPERATIONS--A NATIONAL SURVEY

By

Bruce E. Douglas

This report provides a detailed look at local film production by public television operations on a nation-wide scale. The project itself was designed in two stages. First, a field survey of PTV operations was conducted in the state of Michigan to determine measurable and researchable areas of film production, and also to serve as a working model of the comprehensive national survey.

The second stage of the project involved the design and implementation of the final national public television survey itself. This survey took the form of a detailed questionnaire that was mailed nation-wide to over 180 PTV operations. A return rate of roughly thirty-five percent provided a great deal of information from stations of varying sizes and geographic locations.

Selecting license classification (specifically school system, community, state, and university) as an obvious common denominator the information gathered was organized and recorded both cumulatively (on an all-class basis) and



individually in respect to station classification.

Basically this project sought to measure individual station involvement with production of various types of film. Three categories of film production were analyzed: 1) Documentary films or filmed feature programs, 2) Filmed inserts for studio-produced programs, and 3) Newsfilm incorporated into regularly scheduled local newscasts.

Stations reporting no documentary film production most frequently singled out lack of funds and trained personnel as the major impediments. It was determined that the most frequently produced film footage was shot for inclusion within studio-produced programs. Topics or subject areas of this type of program most commonly (by content analysis) included variety or 'general interest,' interview, and instructional programs. Film's primary purpose in these instances was to serve as a remote reporting device.

Regularly scheduled newscasts were reported by thirty-eight percent of the responding stations with fifty-two percent of these newscasts containing varying amounts of locally produced film.

Other areas of inquiry in this project included the correlations between station size, technical procedures, and film department personnel organization. Relationships between film production, content selection, and programming

Bruce E. Douglas

policy were also analyzed. In this context topic selection was found to be based primarily on budget availability and local, filmable "events of interest." Structured research and audience studies by PTV film personnel appeared very seldom and when identified were found to be extremely transparent.

An appendix with sixty-two detailed entries from stations participating in this survey appears at the end of the text. It should be noted that this survey served largely to measure reported strengths and degrees of practices, procedures, and techniques in current use among PTV operations.

LOCAL FILM PRODUCTION BY PUBLIC TELEVISION  
OPERATIONS--A NATIONAL SURVEY

By  
Bruce E. <sup>Adams</sup>Douglas

A THESIS

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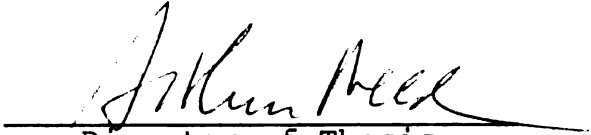
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## CHAPTER I

### INTRODUCTION

The purpose of this project is to study the use made of locally produced film by public television stations. The target areas of this discussion include who is producing PTV film, what type of film is being produced, and how much film is being produced. It should be noted that in gathering this information the project makes every attempt to transplant the "roots" of film production with their native soil; whenever possible the instances and factors of film production are treated in context with their underlying purposes.

During the planning stages of this project a number of very legitimate questions were posed. Foremost among these was "what would the survey prove?" What would be the survey's major hypothesis? Would university operations be inherently research oriented? In addition to questions of survey content and purpose another valid question arose over sample design. Given four broad types of PTV operations scattered over the United States with extreme variations in budget, personnel, local audiences, and intended purposes, how was a statistically-sound sample to be drawn? These questions were anticipated at an early stage and served to

assist the survey design. In the set-up it was presupposed that film production was an important part of most PTV operations' programming fare. Reflecting this, the survey functioned to gauge overall responses to selected areas of film production.

Sample selection was handled in an extremely straightforward manner. Using the National Association of Broadcasters' Directory as a universal list questionnaires were mailed nation-wide to all PTV stations not clearly identified as repeaters, "satellites," (non program-originators) or stations listed but not yet in operation.

Before proceeding with the design and implementation of the National PTV Film Survey a few brief notes are offered to provide a framework for the following discussion.

The most recent and unifying event shaping the roles of public television operations (formerly educational television) was the 1967 Public Broadcasting Act--strongly supported by President Lyndon Johnson--that led to the creation of the Corporation for Public Broadcasting (CPB). As outlined in the Carnegie Commission Report the CPB was created to serve as a buffer between the federal government and private PTV operations and also to dispense PTV monies derived from the federal government and private foundations.

The original notion of public television as conceived by the Carnegie Commission of 1967 was to promote indigenous,

local programming in an attempt to escape the rise of a dominant, rigid, national network system.

Steering clear of program content determination the CPB quickly created a step-sister corporation, the Public Broadcasting Service (PBS), to facilitate national interconnection of the various PTV stations and to also "negotiate" for the production of programming material from various production centers. For our purposes four of these major production centers (also serving as PTV stations) include KCET-TV of Los Angeles, WGBH-TV of Boston, KQED-TV of San Francisco, and New York's WNET-TV.

These major stations have supplied and continue to supply a vast array of public affairs, information, and documentary film programs which have served as models and inspirations for smaller PTV stations. The smaller operations, in turn, are the prime concern of this project.

Public television addresses itself to local community service, and in this vein Robert Blakely commented in The People's Instrument:

The public broadcasting system should regard itself, and be regarded, not as the 'fourth network,' but as the first and only public network. A public station should regard itself and be regarded, not as a second, or fourth, or sixth station in a community, but as the first and only station whose sole purpose is to serve the public interest.<sup>1</sup>

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<sup>1</sup>Robert J. Blakely, The People's Instrument (Washington D. C.: Public Affairs Press, 1971), p. 40.

Our attention on the following pages will be directed to a small but vital phase of PTV production that enhances public broadcasting's primary goal of community service. This facet and the target area of our discussion is local PTV film production.

Film production was selected for study in this project because of its wide-spread use as a means of recording community events and presenting them in an orderly and often detailed fashion.

Literature abounds dealing with the marriage of film and journalism--in newsreels, in documentaries of varying scopes, and more recently in the adaptation of film to the television medium for the creation of news and/or public affairs documentaries.

Supporting the merit of factual film as a vital part of television production was a speech presented by Norman Swallow before the British Film Academy. This speech posed the question, "why does a television service need a film department?" and then provided four reasons pertinent to this project:

First, film is necessary to television for the recording of actual events which cannot ... be covered in any other way.

Secondly, television drama ... has always needed film to give greater flexibility, and very many of our television plays have sequences that are made on film.

Thirdly, complete programs made throughout as films. If a programme idea is a good one, and if to be fully

effective it must be made as a film, then it should be made as a film.

Fourthly, ... we have developed a form of film journalism that is peculiar to television ... in which the actual technique is different from that of the cinema....<sup>2</sup>

Throughout the following discussion we will deal primarily with the types of film commonly used by PTV operations as a means of remote reporting and also complete filmic statements in the form of television documentaries.

With film's role in public television established we now turn to the design and implementation of the National Public Television Film Survey.

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<sup>2</sup>Norman Swallow, "Foundations of a Film Department," in The Process of Television: An Anglo-American Survey, edited by A. William Bluem and Roger Manvell (New York and London: Focal Press, 1967), p. 209.



## CHAPTER II

### PILOT FIELD SURVEY

At the onset of this project in 1972 a personal field survey of all operating Michigan Public Television Stations was conducted by the author. The only exception was that an in-depth survey questionnaire was substituted for a field interview in the case of Northern Michigan University's WNMR-TV located in Marquette, Michigan. Distance of travel and the fact that the station in question operated more as an educational CATV system than a PTV station were the reasons for this omission. The information gathered from WNMR-TV covered essentially the same areas as detailed in the following text. The complete list of field-interviewed PTV operations included:

WMSB-TV, East Lansing, Michigan

WTVS-TV, Detroit, Michigan

WUCM-TV, University Center, Michigan

WGVC-TV, Grand Rapids, Michigan

WCMU-TV, Mount Pleasant, Michigan

The purpose of this pilot field survey was to establish quantifiable parameters of film production and areas of station operation relating directly to film production and

content selection for filmed programs. It was realized that whatever information was gathered--in both the pilot survey and later in the national survey--would have to be organized in a manner that would represent a number of extremely diversified types of public television operations. With local film production selected as the target area for study a list of specific questions covering nearly all phases of film production was created. This list initially included a good deal of material concerning overall station operation (e.g., budget allocations, program promotion and financing, costs of production, and plans for expansion) in addition to more specific questions covering technical aspects of film production. The idea, as we will soon discuss, was to identify the areas of information that would be most readily answerable by station personnel engaged in film production or personnel acting as administrators in that area. Since the national survey was designed to be completed by film personnel, questions unanswerable by these people would have served little purpose other than to introduce confusion.

The initial content list was designed as follows on the next page:

CONTENT LIST: PILOT FIELD SURVEY  
SECTION 1, ANALYSIS OF PTV FILM DEPARTMENT

I. STRUCTURE OF FILM DEPARTMENT

1. Position of film department in station organization chart
2. Number of film personnel
3. Functions of members
4. Use of additional personnel for special productions
5. Production exclusively for PTV outlet; or is film department allied with information services or instructional media department?

II. TYPE(S) OF FILM PRODUCED

1. Regularly produced features, series, newscasts, ITV programs, production contracts
2. Special features: documentaries, promotional films
3. Syndication, program exchange
4. Collateral services: slides and promotion pictures

III. AMOUNTS OF FOOTAGE PRODUCED (various classifications)

IV. BUDGET OF FILM DEPARTMENT

1. Cost of filmstock, processing, related services
2. Sources of income: directly from university, state, production contracts

V. FILM EQUIPMENT AND FACILITIES

CONTENT LIST: PILOT FIELD SURVEY  
SECTION 2: PROGRAM RATIONALE

- I. SELECTION OF TOPICS (subject matter)
  
- II. RESEARCH
  - 1. Audience studies
  - 2. Statement of station management, editorial comment
  
- III. SOURCES OF INFORMATION
  - 1. Verification of facts
  - 2. Community needs
  
- IV. ASPECTS OF PRODUCTION
  - 1. Tightly scripted or shot and assembled
  - 2. Spliced reversal with sync track for television presentation; A-B roll, release print (form of finished product)
  
- V. PROMOTION AND ADVERTISING OF PARTICULAR FILM PROGRAM
  
- VI. AUDIENCE REACTION AND "FOLLOW-UP" STUDIES
  
- VII. PLANS FOR EXPANSION
  - 1. Programs
  - 2. Services
  - 3. Trends

The above list of questions or subject areas was first field-tested at Central Michigan University's WCMU-TV, Mount Pleasant, Michigan. Mike DeGutis, director of film and at that time the station's sole practitioner of the art, responded favorably to the in-depth interview and supplied large amounts of information. The most complete information concerned areas of actual film production--specific programs produced, the type of equipment involved, the specific mechanics of production, and, of course, production short cuts. It was also noted that questions concerning film department organization (in reference to personnel organization) operating budgets, sources of income, amounts of footage shot over a given period of time, audience reaction surveys, and the use of additional personnel for special productions elicited reactions of head-scratching and squirming rather than any real type of quantifiable information. The above material generated similar responses throughout the remainder of the field survey. As a result this material was partially deleted, edited, and restructured for inclusion in the final national questionnaire.

The most encouraging result of the first field survey was that it demonstrated that there were indeed sizable amounts of measurable information to be gleaned at least from WCMU-TV's film department. This finding continued to be further substantiated throughout the remainder of the pilot survey.

The second field interview was conducted at WUCM-TV on the campus of Delta College, University Center (near Saginaw) Michigan. This station appeared as a fairly unique operation in several respects: first, that it was then one of four PTV operations in the United States licensed to a two-year college; secondly, that it was a functioning part of the university both in an informational and academic capacity; and thirdly, that it demonstrated a near-genius for producing some rather good material on a virtually non-existent budget. The most unique feature of the above was that this station served as a student training ground within the college while providing public television's usual community service. In essence a large amount of production was handled by students in the school's Radio and Television department as a mandatory internship program necessary for graduation. Coupled to this feature was the fact that station staff members also doubled as faculty in the areas of television and film production.

Information concerning film production techniques, types of programs regularly produced, relationships and acting capacities of staff members was again collected and recorded in a manner similar to the information supplied by WCMU-TV in Mount Pleasant. Understandably there was a fair amount of similarity between the two operations since they both served universities.



A significant point of departure, though, was the fact that WUCM-TV made rather serious use of audience surveys to determine the areas of information that the local residents were interested in or concerned about. The station's research determined eleven areas of community interest and concern, the first five of which were (in descending order of importance) drug abuse, crime, environmental pollution, school financing, and welfare.<sup>1</sup> The importance here was not a revelation of unsuspected areas of community interest, but rather a conscious effort to establish content priorities for programs through applied research.

This application of research appeared in direct opposition to the sentiments of a station official interviewed later who bluntly stated that audience need ascertainment did not mean a thing.<sup>2</sup>

Third on the pilot survey junket was Michigan State University's WMSB-TV of East Lansing, Michigan. Aside from typical responses to the items on the content list, a new parameter of film production was uncovered. This was the separation of the producer-director and his functions from the actual film production staff. In other words, a separation of the thinkers from the doers. This situation was

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<sup>1</sup>William Ballard, "Viewer Survey: A Preliminary Analysis" (unpublished report by WUCM-TV, 1971), p. 3.

<sup>2</sup>Jack Costello, private interview held at WTVS-TV, Detroit, Michigan, Feb. 16, 1972

easily understood in view of the number of personnel engaged by WMSB-TV in all phases of film production. WUCM-TV and WCMU-TV mentioned previously operated with few personnel, particularly in the area of film, to the extent that one or two people handled all aspects of film production including writing, producing, filming, editing, and occasionally appearing as talent. In the case of WMSB-TV it was quickly pointed out that separating the producer-directors from the production department looked good on the station organization chart but often led to confusion and disenchantment. WMSB-TV's director of film Dave Bouse lamented that "... too often the producer-directors, not understanding the limitations of film (costs, technical aspects, as well as logistics) expected or demanded the impossible from the production unit."<sup>3</sup>

A quick assumption at this point might have been that bureaucracy and departmentalization varied directly with the number of personnel at a given PTV operation. Increased staff size demands a degree of bureaucracy, but departmentalization was seen to be handled in various ways. An alternative arrangement to WMSB-TV's model was illustrated by Jack Costello, manager of operations for Detroit's community PTV outlet WTVS-TV.

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<sup>3</sup>David Bouse, private interview held at WMSB-TV, East Lansing, Michigan, Feb. 1, 1972.

Costello cited overall flexibility as the key to successful film production. "... We want to avoid locking in on a 'program-series' concept ... and keep our schedule flexible enough to present our documentaries or specials when and as they are produced."<sup>4</sup> To consciously avoid the "program-series" trap Costello structured his film production units as one-man, "do-it-all" ventures. Under this system a single, cross-trained producer-director was responsible for all phases of his production including writing, producing, filming, and editing. Help was supplied when necessary by similarly trained personnel, but the final product was credited largely as a one-man show. The same interview with Costello uncovered the strong opposition to WUCM-TV's community need ascertainment research program mentioned above. "Determining a community's needs doesn't mean a thing," stated Costello, "... content is determined and shaped by the producer's previous professional broadcast experience."<sup>5</sup>

The above discussion serves to illustrate that responses to the selected content areas were far from one-dimensional as the pilot survey progressed. Responses to items on the initial list were noted and recorded. It was at this point that a number of identifiable topics began assuming recognizable positions. Production techniques were the most

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<sup>4</sup>Costello, op. cit.

<sup>5</sup>Ibid.

easily grouped. Synchronous sound in a given type of program was either single system or double system. Producer-directors either sent their orders to the production department, or proceeded with their work independently. Tight scripts were assigned varying degrees of importance, and additional promotion for a particular program was handled in several different ways.

As further information was gathered during the pilot survey it became apparent that the project had outgrown the original content list appearing earlier. This list had included the majority of topics readily answerable by film personnel, but had regrettably also included material unanswerable by near geniuses and material that was totally unrelated to the project as it developed. Other weaknesses included misplaced topics (aspects of production falling under program rationale), and considerations of program syndication. In view of this development the irrelevant material was deleted to make room for new areas of study uncovered by the pilot survey, and a new, considerably tighter organizational list was constructed.

While the preliminary results were being analyzed it was noted that the information collected fell into two distinct categories for coding purposes. Primary questions dealing with film personnel, production of news programs, documentaries, and production techniques were readily adaptable to a standard "yes-no, 1 through 10 format." But more

detailed information concerning production contracts, cost-reducing production techniques, and community need ascertainment was seen to be better treated in an open-ended manner.

A final edit of the material gathered from the pilot field survey (based on the success of the content list items) provided the basic framework for the national survey questionnaire as described in the following section.

### CHAPTER III

#### NATIONAL SURVEY QUESTIONNAIRE DESIGN

Before the national questionnaire was constructed a number of decisions concerning format and content were made. The most important involved the final selection of content and specific areas of film production with their interrelationships to the particular stations. As previously mentioned the pilot survey was largely instrumental in generating measurable aspects of local film production as well as providing a testing ground for specific types and formats of questions.

It had also been established that a questionnaire format of "yes-no" and multiple choice numerical foils would be inadequate to accurately represent certain types of information covered in this survey, and that sizable amounts of this information would be collected to better advantage via unstructured response questions. Reflecting this, the final national survey questionnaire was presented in two sections: twenty-five multiple choice items dealing primarily with film production, and a following four-page section covering nine broader programming and policy-related areas. The most essential material to this project was condensed into the



multiple choice section leaving the in-depth response material as a bonus to the researcher. Due to the survey's length it was hoped that the responding stations would at least make it through the "easy part" before being distracted, running out of information, or becoming enraged. The final tabulation revealed that the majority of stations did in fact respond well to both sections involved. Further substantiation of this will appear in the following section.

The first twenty-five items (appearing on pages one and two of the questionnaire) were selected and arranged in more or less descending order of detail with the broadest questions appearing at the head of the list. The first item, license classification, was an opening "give away" for coding purposes. Four foils followed representing the four common classifications of PTV stations: 1) University, 2) State, 3) Community, and 4) School System. It was noted initially that PTV stations divided themselves fairly equally among these four classifications with a manageable imbalance occurring between state and school system stations. This feature was welcomed later in that it provided a logical first break and classifying device.

The second item in the multiple choice section concerned the total number of station personnel arranged in increments of a minimum from "ten or less" up to a maximum of "over forty." It was assumed that a response of over forty personnel would adequately peg the station as a major operation,

and further head counting would not be necessary for purposes of this project. The response to item thirteen, "personnel directly engaged in film production," was noted and correlated in relation to the number of personnel reported in item number two as the survey progressed.

The third and fourth items were designed to get the real issue into the open. Since the questionnaire was clearly marked "film production survey" it was mandatory to determine what (if anything) the station had to contribute in the target area. Item four, "if you do not produce film, is any programming originated by your station?" was intended as a buffer to eliminate an easy "out" for non-film-producing stations. Basically it was hoped that stations producing studio-originated programs or utilizing mobile video equipment would continue with the questionnaire, particularly in the second, in-depth section.

With the production of film established, the questionnaire then expanded its scope to establish whether or not entire filmed programs were produced in item number five. This item specifically excluded "filmed inserts used in studio-produced shows" in an attempt to avoid confusion over the items next in line. Again item number six provided a buffer for non-documentary-producing stations that may well have had something to contribute in the areas of studio productions including filmed inserts, audience studies, and so on. In the case of established feature-film productions

items seven and eight called for responses to the frequency of production and the typically average length of these filmed programs.

Items nine and ten, dealing with the finished or "aired" form of film (or video tape as the question allowed) and the nature of accompanying synchronous sound were included to gauge the producing stations' utilization of varying production techniques. Coupled to further responses in both sections of the questionnaire it was possible to weigh the types of production methods used in relationship to the types of films or filmed segments produced by the responding stations.

Item number ten called for the use made of scripts in documentary or filmed-feature productions. The rationale behind this was to hopefully uncover typical relationships between one-man, "do-it-all" film ventures in comparison to producer-director/technical crew productions.

With the establishment of documentary production in item six, and a brief enumeration of frequency, length, and production techniques in items seven through eleven, the questionnaire then turned to the subject of additional film program promotion. This was handled by six set responses previously determined from the pilot field survey, and an optional write-in ("other") provision.

The final item on page one called for the number of personnel directly engaged in film production and served

largely in its position as a "period" to the first page and a transition to the second.

Page two was content-divided into two sections: production of any regularly scheduled newscast program, and five additional questions to be answered by university PTV operations only. Both areas of content were clearly marked and identified. Items concerning newscast production opened with a "yes-no" question; a "no" response provided instructions to omit the remainder of the newscast section. In the event of a "yes" response, items fourteen through twenty called for information on the length, frequency of presentation, and the content nature of the newscasts as well as the amount of film produced for news purposes. The concluding item of this section sought to establish whether or not the film personnel involved with news material regularly produced other types of film for the station involved.

The final five items on the questionnaire's second page sought to determine the relationship (if any) between the university PTV station and the university itself along the lines of internships and staff-instructional involvements as previously discussed in the pilot survey section. The five university PTV items are largely self-explanatory so no further explanation is warranted at this time.

It should be noted that all questionnaires were mailed in identical form to expedite processing and mailing.

Instructions were included to the effect that items twenty-one through twenty-five applied only to university PTV operations.

The second part of the national survey questionnaire--the four pages of unstructured response items--focused on questions that were essentially multi-faceted. These questions directed their attention toward several areas of film production and also the film departments' relationships to broad-based station policies and practices. As in the case of the preceding survey content the nine additional items were subjected to several generations of revision. Basic content for these items was selected in the manner described earlier, but the format design demanded more attention than posing a question that could be answered by a "yes" or "no" response.

Implementation of a mailed survey questionnaire (on a trial basis) to Northern Michigan University's WNMR-TV was noted earlier in the discussion of the pilot field survey. This questionnaire was designed toward the beginning of the pilot program and bore close resemblance to the initial content list including the items that were later deleted. Responses to all items on this questionnaire were surprisingly complete, but a careful examination showed that the treatment of unstructured response questions particularly demanded careful attention. The most important consideration was

to design each question with a unity of purpose. Combining more than one idea in a single question resulted in apparent confusion and vague responses. It was further noted that certain types of questions needed a little more "push" than even the best of directions could supply. The delicate point in this respect was to construct a question that would supply adequate information without "loading" the question or putting words into the respondent's mouth.

In addition to the risk of introducing bias another problem presented itself particularly in the opening item of the national survey questionnaire's second section. This item appeared on the questionnaire in the following manner:

IF YOU PRODUCE REGULARLY SCHEDULED STUDIO PROGRAMS THAT INCLUDE FILMED INSERTS PLEASE LIST BELOW. DO NOT INCLUDE HARD NEWS PROGRAMS ALREADY COVERED IN QUESTIONS 14 THROUGH 20 ON PAGE 2.

PROGRAM LENGTH	SCHEDULED HOW OFTEN	% FILM (TIME)	TITLE AND SUBJECT MATTER

It was necessary to graphically illustrate exactly what was asked for by this question. The table served as a prompting device for the respondent and also provided a framework that was welcomed when content analysis began. The field survey had determined that studio programs including film were by far the most frequently appearing productions utilizing

locally produced film; if a station produced any film it was more than likely to show up in the form of film clips included in studio-produced programs. The field survey had furthermore revealed that these programs varied most widely in three respects: program length, frequency of scheduling, and the amount of film presented--measured in percentage of program length. Parenthetically, the response to this question in the national survey was excellent both in terms of frequency of appearance and inclusion of detail.

In the area of bias or "leading" material the item calling for the "organization of film teams" provided a more severe problem than encountered in the item above. This time unity of purpose was very difficult to establish for the reason that the question did call for more than one type of information. In fact, it called for several types (functions of members) as well as calling for information regarding how the members were interrelated. The most logical solution to the problem appeared to be to provide a hint or an example at the risk of loading the question. The question was "pushed" a little by inquiring, "... does one man serve more than one function? For example, do producer-directors write, shoot, and edit their own material?" The added probe was primarily intended for operations with several full-time film men to determine the extent to which they originated their own material in contrast to the producer-director/technical

team arrangement. Of course if a station had only one full-time film man a great deal of explanation was not necessary regarding the organization of "film teams," but it was still desired to know whether he was responsible for originating the material that he produced.

Again parenthetically a fair amount of small operations responded to the question with a "yes," and provided no further information. Other responses by larger operations provided detailed itemizations and breakdowns vastly different than the single "yes" responses. Offsetting the one-man "yes" responses were a number of similar responses to the contrary. In the final analysis the responses displayed a fair balance of distribution indicating that the question had performed its intended function very well for the purposes of this project.

The remainder of the open-ended questions in the survey's second section were designed to be fairly straightforward. For sake of brevity these questions--their intentions and purposes--are discussed in context with the responses they generated. A thorough discussion of these items is included in the next section of this report.

Turning from our analysis of questionnaire content we now direct our attention to the implementation of the survey.

For ease of coding the first twenty-five questions were printed on a machine-scorable "answer grid" with the



following pages of unstructured response items attached.

A cover letter accompanied the questionnaire serving in part as a set of directions and a brief explanation.

A good deal of thought and planning was involved in the writing of the cover letter. The success of the entire project was seen to depend largely upon the strength of this letter. With this in mind the cover letter provided several "incentives" for the respondent to complete the questionnaire. First, for credibility and "value" the survey was identified as originating from the Michigan State University Department of Television and Radio. Secondly (for purposes of urgency), it was stated to be "... a major part of (the author's) MA program ..." and emphasized that a prompt return would be greatly appreciated. Realizing that so far the "advantages" for submitting this information were stacked in favor of the author the letter then included a "premium offer": the results of the national survey as soon as they became available. In a final paragraph below this "pitch" brief directions for completing and mailing the questionnaire were included.

The complete survey package included the cover letter, the questionnaire itself, and a post-paid return envelope to which the respondent's attention was drawn by a colored "flyer" stapled to the top of the questionnaire. The entire package was designed to look professional (at no small expense)

but at the same time to not look too "slick." The same basic strategy was employed as that used by advertising agencies in preparing promotional material for local political candidates.

All of the surveys were mailed simultaneously and it was predicted that the volume return of the surveys would represent roughly a bell curve with days plotted against returns received. In other words, trips to the mail box would yield initially no returns, than a couple, followed by a few more the following day and so-on in successively increasing numbers until a crest or plateau was reached. A similar decline was predicted with a dribble of late-comers that had been detained for various reasons. No prediction was made as to the percentage of surveys that would be returned, but it was hoped that the volume would be significantly better than the expected return of direct-mail sales and advertising pieces.

Within a week of the mailing date the surveys began to return. Their volume, or rate of return, however, did not coincide with the predicted bell curve to the degree anticipated. Instead they returned at a fairly steady rate for approximately twenty-five days. The maximum number of returns received on any one day was seven. From the quality of the returns received an interesting situation was noted. The first returns (within the first week) tended to be

mostly from smaller operations with only minor amounts of information submitted. The highest quality returns from the larger operations tended to group themselves toward the middle and the end of the mailing period. The last two weeks of the mailing period yielded only occasional surveys of mixed quality.

A copy of the national survey questionnaire appears in Appendix A for the reader's inspection.

## CHAPTER IV

### ANALYSIS OF SURVEY RETURNS

Prior to discussing the results of this project the reader's attention is directed to the "core item" tables appearing in Appendix "B". There are five of these tables, each representing one of the five "number of personnel" foils appearing in item two of the survey questionnaire. These tables each list fourteen items that were selected as highly representative of the material presented in this project. The purpose of these tables is to display the cumulative responses of each of the four types of stations in ready reference to the number of personnel. For example, a quick glance reveals that community stations with fewer than ten personnel had much less to report than did university stations with personnel numbering between twenty-five and forty. Stations most active in areas of our concern are seen to fall into the community and university classifications with staffs numbering between twenty-five and forty and "over forty." This is not at all surprising in view of the economics of film production.

Starting from the top of the survey questionnaire with the "station classification" item the responding stations

tallied in the manner shown in the following table:

Table 1. Return Percentages of Questionnaires

Classification	Mailed	Returned	Percent Return
State	55	11	20
University	54	23	43
School System	21	9	43
Community	48	19	40
Total	178	62	35

From the above table it is apparent that university and school system operations were the most co-operative (on a percentage basis) in returning the desired information. This came as no surprise since the questionnaire wore the Michigan State University label. Respect for academically-related projects may well have accounted for this high rate of return from both university and school system PTV operations.

Community operations on the whole were not far behind the two leaders, responding with a forty percent survey return rate. State PTV operations, by contrast, were the least responsive in terms of survey return percentage with

only twenty percent of the solicited operations replying. The over-all return response of thirty-five percent (on an all-classification basis) was much higher than originally anticipated. In view of this response a follow-up mailing was not considered.

#### Analysis of Structured-Response Questions

Item three, "film produced" netted a return of eighty-two percent (fifty-one replying stations) from responding stations taken at large. For derivation of this figure a station was included if it reported producing any film. No initial distinction was given to the amount or type (whether film clips or feature programs) of film produced. Two exceptions were noted to the "16mm." clause: WVPT-TV of Virginia reported substantial activity (including documentaries and production contracts) in super eight production, and WMHT-TV of New York reported having deactivated its film unit to continue film-type productions with video tape. For our immediate purposes the super eight production was tallied in the figure above, but the use of video tape was not.

The fourth item on the questionnaire, "... does your station originate any programming?" checked in almost totally "yes." This situation was pre-planned for purposes of this project, but it would be dangerously misleading if

these results were applied to all operating PTV stations. It is important to remember that the mailing list was screened for "producing" stations with repeaters and apparent non-originators being omitted from the list. As a means of partial verification the Alabama ETV Commission's nine listed stations were included in total. From the NAEB Directory it was apparent that WBIQ-TV (Birmingham) served as the head station for eight subordinate operations. The clue to this was the list of station personnel appearing below the station entry with the remaining stations entered by call letters, locations, and a note to refer to the major listing. As predicted, WBIQ-TV responded with a completed questionnaire; two of the other questionnaires were returned stamped "insufficient address," and a third soon appeared with a note from the assistant director of the Alabama ETV Commission stating that the operation in question served only as a transmitter for the Commission and originated no programming. The note further stated that seven production agencies regularly provided programming material for the Alabama network.

The only other non-originating station to respond was a school system operation (KWCM-TV of Appleton, Minnesota) with fewer than ten personnel indicated.

The fifth item, "... Do you produce documentaries or filmed specials that consist entirely of film?" brings us

to the heart of this project. All four station classifications showed considerable activity in this area. Six of the nine school system stations, and eight of the eleven state operations that reported listed documentary production on a regular basis. Percentages are not offered for the above classifications in view of the small number of returns involved. Eighteen of the twenty-one or (cautiously) eighty-six percent of the reporting university stations reported documentary production while fourteen of the nineteen community operations or (again cautiously) seventy-four percent reported similar activity. In deriving the community figures two atypical stations were included: the "film-type" video producers, WMHT-TV, New York, and WNET-TV of New York which noted its license classification as "Educational TV" in the first item of the questionnaire. Listed also in the community figures above was the stellar appearance of Boston's WBGH-TV which now comes to our attention. In place of the questionnaire operations manager Peter Downey returned a note stating that

... Since WBGH performs as a local station, a national production agency, and a supplier of films for non-television purposes (governmental agencies, etc.) to answer your questions as posed would misrepresent what we actually do in the way of film production.

From the above it was apparent that WBGH-TV did indeed appear atypical of the national cross-section of community PTV operations. A look at the "core item" frequency tables



described earlier will provide a quick reference to the reporting classes and sizes of PTV operations that registered most active in documentary film production.

From the figures reported in the discussion of item five above we note that taken on an across-the-board average slightly over two out of three of the responding stations listed regularly produced documentaries as a part of their programming. More specifically these documentary-producing stations included forty-six of the fifty-one stations that listed producing any film. The remaining non-producers were provided with four options in item number six to indicate their reason(s) for not producing this type of programming. These options included: 1) insufficient funds for processing the lab fees, 2) lack of personnel to execute full-length film productions, 3) station management feels that filmed productions are low-priority as a part of (your) programming, and 4) an optional write-in ("other \_\_\_\_\_") option. The first two of these foils directly related to the availability of adequate funds, although the wording of the first was more specifically directed to the matter of economics. "No" responses to documentary productions were anticipated to fall primarily into the "lack of funds" foil and a tally of the results bore this prediction out fairly well. Items one and two (and one-two combinations) were cited almost exclusively as the major impediments to

documentary and film production. In essence there was little doubt that money was the major problem. It is interesting to note that no responding station cited "low priority as a part of programming." Responses to the "other \_\_\_\_\_" option were supplied by WMHT-TV (New York) which noted film-type video production, and KETA-TV (a state operation in Oklahoma with 15-25 personnel) that commented, "As a matter of actuality KETA does not have sufficient in-house equipment to produce quality film."

Frequency of documentary or filmed special presentations (number seven on the questionnaire) drew a full range of responses from monthly to yearly. Due to the varying types and sizes of PTV operations included in this project it was decided not to cross-break these responses in any purportedly conclusive manner. However as a means of visual identification the reader's attention is again directed to the frequency tables at the end of this section. The most active producers are seen to fall (understandably) into the larger university and community classifications with one state operation, WNJT-TV of New Jersey, also appearing as an especially strong producer of filmed programs.

Average length of filmed productions fell almost totally into the thirty-minute bracket with only one operation reporting instructional offerings running fifteen minutes. A very few listings of sixty minutes' duration were provided

by major operations. The first foil of this item (the five to fifteen minute bracket) was included to gauge the presentation of "mini-docs" if they were produced, but none of these were reported. It was assumed for our purposes that this type of offering was aired as an insert to studio-produced shows (described later) to bring the program's air time up to a minimum of thirty minutes.

Two of the more technical aspects of film production called for in this survey appeared in items nine and ten covering the form(s) of finished film (before video taping where applicable) and the nature of sound track synchronization (double vs single system). Film production in conjunction with video tape recording and editing facilities was automatically assumed in this project since the pilot field survey had indicated an extensive merging of these two technologies for television purposes. The almost universally adopted short cut in this area entails simultaneously combining filmed, edited video (very often conformed original footage) with a synchornized sound track on video tape to produce an immediately airable program. The savings of both time and money under these circumstances are immense. For many applications--especially television presentation--the finished product is perfectly satisfactory. While this film/tape amalgamation was assumed to be in prevalent use, a considerable amount of non-electronic film production was

also assumed to be nationally employed. Item nine attempted to assay the extent of common usage of these two production techniques. The results returned almost a draw between the film purists and the "video boys." A total summation across all four station classifications resulted in one stray response in favor of the third foil--lab produced release prints--with slightly over eleven percent of the stations responding to a combination of the second and third foil. Two stations responded to all three foils simultaneously, while only one station, KOAP-TV a state operation in Oregon, responded to the first foil. From this it can be safely assumed that "wild" sound tracks (music and narration overdubs) are not in frequent use. The survey did not detail itself in attempting to relate the above techniques to the end use of the filmed programs, but it was noted that video tape "quickies" were identified primarily as in-house programs produced for station purposes only. More serious projects such as film contract work was typically associated with "pure film" production techniques. Only one instance of a tape-edit contract production was identified.

Rounding out our discussion of technical matters for the moment is a brief discussion of synchronous sound. Common film making practice involves two procedures known in the trade as "single and double-system" sound recording. Item ten on the survey questionnaire provided two

corresponding foils for the respondent to indicate the most frequently utilized method at his station for documentary film purposes. Again an across-the-board tally revealed a slight margin in favor of double system sound recording, but the predominance was too slight to draw any significant conclusions. A further individual station classification breakdown showed the highest incidence of single-system sound recording reported by school system stations, while community stations reflected a preference for the double system. University and state operations reported almost equal usage of both methods. Again the reader is cautioned to consider the absolute number of survey responses involved in this project before drawing any hard and fast conclusions.

In addition to currently used technical procedures of film making, the national survey also attempted to uncover several areas of information relating to the creation of various films and their underlying purposes or reasons for being created. Due to the amount of material of this type gathered the treatment of program rationale will appear later in this section. For our immediate purposes we will take a brief look at the organizational aspect of film material or content. The key word in this instance is organization which brings us to the consideration of scripts.

Item number eleven called for the respondent to "... indicate the use (made) of scripts for ... documentaries or filmed feature programs." Three options followed this question: 1) scripts are carefully prepared and closely followed, 2) scripts are used mainly as treatment outlines, and 3) film crews are seldom structured or limited by the use of scripts. In a later section we will see that tight use of scripts as a structuring device finds its heaviest use in production contract work. This is understandable for the reason that the client most often dictates and specifies the content and the direction the film will take as it unfolds. But for our purposes now we will discuss the use of scripts for structuring devices in the preparation of station-originated or in-house film productions. Here we assume primarily a general audience. The frequency count of responses to question eleven demonstrated a recurring pattern in both total responses and responses by individual station classification. Responses to the second foil were most frequent indicating that scripts were most commonly utilized as treatment outlines. Responses to the two extremes (tight scripts vs "scripts seldom used") showed a near-perfect balance in number, each appearing about half as often as the treatment option above. Turning this observation around it was noted that scripts were employed roughly twice as often as treatment outlines as they were under either of the other conditions.

Temporarily pausing in our discussion of film production we now turn to the matter of additional promotion for filmed programs.

Our discussion to this point has demonstrated that many PTV operations spend considerable time and money to produce filmed productions that appear at intervals up to a year's duration. It was speculated that these stations would not let their often infrequent presentations go unnoticed. Predicting some sort of promotion out of the ordinary question twelve sought to uncover the methods of additional advertising or promotion used for locally produced filmed features. Excluding the stations' programming guides, five set responses were included in this item. A summation frequency tally across all classifications ranked the five categories in the following manner (from most to least frequent): 1) newspaper, 2) public radio, 3) commercial radio, 4) direct mail, and 5) commercial TV. On an individual class basis school system and state operations relied almost exclusively on newspapers to promote their filmed programs. Direct mail was listed in conjunction with newspapers by two of the state operations, and ITV libraries were mentioned by KYNE-TV (state), Nebraska. University stations showed heavy use of "newspaper-public radio" combinations for promotion, with two operations noting commercial television and three noting commercial radio

coverage. Community stations also showed a strong leaning toward newspaper promotion, but less reliance on public radio than was noted by university operations. Direct mail promotion was used uniformly sparingly by all four classifications of stations. Three miscellaneous "other" responses included the university Public Relations Department, press releases, and T.V. Guide.

The final item on page one of the survey questionnaire called for the number of personnel directly engaged in film production. This item drew responses ranging from "zero" to "twenty-five" reported by a large state operation. Considering the spread in station types, sizes, and the numbers of both that responded, no further analysis of these figures was conducted. It was obvious that the number of film personnel varied directly with the station's size--which varied even more directly (an understatement) with available money. A full itemization of film personnel on a per-class basis appears again in the indicated columns of the core item frequency tables.

Locally produced newscasts (especially those including in-house film) occupied questions fourteen through twenty on the survey questionnaire. For our purposes a thorough itemization of this material is not warranted; complete entries are provided in the appendix section, and frequency counts of the major items also follow this section in the core item tables.



An all classification summation revealed that thirty-eight percent of the reporting stations listed locally produced newscasts with fifty-two percent of these newscasts containing various amounts of locally produced film. University operations reported the highest rate of newscast production with twelve of the twenty-three university operations reporting either daily or weekly news programs. Daily newscasts accounted for seventy-five percent of the university offerings with the remaining quarter composed of "weekly" and "three per week" responses. Seven of the twelve university newscasts reported regularly included film with three of these responding stations noting that their news-film men also produced other types of film. Content of university newscasts demonstrated a near-perfect balance of "state" and "local" responses.

As a slight deviation, WVIZ-TV (University; Ohio) reported a weekly "news analysis for schools" program that included film borrowed from a local commercial television operation.

Six of the eighteen reporting community PTV operations reported newscasts concerning mainly local topics and events. Film was reported in half of these newscasts, and in each instance the personnel responsible for producing this news footage also produced other types of film at their particular stations.

State and school system PTV operations combined listed five regularly produced newscasts with two of these containing in-house film.

On an all-classification basis "local" news accounted for forty-four percent of the reported newscasts' content with "state" and combinations of "local and state" (plus one mention of "university" news) completing the remainder. On a similar basis lengths of newscast programs--both daily and weekly--were found to fall primarily into the thirty-minute bracket with a small incidence of fifteen minute newscasts and one forty-five minute program also reported.

Minutes of film per week per station warrant no particular discussion; this information is included as a matter of record in the appendix section.

For clarification it must be noted that the above information was prefaced by a strong qualifying statement appearing in the questionnaire which explicitly stated, "questions fourteen through twenty deal strictly with 'hard news' film production." In this way an attempt was made to screen "newscast" programs from other, lower-key "public affairs" presentations. It was felt that the separation by style or type of presentation rather than by content would more effectively distinguish news programs from current affairs programs--if, indeed, this is possible. The large percentage of "daily" responses was felt to demonstrate that

the intended goal was largely achieved; but this measure of inferred success remains tempered by the mention of weekly newscasts. Items a week old stretch this project's concept of "hard news." Encouragingly, though, WJCT-TV of Jacksonville, Florida correctly made the desired distinction and commented: "We produce a nightly 60 minute public affairs program with film, but your 'hard news' definition limits response."

Public affairs programs (per se) and similar regularly produced offerings will be discussed in further detail shortly, but for the moment we will complete the findings of the survey's first section.

Concluding the questionnaire's second page was the five item section that applied only to university PTV operations. These five items were included to determine the relationship (if it existed) between the particular PTV station and the university that it served. As mentioned earlier, the pilot field survey had uncovered one very strong symbiotic relationship of this type at Delta College's WUCM-TV. To gather further information along these lines the first item (number twenty-one) determined whether or not the university in question had a Television and Radio Department (or the equivalent) that offered courses in cinematography. Establishing this, it was next determined whether film students (specifically) worked with the PTV operation in producing aired film

programs. The two final questions applied to the PTV staff members themselves; item twenty-four was designed to gauge the incidence of staff members serving as faculty in the university's Television and Radio Department, and the final item called for a yes-no response to the PTV station's film staff also serving the university's instructional media or information services department.

When the results were tallied it came as no surprise that eighty-three percent of the university PTV operations responding noted that their school did offer courses in film making. Thirty-nine percent of the responding stations noted that they used film students in preparing aired material, and forty-three percent indicated an internship program. It was not established whether this internship program was mandatory since this information would have exceeded the scope of this project. Parenthetically, one community station--WNED-TV of Buffalo, New York--noted that it offered a student internship program.

From the response to item twenty-four it was interesting to note that roughly sixty-five percent of the responding university PTV operations noted some type of station staff/faculty interrelationship. In other words, some staff members of slightly over a half of the responding university PTV operations also had academic ties with the Television and Radio Department (or its approximation) at their respective

university. The final item noted that less than thirty percent of the responding university PTV operations served their school's instructional media or information services department.

At this point in our discussion we turn our attention to the analysis of the unstructured response items that appeared on the questionnaire's third through fifth page.

#### Studio-Produced Programs Including Film

Continuing our discussion of locally produced film by PTV operations we turn to the treatment of studio-produced programs including filmed inserts.

The table and accompanying directions at the top of the survey questionnaire's third page asked the responding stations to list their studio programs that met two criteria:

- 1) programs regularly scheduled at definite intervals that ...
- 2) included various amounts of locally produced film.

Responses to the second qualification varied immensely. Several programs listed (by the stations' admission) contained little more film than an opening clip, but a moderately large number boasted film content close to one hundred percent. Regularly scheduled instructional programs very often reported high percentages of film (see appendix section). By and large the typical program listed by all four

Table 2. Topics of Partial Film Programs

Subject Matter	University	Community	School System	State
Variety General Interest "Magazine Format"	7	1	1	2
Interviews	2			
Instructional/ITV "Educational"	6	7	1	1
Minority Programs Including Foreign Language	2	1		1
Local/City Government Including Local Politics	2		1	
Sports (All)	6			1
Senior Citizen Programs for Elderly Audience	1			1
Public Affairs (Self-identified)	5	5	2	2
Consumer Programs		3		
Community and Special Projects		2		
Travel, Tourism		1	1	
Cultural: Arts, Music, Literature	3	1	1	1
Childrens' Programming Including "News"	2		1	
Follow-ups: Killers, Other			1	1

types of stations contained film content that fell into a bracket roughly between ten and fifty percent.

Program content appeared as diverse as did the originating stations; monthly poultry programs appeared in contrast to cosmopolitan east coast cultural programs.

Table 2, on the preceding page, was constructed from the programs listed by the responding stations.

From the content frequency count three types of programs were distinguished as appearing most frequently. In descending order these included:

- |                            |  |
|----------------------------|--|
| 1) Public Affairs Programs | --identified as such by the responding stations.                       |
| 2) Instructional Programs  | --included where identified as instructional, "ITV," or "educational." |
| 3) Variety Programs        | --various topics, general interest; often "magazine format."           |

Two additional types of partial-film offerings more or less tied for fourth place being cited in equal number:

- |                      |   |
|----------------------|---|
| 4) Cultural Programs | --including content described as literary, artistic, theatrical, etc. |
| 5) Sports Programs   | --highlights with film, discussion.                                   |

Appearing slightly less frequently than the above were four more topic areas again presented in descending order of appearance:

- |                      |                                     |
|----------------------|-------------------------------------|
| 6) Minority Programs | --various topics; various languages |
|----------------------|-------------------------------------|

- |                              |   |
|------------------------------|---|
| 7) Childrens' Programs       | --news, "public affairs" designed for children.             |
| 8) Senior Citizen Programs   | --topics of interest to senior citizens, the elderly, etc.  |
| 9) Local Government Programs | --topics concerning city and state government; legislature. |

Other content areas appearing in isolation (not noted in Table 2) included agriculture, campus events, career programs, "phone-in" programs, ecology topics and land use.

From the frequency chart composed of voluntary station responses no station class/program type "loading" appeared evident. It was speculated that school and state PTV operations would report higher levels of instructional programming than the university (perhaps) and community operations, but this was not apparent in this project's findings. Perhaps limiting response to programs specifically including film "over qualified" and thus excluded certain program types. Nonetheless, for our purposes the results did establish a continuum of programming topics meeting the pre-set qualifications. All programs listed included varying amounts of film. It was not at all surprising to award the pole position to "public affairs programming." Such is the "stuff" that public television is theoretically made of. Luckily this type of material lends itself well to partial as well as total filmic treatment.



As a general summation to this item it should be noted that all the types of programs appearing in the immediate discussion afforded ample opportunities to use film as both a remote reporting device and an ideal medium for presenting an added dimension to local events and situations treated in studio-produced programs.

### Organization of Film Departments

It was apparent from the information submitted by the responding stations that interchangeability and flexibility were the two key hallmarks of PTV film personnel. A number of large stations described film personnel specialization under certain circumstances (usually longer, protracted productions) but the same operations also cited concurrent instances of one-man, "do-it-all" productions. Within the framework of specialization the one man productions appeared almost exclusively in the area of producer-directors shooting quick "clips" for inclusion within their regularly aired programs.

Simplifying our discussion and the treatment of the material received, the notion of strict personnel role specialization was relaxed; two fairly broad film department organizational classifications were established:

- 1) Film departments showing a high degree of role specialization under varying circumstances; and,
- 2) Film departments showing no role specialization--often self-identified as unstructured, producer-director "do-it-all" ventures.

As the results were analyzed it became obvious that the partial results of the pilot Michigan field survey were fairly reflective of the results obtained on the national level. For reasons of economy (or exigency) smaller operations with one or two-man film staffs typically identified themselves as falling within the second category above. Larger operations showed a moderately higher degree of specialization in some areas, but no precise patterns were detected.

New York's WNET-TV, an undisputedly large PTV operation, submitted an abbreviated organizational chart showing the placement of its ten full-time film personnel. By prefacing the diagram below with a program manager and possibly a director of film (or operations) we have a fairly representative organizational model for any large-scale PTV film department.

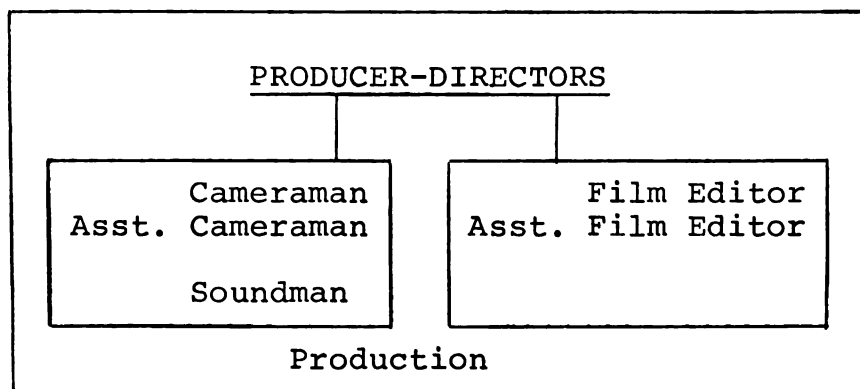


Figure 1. Abbreviated film department diagram, WNET-TV.

From the preceding figure it is to be noted that the producer-directors do not shoot film, edit, or engage in other production. Illustrating a similar degree of role specialization was New Jersey's (state) WNJT-TV. Distribution of a twenty-five man film staff included a film director, six cameramen, four full-time editors, two film processors, soundmen with assistant crew, one film librarian, and a secretary. Further information reported that producer-directors did not shoot their own material, but in some cases they had a hand in editing "their" footage as it came back from the production department.

Progressing from a degree of high specialization to a somewhat lesser degree we come to another fairly typical type of film department that exhibits definite organizational guidelines at the same time providing producer-director autonomy and flexibility. Representative of this "intermediate" type of organizational structure was Jacksonville, Florida's WJCT-TV. In this operation the production staff was reported split along program-type lines: One cinematographer with supporting staff serviced two producer-directors in turning out documentary and production contract work while five "do-it-all" producer-directors provided less demanding footage for the station's nightly "Feedback" series. Bowling Green University's WBGU-TV reported similar specialization in personnel functions determined by program

type. Again documentary and production contract work fell into the hands of full-time specialists with supporting staff members to handle secondary details. However, most of the program insert footage was prepared and produced by part-time student employees.

On the lowest end of the specialization continuum were numerous accounts of one or several men as producer-directors originating, writing, filming, editing, and occasionally acting as talent in their personal productions.

From information reported by the responding stations it was concluded that personnel specialization occurred most among larger operations. This specialization was found in both specific program-type productions and individual personnel functions. The most observable role separation was found in isolating the producer-directors from the actual production work. In this instance if producer-directors were engaged in any production work they were most likely to be found editing the film for their particular "creations." This minimal producer-director/technical staff involvement increased directly as the number of total film personnel (and station size) decreased.

In the case of film "teams" (for stations with adequate personnel) the obvious capacities of cameraman, soundman, and talent/field correspondent were most frequently identified--with the addition of at least one grip when the situation permitted.

A summation breakdown of the film producing stations netted roughly a forty percent incidence of at least partial personnel specialization in contrast to an approximate sixty percent return from stations citing autonomous producer-director-technical ("do-it-all") productions. These figures, however should be interpreted with a great deal of caution for the reason that they are loaded somewhat in favor of the large (over forty personnel) operations by virtue of the number of surveys returned. A totally accurate enumeration would clearly put the autonomous producer-director-technical sector in a national bracket higher than sixty percent.

#### Content Guidelines for Filmed Programs

Program content guidelines were easy to detect and itemize among the four station classifications; in the majority of cases they either existed or did not exist. For our immediate purposes these guidelines were included in the summation tally regardless of their quality. It must be noted that the quality of these responses varied a great deal. Nevertheless, thirty-four of the sixty-two responding stations made some mention of film program content guidelines putting the percentage figure at fifty-five on an all-class basis.

Breaking the total down into individual station-class responses yielded some interesting results.

The most readily categorized responses to the program content guideline section were furnished by school system PTV operations. Seven of the nine responding stations provided fairly factual information. The majority of these responses reflected the tie between the stations and their roles as agents of particular school systems or boards of education. Content for instructional programs understandably was seldom originated internally by the particular film department or station programming department. The Georgia ETV Network reported maintaining a separate "program development unit" which determined the content of filmed material. Along similar lines Washington's KSPS-TV reported that material selection was specified by teachers, and KLVX-TV of Nevada reported that most program topics were selected by outside organizations and agencies. These responses were largely anticipated in view of the various stations' involvements with instructional programming.

Somewhat mitigating these reports of "outside" film program material selection was the response from Washington's KPEC-TV which noted that the content for their PTV offerings (identified as non-instructional) was "... selected by a committee on the basis of importance and relevance to the community." Further refining the matter of content selection the same station stated that they chose "subjects that lend themselves to immediate comments and questions" for their nightly "Feedback" program.

Other responses from school system stations included film material selection on the basis of "public interest," "whatever we can bring into the station to shoot," and the unpretentious qualification that the material should be "transparently educational."

State PTV operations submitted information similar to that supplied by school system stations in reference to film program content being determined by "outside agencies." But in general the state operations were observed to have a higher incidence of station-selected (or programming department selected) content appearing in their filmed productions. From the information received five of the eleven reporting state operations listed varying degrees of content guidelines. The most detailed information was submitted by the Nebraska ETV Network which reported actively seeking out the developing program material for film projects in the following manner:

Most of our filmed programs are conceived and funded through our Special Projects Unit. For the most part they involve subject matter that is of interest to an organization outside our station. The Senior Producer in this unit prepares a project proposal and a budget which he uses to "sell" the project to the organization.

Our major criterion for devoting staff time and materials to such a project is to produce programming which will air on the Nebraska ETV Network. If the program manager and his advisory groups feel that such programming is worthwhile to the network, the Special Projects Senior Producer is responsible for developing the idea and obtaining funding.

In much the same manner Nebraska's KYNE-TV (Omaha) reported that several sources (both internal and external) were responsible for shaping its film program material. These included: individual (station) producers and directors, teacher-researcher combinations, and the State Department of Curriculum Advisor.

More inner-directed bases of material origination were listed by three other state operations. The main considerations cited by these three operations were that the filmed programs (or documentaries) should ideally:

- 1) be of interest to the general (state) public or to reachable, identifiable minorities,
- 2) be concerned with people and things in the state and region, and
- 3) not have been previously covered extensively.

Thirteen of the twenty-three responding university stations listed various considerations and guidelines used in selecting material for their filmed programs. In addition to including several typical responses to "outside interests" (as detailed above) the university responses ranged from "whatever we can talk the university administration into" to an especially detailed entry from Bowling Green University's WBGU-TV which read as follows:

Budget is the most decisive factor in determining the amount of film footage shot for a program. Other factors include 1) importance of actual location in communicating information and mood of the subject matter, 2) the need for visualization of the subject matter, 3) the mobility needed to cover the subject matter (much easier to move a small camera crew than



a large mobile truck crew), and 4) whether or not the program will be submitted for national distribution.

From the university stations' responses it became apparent that costs and technical considerations had a definite bearing on documentary content as well as more "philosophical" aspects of program rationale. In other words, the guidelines not always selected the message for the film medium; rather, the reverse of this was often true. These programming pragmatics were simply stated by WWVU-TV of Virginia that noted using film "... when we can't use video tape."

Aside from these responses the university stations provided a fairly loose set of standards that applied to film programs ideally, and to all other types of station offerings (most likely) generally. A number of these "guidelines" dealt with specific shows and what the shows attempted to accomplish rather than uncovering the reason(s) why the filmed programs (particularly documentaries) were selected and produced. In these cases various why's included "public interest," "interest to the community," "general audience viewing," and "exclusivity of material." KTWU-TV of Kansas alone mentioned the program director actively working with community organizations to discuss possible program topics.

Of the four station classifications, community operations appeared to have the highest degree of latitude in personally selecting and developing film program topics and

ideas. Eight of the nineteen responding community stations submitted information on guidelines or considerations structuring their documentaries or filmed programs. Only one operation, Pennsylvania's WITF-TV, responded unmistakably that they were dependent upon outside interests for film program topic selection, stating "... (the station) rarely has the opportunity to select; most films are done on a contract basis with the grantor selecting the subject matter." WVPT-TV of Virginia provided a weaker response of this type ("Community-oriented programming for which we can obtain underwriting") which leads us to assume that the station at least partially determines documentary content.

Heading the list of "inner-directed" film producing PTV operations was New York's WNET-TV which listed its license classification as Educational Television. (Being the only responding station of this type it was drafted into the community classification.) This station's response to the guideline item was both succinct and realistic--"... film program material must be interesting, informative, and possibly of some public service."

Jacksonville's (Florida) WJCT-TV again implied the role of technical considerations in selecting filmed program material stating

... Film projects are reserved for topics that are not readily produceable on video tape ... whatever suits the topics of daily concern.... Long range projects follow more journalistic procedures....

With an eye on national distribution (and, of course, underwriting) Pennsylvania's WQLN-TV "... searches for subject matter most applicable to national usage." Illustrating this point the station listed two programs on "... community events that had an overall bearing on the Pennsylvania scene" which were funded by the Pennsylvania PTV Network, and another program accepted by PBS for national distribution.

As a summary to responses concerning the guideline section among community operations--and a general summary to this material submitted by all four station classifications--four "selection qualifications" for in-house documentary film material were listed by Chicago's WTTW-TV. This operation pointed out that it selected material for film programs on the basis that it 1) lends itself to cinematic treatment, 2) is relevant to the community, 3) fits into the station's long-range programming plan, and 4) that it is (must be) economically feasible.

#### Research and Audience Reaction Surveys

Following the program guideline or rationale section on the survey questionnaire was the item below:

If any organized research is used in connection with the above, please explain the type and the evaluation methodology.

General response to this item in a word was marginal. Only fifteen of the sixty-two responding stations included any

information in this section, and the information that was included left a great deal to the imagination. Granted this type of material exceeded the bounds of film production, and perhaps would have been better answered by the programming departments of the individual stations. However, since this survey addressed itself to film production, the responses (or lack of the same) to the research item indicated that film personnel by and large had little contact with this phase of program origination. Perhaps research was carried out that the film personnel per se did not detect; or perhaps the respondents simply omitted further information feeling that it was beyond their domain. In any event, the majority of responses to the research item identified areas of particular-program content research--in other words, "after-the-fact" research that was carried out once the program topic had been selected.

The original intent of this item was to uncover the use of research (any type) applying to program topic selection. Delta College's WUCM-TV had demonstrated in the pilot survey the use of applied research to isolate community concerns and areas of interest. It was hoped that further ventures of this sort would be reflected in the national survey.

Three stations nibbled at this idea in the guideline item above by mentioning station-staff "idea meetings" and active staff involvement with community organizations.

The notion of research as it appeared on the survey questionnaire was construed to mean content research by Iowa's KDIN-TV which responded, "... historical or background research, phone interviews, and person-to-person interviews are used to gather information and are used as leads." Along similar lines Washington's KPEC-TV responded "... Research is done by the producer in the form of (reviewing the) literature and personal interviewing--evaluation of the research and its thoroughness is an ongoing procedure between the producer, program director, and the production manager."

Several other responses indicated that research (if any was involved) fell into the hands of the producer-directors. In this case it was described as or assumed to be largely content research as evidenced by New York's WNET-TV which stated "research is determined by the type of project; the host or hostess determines the content for interview programs, and the producer researches and writes more complicated projects." "The producer-director researches topics before making a program commitment," wrote WVPT-TV of Virginia; and Idaho's KBGL-TV noted that "producer-directors are responsible for researching particular assignments." (Underline added.) Information as to where these assignments came from or why they were assigned was not included.

As a final coup New York's WNET-TV dodged the issue entirely by tersely noting "professional researchers."

From the size and nature of this operation it was assumed that the respondent was reluctant to supply information in detail which might well have been lengthy.

Offsetting the so-far weak responses to the research item were two that intimated applied research was at least partially utilized in various program planning stages. KTXT-TV of Texas stated that "... evaluation is made on an individual program basis by the producer-director and the program manager ... research is only carried out to discern the interest factor involved in the presentation of the program." No mention was made as to whether the "interest factor" was determined before or after the program was aired, but as a clue the station listed "none" in the audience reaction item. It was inferred that that pre-production interest was the type involved. New Hampshire's WENH-TV also made hasty reference to program research citing "... phone and mail surveys used on a casual basis in addition to program guide solicitations."

From the above discussion comes the realization that PTV film departments were anything but gold mines of information on research for film program content selection--at least under the circumstances of this project. Audience reaction surveys (concerning filmed programs) also were very light on material supplied by the responding film departments. This appeared entirely reasonable since audience

studies are (even less than research) not the business of film personnel. In this frame of reference we note that only nine of the sixty-two responding stations submitted information on audience reaction surveys to filmed programs.

The most precisely defined audience reaction survey methodology was described by two responding operations by the mere mention of the A. C. Nielsen Survey. New York's WNET-TV and Chicago's WTTW-TV both stated that they utilized the Nielsen service. WTTW-TV further described one particular instance where the Nielsen Survey was directly applied to an in-house documentary program:

'Renoir,' a half-hour study of the artist presented in May, 1973, received a 5 rating and a 9 share of audience which is equivalent to an estimated 132,000 households viewing.

The station further reported that to the date of mailing the above information the "Renoir" documentary remained their most highly rated local production.

Use of the Nielsen survey by major PTV operations in large metropolitan markets is a foregone conclusion; but smaller operations serving universities and smaller communities reported other methods of measuring audience response to particular programs. WITF-TV of Hershey, Pennsylvania and KPEC-TV of Washington both reported using the telephone as a "reaction line" to solicit viewers' responses to particular programs. WQLN-TV of Pennsylvania described a rather favorable, unplanned reaction to a documentary they

produced dealing with Erie's (Pennsylvania) unique treatment center for indigent alcoholics. This program was accepted by PBS for national viewing, and soon after the program was broadcast the Alcoholic Center received "... requests for information from many cities in which the film was aired."

Other commonly used methods of determining audience reaction were reported to be "random phone sampling" (WCMU-TV, Michigan), "mailing questionnaires to selected members of the Channel Eleven Club" (KTWU-TV, Kansas), and "voluntary feedback through unsolicited letters or verbalized upon encounter" (KDIN-TV, Iowa).

In addition to public television offerings (documentaries and general interest film programs) it must be mentioned that three operations noted outside evaluation of instructional TV programs based on responses from qualified educators and various methods of in-school course evaluation.

#### Film Production Contracts

Information regarding film production contracts was submitted by slightly more than a third of the responding PTV operations. From this information it was apparent that the majority of film production contract work fell into the hands of the larger (25-40, and over 40 personnel) PTV operations. This, of course, was expected. Counting station-identified film contracts for outside agencies (excluding



in-house productions) the total response among all four station classifications found twenty-four of the reporting stations engaged in current film contract work. Nineteen of these operations fell into the twenty-five-plus personnel categories.

The subject matter or topics of the contract films reported by the responding stations fell primarily into three categories:

- 1) Informative Documentaries--dealing with local situations, events, or occurrences, and geared to general adult audiences.
- 2) Instructional Programs--for specific educational purposes.
- 3) Public Relations or "Report" Films--produced for specific purposes for various organizations and agencies.

Illustrating the first category, KPEC-TV of Tacoma, Washington cited two documentaries produced "on spec" jointly for CPB/PBS dealing with environmental issues of the Tacoma area. Washington's KYVE-TV also reported a documentary production for the American Bi-Centennial Commission concerning the various ethnic heritages found in the nearby Yakima Valley region. In both of the above instances the proximity of the producing station to the filmed event or condition led to the production of the particular film.

Proximity appeared to be the key to most contract productions in two respects: either, 1) the station was close to the desired location in the case of out-of-state

productions (KPEC-TV above) or, 2) the station involved was close to the "sponsoring" agency or organization. The latter situation was the rule for the majority of specific-program film production contracts surveyed in this project. With a given agency or organization desiring to produce a film and a nearby PTV operation with adequate production facilities and personnel a "deal" was imminent. Numerous instances of this type were reported in the areas of instructional, educational, public relations, and promotional films. The most obvious relationship occurred among university PTV operations that reported producing "contract" instructional films for various university departments, and in the case of Maine's WMEB-TV a promotional film for the university's Alumni Club.

Limiting our definition of contract films to those produced under an agreement between a PTV station film department and an outside concern, the following agencies and organizations were isolated and recorded in order of frequency of appearance:

- 1) Boards of Education and School Systems--state and local.
- 2) National Foundations and Commissions--including the National Science Foundation, National Education Association, American Bi-Centennial Commission, National Endowment for the Humanities, and other "unidentified" foundations.
- 3) State Organizations and Agencies--including State Police and the State Legislature.

- 4) University Departments and Clubs--instructional and promotional topics.
- 5) National PTV Organizations and Agencies--including the Corporation for Public Broadcasting, Public Broadcasting Service, Public Television Library, National Instructional Television, and others.

Other miscellaneous outside interests included the United States Government, Industry (in collaboration with a university Agriculture Department), state ETV Networks, Community Service Organizations, a library, a local Model-A Ford Club, and the Swedish Broadcasting Corporation.

From the above list of agencies it is seen that commercial interests have their film needs serviced elsewhere. PTV film production contract work appears most active in governmental, public, educational, and non-profit areas. Furthermore the films produced almost exclusively cover factual or educational material and subjects.

#### Techniques to Reduce Film Production Costs

If one major problem universal to all PTV operations were to be identified it would be without a doubt the lack of adequate operating capital. Public television shares overhead and expenses proportional to commercial television but does not share the advertising revenues that line commercial broadcasters' pockets. Lack of adequate funds restricts PTV operations in many areas, but as pointed out earlier it virtually precludes film production. Realizing that PTV operations share varying degrees of poverty it was

hoped that this project would uncover a few angles adopted to stretch the scant film production dollars to the maximum.

Responding to the "techniques adopted to reduce film production costs" item (page five of the survey questionnaire) twenty-four stations submitted suggestions ranging from "theft" to "using fewer color work prints." Between these two extremes were a number of tips that involved cutting corners in nearly all phases of film production. These cost-cutters follow below without regard to particular station class since we are dealing with technical procedures that are largely universal to all film departments.

In order of sequence an initial money-saver concerned pre-production planning. This suggestion appeared several times and was coupled to "frequent evaluation of all steps in a film production" by Bowling Green's WBGU-TV. Such planning and frequent evaluation, according to that station, reduced money and time-consuming make up work. "Keep the shooting ratio low" was another much mentioned maxim; Central Michigan University's WCMU-TV boasted a 1.2 : 1 raw film to aired film ratio. The secret according to Director of Film Mike DeGutis lay in "thinking, planning, and editing in the camera." One suggestion offered to help achieve this goal was the use of tighter scripting. Of course in many areas of documentary and investigative film production tight scripts are extremely difficult to adhere to as unplanned events unfold before the camera.

In addition to tighter scripting Pennsylvania's WQLN-TV offered a fairly novel approach for cutting costs on filmed interviews. This involved recording the initial interview on quarter-inch audio tape and selecting the pertinent comments and information upon playback. With the highlights in mind the interview could then be restaged for the camera thus preventing "voluminous over-shooting."

By far the most mentioned shortcut and money saver was reported to be the use of video tape facilities and procedures in conjunction with filmed footage. Nearly every possible combination of single and double system film footage was mentioned ... in varying degrees of clarity and intelligibility. The degree of ingenuity and complexity varied with the capabilities and sophistication of the VTR units possessed by the responding stations. Operations with full electronic editing capabilities suggested "pre-editing" filmed footage transferred to video tape and also utilizing film-tape combinations (via the film chain) for freeze frames to extend time and emphasize material. Numerous mentions of single and double-roll film-tape mixes to produce a final, airable program were also noted.

Most of the stations reporting use of film-tape productions cited that these "tape edits" were used primarily for in-house presentations rather than for contract work, although WENG-TV of New Hampshire reported two recent tape edit finished programs produced under contract.

In the case of pure film projects (with no VTR short-cuts or final mixes) the phase that was most often mentioned in a money saving context was the treatment of workprints. Georgia's WGTW-TV offered the suggestion of using "black and white workprints except where color (was) critical to the editing process." By contrast Ohio's WOUB-TV went a step farther by suggesting using "very few workprints" period. Again video tape was mentioned--not as an integral part of pure film production, but rather as a preliminary measure. Maine's WMEB-TV noted pre-editing their major projects on one inch video tape before setting to work at the editing bench. Incidentally (for those with money) the Nebraska ETV Commission pointed out that the use of a Steenbeck flatbed editing machine instead of conventional editing gear saved a great deal of time (of course the reverse of this saves a great deal of money).

Super eight productions especially for investigative reporting and news pieces inside VTR programs was recommended by Chicago's WTTW-TV. Similarly Virginia's WVPT-TV noted extensive super eight sync-sound production including contract work. Philadelphia's WUHY-TV reported that full color super eight production cost their operation less than monochrome 16mm. film. The same operation also stated that they soon plan to switch to half-inch video tape for their news-type work that is currently handled by film.

Aside from technical considerations of film production a number of management suggestions were offered to reduce film production costs. "Tight management" was listed by Washington's KYVE-TV, and KDIN-TV of Iowa pointed out the money-saving virtues of reduced travel ("limited travel on a limited budget") and small crews. Small, professional crews were often mentioned, usually being identified as consisting of three prime men with an occasional fourth as a grip. WNET-TV of New York also mentioned small crews-- "accompanied by the production manager at all times." WETA-TV of Virginia contributed the suggestion of maintaining a small, professional film staff and utilizing free-lancers on a per-job basis for overflow work. The same station (a community operation) also mentioned utilizing students in a work-study capacity for various phases of film production. University stations also mentioned variations of the same idea. WSIU-TV (university, Carbondale, Illinois) noted using student crews for class credit or "for love" to assist in film production work.

Several other general cost-reducing hints were offered by various stations. Chicago's WTTW-TV stated the importance of hiring film personnel "who know what they are doing at all (underscore theirs) levels of production," and WUNC-TV of North Carolina passed along the reminder to "always remove the lens cap before pressing the 'go' button."

KBYU-TV of Salt Lake City submitted the ultimate short cut; however, no specifics were mentioned as to the relative economy of their suggestion. This station cited saving money by "sending much of their film work out to the university Motion Picture Department." According to the information submitted this arrangement "eliminated much duplication of equipment."



## CHAPTER V

### CONCLUSION

On an all-class basis eighty-two percent of the responding PTV operations reported film production of some sort. All four classifications of stations responding reported considerable activity in documentary film production with slightly over two out of three responding stations citing examples of film productions in this category.

Stations reporting no documentary film activity most frequently singled out insufficient funds and lack of personnel as the major impediments in this area. The majority of documentary films produced by PTV operations fell into the thirty minute time bracket with only casual mention of complete film programs under thirty minutes' length.

On the level of production it was found that video tape/film edits were used as commonly as "pure film" productions, however tape edits were more often used for in-house presentations than for programs intended for any type of distribution.

Single and double systems of sound recording were mentioned with nearly equal degrees of frequency, but the use of "wild" sound tracks was reported by only two operations.

Film scripts used for documentary productions were reported most commonly as treatment outlines, especially in the case of in-house productions. Tighter scripting methods were cited for film production contract work.

Newspapers accounted for the largest share of additional promotion for documentary film programs by all four classifications of stations. University PTV operations frequently mentioned the use of public radio in combination with newspaper promotion.

An all-classification tally revealed that thirty-eight percent of the reporting stations produced a regularly scheduled newscast program. Fifty-two percent of these newscasts contained various amounts of locally produced film.

Film department organization varied almost in direct proportion to station-staff size. Operations with large film staffs exhibited a high degree of specialization (producer-directors most often separated from the production technicians) while smaller operations typically exhibited one or two-man "do-it-all" film departments.

Guidelines (where identified) for film program content selection were found to be extremely transparent. In the majority of cases the existence of local "issues and events of interest" and the availability of film department funds outweighed by far any applied philosophical considerations of program rationale.

Film production contracts--or films produced by PTV departments for outside agencies or interests--fell almost totally into the domain of large PTV operations. In the majority of these instances the outside agencies were non-commercial interests such as educational organizations, law enforcement agencies, and governmental bureaus and departments.

On a final note the most widely utilized practice for reducing film production costs was found to be the incorporation of video tape techniques and facilities in producing PTV film for internal station use. Among several larger stations there was considerable interest expressed in the use of super eight film for PTV productions.

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## APPENDICES

APPENDIX A

NATIONAL SURVEY QUESTIONNAIRE

MICHIGAN STATE UNIVERSITY EAST LANSING • MICHIGAN 48823

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DEPARTMENT OF TELEVISION AND RADIO • 322 UNION BUILDING

Dear Sirs:

This is a research project being conducted by Michigan State University's department of Television and Radio. It is also the major part of my Master's thesis, so I would greatly appreciate your taking a few moments to complete the enclosed questionnaire. This survey is being mailed nation-wide to every operating PTV station to gauge the use made of locally produced film.

With YOUR prompt co-operation the results of this survey will be tabulated by January. If you would be interested in the national findings please indicate the same, and I will do all that is possible to send you this information as soon as it is available.

You will notice that the enclosed questionnaire is in two parts -- a machine-scored answer grid (page 1), and the following pages of unstructured response questions. Please use a NUMBER TWO pencil to mark your responses in the grid, and fill in the remaining items in a brief but reasonably complete manner.

These few minutes on your part will be greatly appreciated. Thank you very much for your co-operation in making this survey a success.

Yours truly,

*Bruce E. Douglas*  
Bruce E. Douglas

## PTV FILM PRODUCTION SURVEY QUESTIONNAIRE

Please mark your responses to the questions in the corresponding answer blocks with a number two pencil.

1. HOW DO YOU CLASSIFY YOUR STATION FOR PURPOSES OF YOUR LICENSE?  
1) State station; 2) University station; 3) Community station;  
4) School system station; 5) Other (Please state:)  
1 2
2. HOW MANY FULL-TIME PERSONNEL ARE EMPLOYED BY YOUR STATION?  
(Please compute part-time employees into the full-time equivalent.)  
1) 1-10; 2) 11-15; 3) 15-25; 4) 25-40; 5) Over 40  
3 4
3. DOES YOUR STATION PRODUCE 16mm. FILM AS PART OF YOUR PROGRAMMING?  
1) Yes; 2) No  
5 6
4. IF YOU DO NOT PRODUCE FILM, IS ANY PROGRAMMING ORIGINATED BY YOUR STATION? 1) Yes; 2) No  
7
5. DO YOU PRODUCE DOCUMENTARIES OR FILMED SPECIALS THAT CONSIST ENTIRELY OF FILM? (Do not include film inserts used in studio-produced shows.) 1) Yes; 2) No  
8 9
6. IF YOU DO NOT PRODUCE DOCUMENTARIES OR FILMED PROGRAMS PLEASE INDICATE THE REASON: 1) Insufficient funds available for materials and lab fees; 2) Lack of personnel to execute full-length film productions; 3) Station management feels that filmed productions are low-priority as a part of your programming; 4) Other (Please indicate) \_\_\_\_\_; 5) Question does not apply.  
10 11 12
7. HOW OFTEN ARE THESE DOCUMENTARIES OR FILMED SPECIALS PRESENTED?  
1) Bi-monthly; 2) Monthly; 3) Every 2 months; 4) Every 3 months;  
5) Every 4 months; 6) Twice per year; 7) Once per year  
13 14
8. WHAT IS THE TYPICAL AVERAGE LENGTH OF THESE DOCUMENTARIES OR FILMED SPECIALS? 1) 5-15 min; 2) 16-30 min; 3) 60 min; 4) Over 60 min.  
15 16
9. PLEASE INDICATE THE FORM OF YOUR FINISHED FILM (Before videotaping if applicable) 1) Spliced original with "wild" sound track (voice and music over); 2) Spliced original with synchronous sound track; 3) Optically printed release print with combined sound track  
17 18
10. IF SYNCHRONOUS SOUND IS USED IS IT: 1) Single-system; 2) Double-system; 3) Synchronous sound is not used  
19 20
11. PLEASE INDICATE THE USE YOU MAKE OF SCRIPTS FOR YOUR DOCUMENTARIES OR FILMED FEATURE PRODUCTIONS: 1) Scripts are carefully prepared and closely followed; 2) Scripts are used mainly as treatment outlines; 3) Film crew is seldom limited or structured by a script.  
21 22
12. ARE YOUR DOCUMENTARIES OR FILMED SPECIALS ADVERTISED BY OR ON ANY MEDIA OTHER THAN YOUR STATION OR YOUR PROGRAM GUIDE? 1) No; 2) Commercial TV; 3) Commercial radio; 4) Public radio; 5) Newspaper; 6) Direct mail (not program guide); 7) Other (Please state) \_\_\_\_\_  
23 24 25
13. HOW MANY PERSONNEL DIRECTLY ENGAGED IN FILM PRODUCTION DOES YOUR STATION EMPLOY? 1-9) Mark the number; 10) Ten or more



## PTV FILM PRODUCTION SURVEY QUESTIONNAIRE

Please continue marking your responses to the questions below in the corresponding answer blocks on page one.

QUESTIONS 14 THROUGH 20 DEAL STRICTLY WITH "HARD NEWS" FILM PRODUCTION

14. DOES YOUR STATION PRESENT A REGULARLY SCHEDULED NEWSCAST PROGRAM?  
1) Yes; 2) No If your answer is "No" please mark the box on page 1 and disregard items number 15 through 20.
15. HOW OFTEN IS YOUR NEWSCAST SCHEDULED? 1) Daily; 2) Weekly;  
3) Other (Please state: ) \_\_\_\_\_
16. WHAT IS THE LENGTH OF YOUR NEWSCAST PROGRAM? 1) 30 min; 2) 60 min;  
3) Other (Please state: ) \_\_\_\_\_
17. WHAT TYPE OF NEWS IS YOUR PROGRAM'S MAIN CONCERN? 1) Local;  
2) Regional; 3) State; 4) Other (Please indicate: ) \_\_\_\_\_
18. DO YOU PRODUCE FILM THAT IS USED IN YOUR NEWSCAST PROGRAM? 1) Yes;  
2) No
19. HOW MANY MINUTES OF FILM ARE AIRED ON YOUR NEWSCAST PROGRAM  
PER WEEK? 1) No film is produced; 2) 1-5 min; 3) 6-15 min;  
4) 30-60 min; 5) 60-90 min; 6) Over 120 min.
20. DO THE PERSONNEL WHO PRODUCE YOUR NEWSFILM ALSO PRODUCE OTHER  
TYPES OF FILM FOR YOUR STATION? 1) Yes; 2) No; 3) No news film  
is produced.

QUESTIONS 21-25 ONLY APPLY TO OPERATIONS LICENSED AS UNIVERSITY STATIONS  
If your operation is NOT a university station please continue with page 3  
of this survey.

21. DOES YOUR UNIVERSITY HAVE A TELEVISION AND RADIO DEPARTMENT (OR  
THE EQUIVALENT) THAT OFFERS COURSES IN CINEMATOGRAPHY? 1) Yes; 2) No
22. DO THE STUDENTS IN CINEMATOGRAPHY CLASSES WORK WITH THE PTV STATION  
IN PREPARING AIRED FILM PRODUCTIONS? 1) Yes; 2) No
23. DOES YOUR PTV STATION OFFER A STUDENT INTERNSHIP PROGRAM TO RADIO  
AND TELEVISION MAJORS? 1) Yes; 2) No
24. DO PTV STAFF MEMBERS ALSO TEACH COURSES IN THE RADIO AND TELEVISION  
DEPARTMENT? 1) Yes; 2) No
25. DOES THE FILM PRODUCTION STAFF OF YOUR STATION ALSO SERVE THE UNIVERSITY'S  
INSTRUCTIONAL MEDIA OR INFORMATION SERVICES DEPARTMENT? 1) Yes; 2) No.

## PTV FILM PRODUCTION SURVEY QUESTIONNAIRE

HOW MANY MINUTES OF FILM THAT YOU PRODUCE DOES YOUR STATION AIR PER WEEK ON THE AVERAGE?  
 (INCLUDE DOCUMENTARIES, NEWS FILM, AND FILMED PROGRAM-INSERTS LISTED BELOW.)

IF YOU PRODUCE REGULARLY SCHEDULED STUDIO PROGRAMS THAT INCLUDE FILMED INSERTS PLEASE LIST BELOW. DO NOT INCLUDE HARD NEWS PROGRAMS ALREADY COVERED IN QUESTIONS 14 THROUGH 20 ON PAGE 2.

PROGRAM LENGTH	SCHEDULED HOW OFTEN	% FILM (TIME)	TITLE AND SUBJECT MATTER

PLEASE COMMENT ON THE ORGANIZATION AND STRUCTURE OF YOUR FILM TEAMS ... DOES ONE MAN REGULARLY SERVE MORE THAN ONE FUNCTION? FOR EXAMPLE, DO PRODUCER-DIRECTORS WRITE, SHOOT, AND EDIT THEIR OWN MATERIAL?

PTV FILM PRODUCTION SURVEY QUESTIONNAIRE

PLEASE COMMENT BRIEFLY ON ANY PARTICULAR GUIDELINES OR PROGRAM RATIONALE THAT YOU FOLLOW FOR SELECTING THE SUBJECTS PRESENTED IN YOUR DOCUMENTARIES OR FILMED PROGRAMS.

IF ANY TYPE OF ORGANIZED RESEARCH IS USED IN CONNECTION WITH THE ABOVE QUESTION PLEASE EXPLAIN THE TYPE AND THE EVALUATION METHODOLOGY.

PLEASE DESCRIBE ANY AUDIENCE REACTION SURVEYS YOUR STATION HAS RECENTLY CONDUCTED CONCERNING THE FILMED PROGRAMS THAT YOU HAVE PRODUCED AND DESCRIBE THE TYPE OF EVALUATION METHODOLOGY YOU USED.

PTV FILM PRODUCTION SURVEY QUESTIONNAIRE

PLEASE COMMENT BRIEFLY ON ANY RECENT FILM PRODUCTION CONTRACTS THAT YOUR STATION HAS UNDERTAKEN OR IS CURRENTLY ENGAGED IN. INCLUDE THE ORGANIZATION FOR WHICH YOU ARE PRODUCING, NATURE OF THE FILM, AND THE TERMS OF THE CONTRACT.

PLEASE COMMENT ON ANY PRODUCTION TECHNIQUES YOU HAVE ADOPTED THAT REDUCE YOUR OVER-ALL FILM PRODUCTION COSTS.

WHAT FILM PRODUCTION EQUIPMENT DOES YOUR STATION HAVE AT ITS DISPOSAL?

## APPENDIX B

### FREQUENCY OF RESPONSES TO "CORE" ITEMS

**Table 3. Frequency of Responses to "Core" Items  
(By Reporting Stations With Under 10 Personnel)**

ITEM:	UNIVER- SITY	COMMUN- ITY	SCHOOL SYSTEM	STATE
TOTAL COUNT	3	3	2	2
PROGRAMS ORIGINATED	3	3	1	1
FILM PRODUCED	3		1	1
FILM PERSONNEL	②①		①	①
DOC./SPEC. PROD	1		1	1
REASON ABOVE "NO"	②①	①① 1-2		①
FREQ. OF PRESEN.	① per year		⑥ per year	⑫ per year
NEWSCAST PROD.	1	1	2	1
N'CAST W/FILM	1		1	
N'FILM MEN PRODUCE OTHER FILM	1		1	
REG. SCHED PROGS. WITH FILM	②	①	③	
GUIDELINES	1		1	
RESEARCH				
AUD. STUDIES				
PROD. CONTRACTS			1	

**NOTE:** Circled numbers represent individual station entries; uncircled numbers represent cumulative totals for each license classification.

**Table 4. Frequency of Responses to "Core" Items  
(By Reporting Stations With 11 - 15 Personnel)**

ITEM:	UNIVER- SITY	COMMUN- ITY	SCHOOL SYSTEM	STATE
TOTAL COUNT	4	1	3	
PROGRAMS ORIGINATED	4	1	2	
FILM PRODUCED	4	1	2	
FILM PERSONNEL	②②②⑤		①	
DOC./SPEC. PROD	4		1	
REASON ABOVE "NO"			1-2	
FREQ. OF PRESEN.	12 12 12 ③ per year		① per year	
NEWSCAST PROD.	2		1	
N'CAST W/FILM	2		1	
N'FILM MEN PRODUCE OTHER FILM	2			
REG. SCHED PROGS. WITH FILM	②②④④	②	①	
GUIDELINES	3		1	
RESEARCH	2			
AUD. STUDIES	1			
PROD. CONTRACTS	1	1		

**NOTE:** Circled numbers represent individual station entries; uncircled numbers represent cumulative totals for each license classification.

**Table 5. Frequency of Responses to "Core" Items  
(By Reporting Stations With 15 - 25 Personnel)**

ITEM:	UNIVER- SITY	COMMUN- ITY	SCHOOL SYSTEM	STATE
TOTAL COUNT	4	3	1	2
PROGRAMS ORIGINATED	3	3	1	2
FILM PRODUCED	2	2	1	1
FILM PERSONNEL	⑤②	①①		②
DOC./SPEC. PROD	2	2		1
REASON ABOVE "NO"	1-2①		②	③
FREQ. OF PRESEN.	④② per year	③③ per year		⑥ per year
NEWSCAST PROD.	3	1		
N'CAST W/FILM	2	1		
N'FILM MEN PRODUCE OTHER FILM		1		
REG. SCHED PROGS. WITH FILM	④			② (ITV)
GUIDELINES	1			1
RESEARCH	1			1
AUD. STUDIES				
PROD. CONTRACTS		1		1

**NOTE:** Circled numbers represent individual station entries; uncircled numbers represent cumulative totals for each license classification.



**Table 6. Frequency of Responses to "Core" Items**  
**(By Reporting Stations With 25 - 40 Personnel)**

ITEM:	UNIVER- SITY	COMMUN- ITY	SCHOOL SYSTEM	STATE
TOTAL COUNT	7	1	2	4
PROGRAMS ORIGINATED	7	1	2	4
FILM PRODUCED	7	1	2	3
FILM PERSONNEL	①①②② ③③④	②	①②	①②④
DOC./SPEC. PROD	6	1	2	3
REASON ABOVE "NO"	1-2			
FREQ. OF PRESEN.	①①②③ ④ 12 per year	⑥ per year	④ 12 per year	①②③ per year
NEWSCAST PROD.	4		1	
N'CAST W/FILM	2			
N'FILM MEN PRODUCE OTHER FILM				
REG. SCHED PROGS. WITH FILM	②②②③	②	②	②③
GUIDELINES	3	1	1	2
RESEARCH	1		1	1
AUD. STUDIES	1	1	1	
PROD. CONTRACTS	6	1	1	1

**NOTE:** Circled numbers represent individual station entries; uncircled numbers represent cumulative totals for each license classification.

**Table 7. Frequency of Responses to "Core" Items  
(By Reporting Stations With Over 40 Personnel)**

ITEM:	UNIVER- SITY	COMMUN- ITY	SCHOOL SYSTEM	STATE
TOTAL COUNT	5	8	2	4
PROGRAMS ORIGINATED	5	8	2	4
FILM PRODUCED	5	7	2	4
FILM PERSONNEL	①②④⑤ ⑥	①①②③ ⑥⑦①-4	9 2	①⑦⑩ ②⑤
DOC./SPEC. PROD	4	6	2	4
REASON ABOVE "NO"		1-2-3 (Video)		
FREQ. OF PRESEN.	④⑥⑥⑩ ②④ per year	①②③④ ⑥⑩ per year	④ ⑩ per year	③⑩⑩ ⑩ per year
NEWSCAST PROD.	3	2		1
N'CAST W/FILM	2	1		1
N'FILM MEN PRODUCE OTHER FILM	2	1		
REG. SCHED PROGS. WITH FILM	②②④④	①①① ③⑤⑥	③	①②③
GUIDELINES	3	5	1	2
RESEARCH	1	1		
AUD. STUDIES	1	2		
PROD. CONTRACTS	4	3	1	3

**NOTE:** Circled numbers represent individual station entries; uncircled numbers represent cumulative totals for each license classification.

APPENDIX C

RESPONSES OF INDIVIDUAL STATIONS

## APPENDIX C

This appendix consists of reproduced (and edited) questionnaire returns submitted by responding stations. These returns are arranged by license classifications and include the following types of stations:

1. University
2. State
3. School System
4. Community

Each station entry consists of two parts directly corresponding to the questionnaire format. The first section includes responses to the twenty-five structured response items, and the second part includes responses to the survey's "in-depth" section.

For sake of brevity only questionnaire items to which individual stations responded are recorded in this appendix. For explanations of the abbreviations in this section the reader's attention is directed to the complete survey questionnaire in Appendix A and the thorough discussion of the same in chapter three.

KAMU-TV  
TEXAS A & M UNIVERSITY  
COLLEGE STATION, TEXAS

1.	CLASSIFICATION	UNIVERSITY
2.	Station Personnel	15-25
3.	FILM PRODUCED	NO
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	NO
6.	REASON #5 "NO"	1
7.	FREQ. #5 PRESEN.	
8.	AVG. TIME #5	
9.	FORM OF FIN. FILM	
10.	TYPE OF SYNC. SND.	
11.	USE OF SCRIPTS #5	
12.	PROMOTION OF #5	
13.	FILM PERSONNEL	
14.	NEWSCAST PRODUCED	YES
15.	FREQ. OF NEWSCAST	DAILY
16.	TIME OF NEWSCAST	30 MIN.
17.	CONTENT OF "	LOCAL
18.	FILM PROD. FOR "	YES
19.	MIN. FILM IN "	1-5 MIN.
20.	NEWSFILM MEN PROD. OTHER FILM?	YES
21.	UNIV TR DEPT.	YES
22.	FILM STUDENTS IN PTV FILM PROD.?	NO
23.	PTV INTERNSHIP	NO
24.	PTV STAFF TEACH	YES
25.	PTV STAFF SERVE INSTR. MEDIA	NO

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	2.5 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	
PROGRAM CONTENT GUIDELINES	
ORGANIZED RESEARCH	
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	

ADDITIONAL NOTES:

NO FURTHER INFORMATION SUBMITTED

KBGL-TV  
POCATELLO, IDAHO

1.	CLASSIFICATION	UNIVERSITY
2.	STATION PERSONNEL	15-25
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	MONTHLY
8.	AVG. TIME #5	60 MIN.
9.	FORM OF FIN. FILM	2
10.	TYPE OF SYNC. SND.	DOUBLE SYS
11.	USE OF SCRIPTS #5	2
12.	PROMOTION OF #5	NEWSPAPER
13.	FILM PERSONNEL	5
14.	NEWSCAST PRODUCED	NO
15.	FREQ. of NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	NO
22.	FILM STUDENTS IN PTV FILM PROD.?	NO
23.	PTV INTERNSHIP	NO
24.	PTV STAFF TEACH	YES
25.	PTV STAFF SERVE INSTR. MEDIA	YES

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	30 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	X
ORGANIZED RESEARCH	X
REACTION SURVEYS	NONE
RECENT FILM PRODUCTION CONTRACTS	NONE
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

SEE FOLLOWING PAGE

KBGL-TV--continued

REGULARLY SCHEDULED PROGRAMS INCLUDING FILM:

Weekly 1 Hour (100% film)--ISU Football (During football season only)

Monthly 30 Min. (100% film)--"Snake River Anthology,"  
Area items of interest and concern.

Monthly 30 Min. (50% film)--"The Providers," Concerns farming.

Weekly 30 Min. (5% film)--"Idaho Looks at the World."

Various--Seasonal Specials; usually 100% film.

ORGANIZATION OF FILM DEPARTMENT:

Presently key members of the KBGL-TV staff have been trained in film. Producer-directors ... generally write, shoot, and edit their own material. Occasionally a three man team is employed (writer, cameraman, and editor). A good deal of interchangeability occurs due to the station's size.

PROGRAM GUIDELINES:

KBGL-TV reports their program guidelines stem from "... items of area interest or concern. This ranges from sports to politics. Items covered should be a specific subject of wide interest to the viewer. Special interest programs such as the "Providers" are beamed to one special group--farmers."

ORGANIZED RESEARCH:

Producer-directors are responsible for researching particular assignments; part-time student employees are used for assistance.

PRODUCTION EQUIPMENT:

Full complement of equipment for primarily single-system production. Miscellaneous editing and sound equipment.

KBYU-TV  
C 306 HFAC.  
BRIGHAM YOUNG UNIVERSITY  
PROVO, UTAH 84602

1.	CLASSIFICATION	UNIVERSITY
2.	STATION PERSONNEL	OVER 40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	BI-YEARLY
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	RELEASE
10.	TYPE OF SYNC. SND.	DOUBLE SYS
11.	USE OF SCRIPTS #5	2
12.	PROMOTION OF #5	NEWSPAPER
13.	FILM PERSONNEL	2
14.	NEWSCAST PRODUCED	YES
15.	FREQ. OF NEWSCAST	3 PER WK.
16.	TIME OF NEWSCAST	30 MIN.
17.	CONTENT OF "	LOCAL
18.	FILM PROD. FOR "	YES
19.	MIN. FILM IN "	105 MIN.
20.	NEWSFILM MEN PROD. OTHER FILM?	YES
21.	UNIV. TR DEPT.	YES
22.	FILM STUDENTS IN PTV FILM PROD.?	YES
23.	PTV INTERNSHIP	YES
24.	PTV STAFF TEACH	YES
25.	PTV STAFF SERVE INSTR. MEDIA	NO

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	10
REGULARLY SCHED. PROG. INCLUDING FILM	
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X +
PROGRAM CONTENT GUIDELINES	*
ORGANIZED RESEARCH	
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	**
PRODUCTION TECHNIQUES	X
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

+ Producer-directors do-it-all

\* "Exclusivity of material"

\*\* "all our own"

SEE FOLLOWING PAGE



KBYU-TV--continued

PRODUCTION TECHNIQUES:

KBYU suggests sending much of their work out to the university's motion picture department. "... they have been trained in TV production by our film personnel. They also attend TV film seminars, etc. This arrangement eliminates much duplication of equipment."

PRODUCTION EQUIPMENT:

With the back up of the motion picture department KBYU claims to have "virtually anything available on the market."

KESD-TV  
SOUTH DAKOTA STATE UNIVERSITY  
BROOKINGS, SOUTH DAKOTA

1.	CLASSIFICATION	UNIVERSITY
2.	STATION PERSONNEL	25-40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	QUARTERLY
8.	AVG. TIME #5	16-30 MIN.
9.	FORM OF FIN. FILM	2
10.	TYPE OF SYNC. SND.	SINGLE SYS
11.	USE OF SCRIPTS #5	2
12.	PROMOTION OF #5	1, NO
13.	FILM PERSONNEL	2
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	YES
22.	FILM STUDENTS IN PTV FILM PROD.?	NO
23.	PTV INTERNSHIP	NO
24.	PTV STAFF TEACH	YES
25.	PTV STAFF SERVE INSTR. MEDIA	YES

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	
REGULARLY SCHED. PROG. INCLUDING FILM	
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	*
PROGRAM CONTENT GUIDELINES	NONE
ORGANIZED RESEARCH	NONE
REACTION SURVEYS	NONE
RECENT FILM PRODUCTION CONTRACTS	NONE <sup>+</sup>
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	

ADDITIONAL NOTES:

\* Of four producer-directors, three  
do their own shooting and editing.

<sup>+</sup> "At the moment"

KNCT - CENTRAL TEXAS COLLEGE  
HIGHWAY 190 WEST  
KILLEEN, TEXAS 76541

1.	CLASSIFICATION	UNIVERSITY
2.	STATION PERSONNEL	11-15
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	YEARLY
8.	AVG. TIME #5	5-15 MIN.
9.	FORM OF FIN. FILM	1, 3
10.	TYPE OF SYNC. SND.	DOUBLE SYS
11.	USE OF SCRIPTS #5	2
12.	PROMOTION OF #5	NO
13.	FILM PERSONNEL	2
14.	NEWSCAST PRODUCED	YES
15.	FREQ. OF NEWSCAST	DAILY
16.	TIME OF NEWSCAST	30 MIN.
17.	CONTENT OF "	LOCAL
18.	FILM PROD. FOR "	YES
19.	MIN. FILM IN "	6-15 MIN.
20.	NEWSFILM MEN PROD. OTHER FILM?	YES
21.	UNIV. TR DEPT.	YES
22.	FILM STUDENTS IN PTV FILM PROD.?	YES
23.	PTV INTERNSHIP	YES
24.	PTV STAFF TEACH	YES
25.	PTV STAFF SERVE INSTR. MEDIA	YES

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	15-30 MIN
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	*
PROGRAM CONTENT GUIDELINES	+
ORGANIZED RESEARCH	
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	

ADDITIONAL NOTES:

REGULARLY SCHED:

3 per wk. 30 Min (3-5% film)

"Three to Get Ready," children's  
program

Weekly 30 Min. (2% film) "Six :30,"  
public affairs program

\* Two "do-it-all" producer/directors

+ In order of importance: Community  
Service, Student Training, and  
College Exten.

KPBS-TV  
 SAN DIEGO STATE COLLEGE  
 SAN DIEGO, CALIFORNIA 92115

1.	CLASSIFICATION	UNIVERSITY
2.	STATION PERSONNEL	25-40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	3/YEAR
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	RELEASE
10.	TYPE OF SYNC. SND.	DOUBLE SYS
11.	USE OF SCRIPTS #5	1
12.	PROMOTION OF #5	4, 5
13.	FILM PERSONNEL	4
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	YES
22.	FILM STUDENTS IN PTV FILM PROD.?	YES
23.	PTV INTERNSHIP	YES
24.	PTV STAFF TEACH	YES
25.	PTV STAFF SERVE INSTR. MEDIA	NO

ADDITIONAL RESPONSE TO  
 OPEN-END QUESTIONS

NOTE: Check (X) indicates  
 response described on the  
 following page.

MIN./WK. LOCAL FILM AIRED	30 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	X
ORGANIZED RESEARCH	
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	X
PRODUCTION TECHNIQUES	X <sup>+</sup>
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

SEE FOLLOWING PAGE

<sup>+</sup>"Adequate pre-production...."

KPBS-TV--continued

REGULARLY SCHEDULED PROGRAMS INCLUDING FILM:

Bi-monthly 30 Min. (90% film)--"Ecology Course"  
 Bi-monthly 30 to 60 Min. (10% film)--"Public Affairs"

ORGANIZATION OF FILM DEPT:

"All cinematographers operate cameras, lights, run audio, mix, and edit. Some also direct and/or produce."

PROGRAM GUIDELINES:

"Ideas presented to programming department and okayed....  
 Also proposals presented for grants and accepted...."

RECENT FILM PRODUCTION CONTRACTS:

NEH - 1 hr. documentary on Urban Space	\$130,000.
NEH/CPS - Two half-hours on Small Towns	40,000. each
CPB - Four one-half hours on Jack Bronowski	15,000. each
PTL - One-half hour Artist in America	15,000.
Museum - One ten-minute Oriental Art	5,000.

KTSC-TV CHANNEL 8  
SOUTHERN COLORADO STATE COLLEGE  
PUEBLO, COLORADO 81005

1.	CLASSIFICATION	UNIVERSITY
2.	STATION PERSONNEL	UNDER 10
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	NO
6.	REASON #5 "NO"	1, 2
7.	FREQ. #5 PRESEN.	
8.	AVG. TIME #5	
9.	FORM OF FIN. FILM	
10.	TYPE OF SYNC. SND.	
11.	USE OF SCRIPTS #5	
12.	PROMOTION OF #5	
13.	FILM PERSONNEL	
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	NO
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	NO
24.	PTV STAFF TEACH	YES
25.	PTV STAFF SERVE INSTR. MEDIA	NO

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	2 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	
ORGANIZED RESEARCH	
REACTION SURVEYS	NONE
RECENT FILM PRODUCTION CONTRACTS	
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	

ADDITIONAL NOTES:

Personnel include a production manager, a producer/director, and 2 or 3 student part-time producers. Nearly all work is done on tape since funds are largely unavailable for film production.

KTWU-TV PUBLIC BROADCASTING SERVICE  
SIGNAL HILL  
TOPEKA, KANSAS 66604

1.	CLASSIFICATION	UNIVERSITY
2.	STATION PERSONNEL	UNDER 10
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	YEARLY
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	RELEASE
10.	TYPE OF SYNC. SND.	SINGLE SYS
11.	USE OF SCRIPTS #5	3
12.	PROMOTION OF #5	NO
13.	FILM PERSONNEL	1
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	YES
22.	FILM STUDENTS IN PTV FILM PROD.?	YES
23.	PTV INTERNSHIP	YES
24.	PTV STAFF TEACH	YES
25.	PTV STAFF SERVE INSTR. MEDIA	NO

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	5 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	
PROGRAM CONTENT GUIDELINES	XX
ORGANIZED RESEARCH	
REACTION SURVEYS	+
RECENT FILM PRODUCTION CONTRACTS	NONE
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

Weekly 30 Min. (10% film)  
"Bob Noblitt Show," Univ. football

Monthly 30 Min. (0-100% film)  
"Eureka! Topeka!" Local pub. affairs,  
cultural.

GUIDELINES: Program director works  
with community organizations to discuss  
possible program topics.

+ Questionnaire to selected members  
of the "Channel 11 Club."

EQUIP: One silent camera plus misc.  
All sound gear rented as needed.

KTXT-TV EDUCATIONAL TELEVISION  
TEXAS TECH UNIVERSITY  
LUBBOCK, TEXAS 79409

1.	CLASSIFICATION	UNIVERSITY
2.	STATION PERSONNEL	15-25
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	2 PER YR.
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	3, RELEASE
10.	TYPE OF SYNC. SND.	DOUBLE SYS
11.	USE OF SCRIPTS #5	1
12.	PROMOTION OF #5	4,5
13.	FILM PERSONNEL	2
14.	NEWSCAST PRODUCED	YES
15.	FREQ. OF NEWSCAST	WEEKLY
16.	TIME OF NEWSCAST	15 MIN.
17.	CONTENT OF "	CAMPUS
18.	FILM PROD. FOR "	YES
19.	MIN. FILM IN "	1-5 MIN.
20.	NEWSFILM MEN PROD. OTHER FILM?	NO
21.	UNIV. TR DEPT.	YES
22.	FILM STUDENTS IN PTV FILM PROD.?	NO
23.	PTV INTERNSHIP	NO
24.	PTV STAFF TEACH	NO
25.	PTV STAFF SERVE INSTR. MEDIA	NO

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK LOCAL FILM AIRED	30 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	X
ORGANIZED RESEARCH	X
REACTION SURVEYS	NONE
RECENT FILM PRODUCTION CONTRACTS	NONE
PRODUCTION TECHNIQUES	X
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

SEE FOLLOWING PAGE



Eclair NPR with 9.5 to 95 mm zoom and all accessories  
Nagra IV recorder  
Colortran equipment  
2 - Bell & Howell 16 mm. cameras  
Auricon single system optical  
Full complement of editing equipment plus darkroom  
facilities.

KUED-TV  
UNIVERSITY OF UTAH  
SALT LAKE CITY, UTAH

1.	CLASSIFICATION	UNIVERSITY
2.	STATION PERSONNEL	25-40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	YEARLY
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	RELEASE
10.	TYPE OF SYNC. SND.	SINGLE
11.	USE OF SCRIPTS #5	2
12.	PROMOTION OF #5	NONE
13.	FILM PERSONNEL	3
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	YES
22.	FILM STUDENTS IN PTV FILM PROD.?	NO
23.	PTV INTERNSHIP	NO
24.	PTV STAFF TEACH	YES
25.	PTV STAFF SERVE INSTR. MEDIA	YES

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	5 *
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	+
ORGANIZED RESEARCH	NONE
REACTION SURVEYS	NONE
RECENT FILM PRODUCTION CONTRACTS	X
PRODUCTION TECHNIQUES	X
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

\* Includes filmed program-inserts and  
"I.D.'s."

+ "... whatever the administration  
wants to do, or whatever the film  
department can talk them into...."

SEE FOLLOWING PAGE

KUED-TV--continued

REGULARLY SCHEDULED PROGRAMS INCLUDING FILM:

Weekly 30 Min. (5% film)--"Civic Dialog," ... deals with land use.

Weekly 30 Min. (5% film)--"Seven Scene," ... local people, etc.

ORGANIZATION OF FILM DEPT.

Producer-directors write, shoot, edit and produce their own material.\* Specific jobs are assigned to production personnel on longer film projects.

NOTE: \*applies to short productions or film clips.

PRODUCTION CONTRACTS:

Film department is currently working on a series of 12 min. films for the State Board of Higher Education. This series deals with the Junior Colleges in the state. Further details were not reported.

PRODUCTION TECHNIQUES:

Save film, save money ... keep the shooting ratio low. KUED also has equipment to perform their own sound transfers which saves lab fees.

EQUIPMENT:

Arriflex B1, Nagra, Moviola, Magna-Sync (transfer)  
2 editing benches (complete), and Bell & Howell silent 16mm.

KUID-TV  
MOSCOW, IDAHO 83843

1.	CLASSIFICATION	UNIVERSITY
2.	STATION PERSONNEL	15-25
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	QUARTERLY
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	2
10.	TYPE OF SYNC. SND.	SINGLE SYS
11.	USE OF SCRIPTS #5	2
12.	PROMOTION OF #5	COMM.RADIO
13.	FILM PERSONNEL	5
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	YES
22.	FILM STUDENTS IN PTV FILM PROD.?	NO
23.	PTV INTERNSHIP	NO
24.	PTV STAFF TEACH	YES
25.	PTV STAFF SERVE INSTR. MEDIA	NO

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	
REGULARLY SCHED. PROG. INCLUDING FILM	
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	
PROGRAM CONTENT GUIDELINES	
ORGANIZED RESEARCH	
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	

ADDITIONAL NOTES:

COMMENT ON PAGE 3: TOO TIME CON-  
SUMING!

KVCR-FM-TV  
 701 S. MT. VERNON AVENUE  
 SAN BERNARDINO, CALIF. 92403

1.	CLASSIFICATION	UNIVERSITY
2.	STATION PERSONNEL	15-25
3.	FILM PRODUCED	NO
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	NO
6.	REASON #5 "NO"	1,2
7.	FREQ. #5 PRESEN.	
8.	AVG. TIME #5	
9.	FORM OF FIN. FILM	
10.	TYPE OF SYNC. SND.	
11.	USE OF SCRIPTS #5	
12.	PROMOTION OF #5	
13.	FILM PERSONNEL	
14.	NEWSCAST PRODUCED	YES
15.	FREQ. OF NEWSCAST	WEEKLY
16.	TIME OF NEWSCAST	30 MIN.
17.	CONTENT OF "	LOC, REG.
18.	FILM PROD. FOR "	NO
19.	MIN. FILM IN "	NONE
20.	NEWSFILM MEN PROD. OTHER FILM?	N/A
21.	UNIV. TR DEPT.	YES
22.	FILM STUDENTS IN PTV FILM PROD.?	NO
23.	PTV INTERNSHIP	NO
24.	PTV STAFF TEACH	YES
25.	PTV STAFF SERVE INSTR. MEDIA	NO

ADDITIONAL RESPONSE TO  
 OPEN-END QUESTIONS

NOTE: Check (X) indicates  
 response described on the  
 following page.

MIN./WK. LOCAL FILM AIRED	
REGULARLY SCHED. PROG. INCLUDING FILM	
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	
PROGRAM CONTENT GUIDELINES	
ORGANIZED RESEARCH	
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	

ADDITIONAL NOTES:

KWSU-TV  
WASHINGTON STATE UNIVERSITY  
PULLMAN, WASHINGTON

1.	CLASSIFICATION	UNIVERSITY
2.	STATION PERSONNEL	11-15
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	MONTHLY
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	2,3
10.	TYPE OF SYNC. SND.	1,2
11.	USE OF SCRIPTS #5	2
12.	PROMOTION OF #5	2,3,4,5
13.	FILM PERSONNEL	2
14.	NEWSCAST PRODUCED	YES
15.	FREQ. OF NEWSCAST	WEEKLY
16.	TIME OF NEWSCAST	30 MIN.
17.	CONTENT OF "	LOCAL
18.	FILM PROD. FOR "	YES
19.	MIN. FILM IN "	6-15 MIN.
20.	NEWSFILM MEN PROD. OTHER FILM?	YES
21.	UNIV. TR DEPT.	YES
22.	FILM STUDENTS IN PTV FILM PROD.?	YES
23.	PTV INTERNSHIP	YES
24.	PTV STAFF TEACH	NO
25.	PTV STAFF SERVE INSTR. MEDIA	NO

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates response described on the following page.

MIN./WK. LOCAL FILM AIRED	15 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	+
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	*
PROGRAM CONTENT GUIDELINES	
ORGANIZED RESEARCH	
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	

ADDITIONAL NOTES:

<sup>+</sup> Weekly 30 Min. (10% film)  
"Idea Thing," Pub. affairs and University extension.

Bi-Monthly 60 Min. (50% film)  
"Patterns of Imagination," performance and experimental.

<sup>\*</sup> Producer-director writes and sometimes directs; Head film man handles all the mechanics of production with the help of an assistant.

WBGU-TV CHANNEL 57  
BOWLING GREEN STATE UNIVERSITY  
BOWLING GREEN, OHIO 43403

1.	CLASSIFICATION	UNIVERSITY
2.	STATION PERSONNEL	25-40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	YEARLY
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	3, RELEASE
10.	TYPE OF SYNC. SND.	DOUBLE SYS
11.	USE OF SCRIPTS #5	1
12.	PROMOTION OF #5	4,5
13.	FILM PERSONNEL	2
14.	NEWSCAST PRODUCED	YES
15.	FREQ. OF NEWSCAST	MON.-FRI.
16.	TIME OF NEWSCAST	30 MIN.
17.	CONTENT OF "	STATE
18.	FILM PROD. FOR "	YES
19.	MIN. FILM IN "	1-5 MIN.
20.	NEWSFILM MEN PROD. OTHER FILM?	NO
21.	UNIV. TR DEPT.	YES
22.	FILM STUDENTS IN PTV FILM PROD.?	NO
23.	PTV INTERNSHIP	YES
24.	PTV STAFF TEACH	NO
25.	PTV STAFF SERVE INSTR. MEDIA	NO

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	1-3 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	X
ORGANIZED RESEARCH	
REACTION SURVEYS	X
RECENT FILM PRODUCTION CONTRACTS	X
PRODUCTION TECHNIQUES	X
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

SEE FOLLOWING PAGE

Weekly 30 Min. (3-6% film) "Falcon Focus"--Sports  
 Weekly 30 MIN. (103% film) "Hacia Nuevos Horizontes"  
 Spanish speaking audience.  
 Weekly 10 Min. (10-15% film) "News Six"--News for and by  
 sixth graders.

WBGU-TV has two staff producer-directors that shoot the majority of all film used by the station on documentaries and film production contracts. Film inserts for regularly scheduled programs are shot by student part-time employees, and occasionally by staff. News film footage is usually handled by a two-man team, the writer/talent and the film cameraman. News film is single-system and is not used on a day to day basis. Most news film produced by WBGU-TV is feature story material. WBGU-TV does not have in-house film processing equipment. One man is usually in charge of shooting, editing, and writing his own material. With a few exceptions, full and part-time employees serve more than one function. A film cameraman one day may be film talent the next.

Budget is the most decisive factor in determining the amount of film footage shot for a program. Other factors include 1) importance of actual location in communicating information and mood of subject matter (interviews on the scene), 2) need for visualization of subject matter, 3) mobility needed to cover subject matter (much easier to move small camera crew than large mobile truck crew, 4) whether or not program will be submitted for national distribution (WNGU-TV does not have high band video tape capability to date which is PBS network standard).

No specific reaction to film programs have been elicited in audience surveys. Particulars on these surveys were not furnished by this station.

Most of the film production contracts that WBGU-TV has undertaken in the past few years have been with the State of Ohio Department of Education. These films have been



WBGU-TV--continued

educational/instructional in nature rather than entertaining. The station is currently engaged in a contract with the State Department of Education for fifteen, 15 minute films on health education. These programs are oriented toward a second grade audience, and deal with the importance of eating a balanced meal, looking before crossing the street, etc. Terms of contracts vary.... The present contract calls for evaluation of script before shooting, evaluation of film scenes for inclusion in the program, and final OK of answer prints before the internegative is struck. Payments are made in three parts: initial sum at signing of contract, mid-series completion sum, and final payment upon completion of all programs in the series. Film treatment and content are prepared in advance of above steps and approved before the script is written.

#### PRODUCTION TECHNIQUES:

Pre-planning and frequent evaluation of steps of film production are the greatest cost-reducers for WBGU-TV. By following these procedures make-up work "after the fact" is minimized.

#### PRODUCTION EQUIPMENT:

- Bolex Rex-4 and Rex-5
- Auricon pro 600
- Arriflex 16 BL
- Nagra III and IV and Uher recorders
- 3 Moviolas
- 3 complete editing stations (Moviscops, sound readers, etc.)
- Film inspection and cleaning machine
- Lighting packages for all occasions--Lowell & Colortran

WCMU-TV  
CENTRAL MICHIGAN UNIVERSITY  
MOUNT PLEASANT, MICHIGAN

1.	CLASSIFICATION	UNIVERSITY
2.	STATION PERSONNEL	11-15
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	MONTHLY
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	2
10.	TYPE OF SYNC. SND.	SINGLE SYS
11.	USE OF SCRIPTS #5	2
12.	PROMOTION OF #5	RAD, PAPER
13.	FILM PERSONNEL	2
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MAN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	YES
22.	FILM STUDENTS IN PTV FILM PROD.?	NO
23.	PTV INTERNSHIP	YES
24.	PTV STAFF TEACH	NO
25.	PTV STAFF SERVE INSTR. MEDIA	NO

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	20 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	X
ORGANIZED RESEARCH	X
REACTION SURVEYS	X
RECENT FILM PRODUCTION CONTRACTS	X
PRODUCTION TECHNIQUES	X
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

SEE FOLLOWING PAGE

WCMU-TV--continued

REGULARLY SCHEDULED SHOWS INCLUDING FILM:

Weekly 30 Min. (33% film)--"Sports Rap" ... local and Univ. sports

Weekly 30 Min. (5% film)--"Speech 101" ... Univ. ITV production

Weekly 30 Min. (5% film)--"-----" ... interview show

Monthly 30 Min. (20% film)--(various) ... special programs

PROGRAM GUIDELINES:

Most programming is aimed toward finding out what the people of the local area are thinking and doing about various situations. Content of shows is entirely local interest subjects and matters that concern the community.

ORGANIZED RESEARCH:

Occasional telephone surveys are used before and after a particular program, but lack of personnel limits these surveys.

AUDIENCE REACTION SURVEYS:

Recently a random phone sampling was conducted on a particular film program. The survey consisted of "9 to 10 set questions, and the reaction was pretty favorable," comments Mike DeGutis, WCMU film director.

RECENT FILM CONTRACTS:

Recent film contracts include two films for the Michigan State Police dealing with bus safety, and two films for university departments dealing with biology and nature trails. No details on these films were reported.

PRODUCTION TECHNIQUES:

Think, plan, and edit in the camera.... WCMU-TV reports a 1.2:1 ratio of film shot to film aired.

PRODUCTION EQUIPMENT:

Auricon Pro 600 SOF Magnetic and Beaulieu silent camera, plus lenses, filters, accessories, lights, and editing equipment.

WENH-TV  
BOX Z  
DURHAM, N.H. 03824

1.	CLASSIFICATION	UNIVERSITY
2.	STATION PERSONNEL	OVER 40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	BI-MONTHLY
8.	AVG. TIME #5	15,30 MIN.
9.	FORM OF FIN. FILM	2,3
10.	TYPE OF SYNC. SND.	DOUBLE SYS
11.	USE OF SCRIPTS #5	3
12.	PROMOTION OF #5	NO
13.	FILM PERSONNEL	5
14.	NEWSCAST PRODUCED	YES
15.	FREQ. OF NEWSCAST	DAILY
16.	TIME OF NEWSCAST	30 MIN.
17.	CONTENT OF "	STATE
18.	FILM PROD. FOR "	YES
19.	MIN. FILM IN "	1-5 MIN.
20.	NEWSFILM MEN PROD. OTHER FILM?	YES
21.	UNIV. TR DEPT.	NO
22.	FILM STUDENTS IN PTV FILM PROD.?	NO
23.	PTV INTERNSHIP	YES
24.	PTV STAFF TEACH	NO
25.	PTV STAFF SERVE INSTR. MEDIA	NO

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	10-30 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	*
ORGANIZED RESEARCH	X
REACTION SURVEYS	NONE
RECENT FILM PRODUCTION CONTRACTS	X
PRODUCTION TECHNIQUES	X
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

\* "Subjects of interest to our  
viewers--the people of N.H."

SEE FOLLOWING PAGE

WENH-TV--continued

REGULARLY SCHEDULED PROGRAMS INCLUDING FILM:

Bi-Weekly 30 Min. (19% film)--Introduction to phone-in program  
 Bi-Monthly 15 Min. (90% film)--In-school program (variety of types)  
 Bi-Monthly 30 Min. (100% film)--contract film production done for non-profit agency (variety of agencies).  
 Monthly 10 Min. (100% film)--Art and artists in N.H.  
 Various--Miscellaneous promos, specials, and segments.

ORGANIZATION OF FILM DEPARTMENT:

Personnel include three producer-film makers, one advanced film trainee, and a production assistant. Ideally each film maker controls all aspects of his/her production with additional help from other staff members as necessary.

ORGANIZED RESEARCH:

Phone and mail surveys are used on a casual basis in addition to program guide solicitations.

RECENT FILM PRODUCTION CONTRACTS:

1. Sixty Min. on McDowell (artists) Colony. Joint CPB/NEA grant, standard documentary, all rights to CPB/NEA \$32,000.

2. Four 30 Min. films on Child Day Care. Funded by N.H. Welfare Department. Observational/documentary. \$38,000. Broadcast rights to WENH-TV, audiovisual rights to N.H. Welfare Dept.

3. Six 15 Min. films on Ecology funded by Audabon Society, intended audience--school children. No contract, \$8,000.

4. Ten 10 Min. films on N.H. Artists, funded by N.H. Council on Arts, \$5,000.

5. Thirty Min. on Land Use and Development, funded by N.H. Office of Planning, \$10,000.

6. Thirty Min. "New Patterns of Health Care," Federal project, \$15,000.

WENH-TV--continued

NOTE: Numbers 3 and 4 were not printed--cut work print, conform original (single roll) and interlock to video tape.

PRODUCTION EQUIPMENT:

2 Arri BL's  
2 Nagra III's  
2 Magnasyncs-mix, 6 and 4 plate Steenbecks  
Plus all other equipment

WGTV-TV  
ROOM 144 GEORGIA CENTER  
ATHENS, GEORGIA 30602

1.	CLASSIFICATION	UNIVERSITY
2.	STATION PERSONNEL	OVER 40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	QUARTERLY
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	RELEASE
10.	TYPE OF SYNC. SND.	1,2
11.	USE OF SCRIPTS #5	1
12.	PROMOTION OF #5	5,6
13.	FILM PERSONNEL	6
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	YES
22.	FILM STUDENTS IN PTV FILM PROD.?	NO
23.	PTV INTERNSHIP	NO
24.	PTV STAFF TEACH	NO
25.	PTV STAFF SERVE INSTR. MEDIA	YES

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	20-30
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	X
ORGANIZED RESEARCH	
RESEARCH SURVEYS	*
RECENT FILM PRODUCTION CONTRACTS	X
PRODUCTION TECHNIQUES	+
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

\* Jim Shehane, production manager,  
reports that "the university system  
does not allow us (WGTV) to survey.

+ Edit from B/W work print, except  
where color is critical to the edit-  
ing process.

SEE FOLLOWING PAGE

WGTV-TV--continued

REGULARLY SCHEDULED PROGRAMS INCLUDING FILM:

Weekly 28 Min. (25% film)--"The Coach Lawson Show," sports,  
hobbies, family recreation  
Weekly 28 Min. (10% film)--"Forum," ... interview format  
with faculty and campus guests

ORGANIZATION OF FILM DEPARTMENT:

WGTV-TV reports that producer-directors usually write, produce, and direct films. All members of the film department are cross-trained. The department is managed by a film production manager who serves occasionally as a director. Most of the producer-directors come from the television operation. Overall responsibility for the film department falls under the station's program director.

PROGRAM GUIDELINES:

WGTV-TV reports that there are "... no station guidelines. All work is done on a grant basis and guidelines are generally set up in the grant." No commercial production work is accepted by this operation.

RECENT FILM PRODUCTION CONTRACTS:

Me a Cop? Grant from LEAA ... Police recruitment film designed to appeal to minority groups and college students in the upper third of their class. Under the terms of the grant the LEAA was given the right to review the script and shooting, but no authority over editing. Eight release prints delivered to the Institute of Government, University of Georgia.

MICRONESIA, a 90 minute documentary done on spec. for the PBS. This film was in general a travelog; specifically it was a coverage of the return to Bikini of the natives who were removed by the United States government at the time of nuclear testing.

PRODUCTION EQUIPMENT:

Equipment includes four 16mm. cameras (Eclair, Auricon, Arri S, and BL models), two Nagra recorders, flat-bed editing equipment, and a full complement of lights, mics, tripods, etc.



WMEB-TV, WPBN-TV  
ORONO, MAINE 04423

1.	CLASSIFICATION	UNIVERSITY
2.	STATION PERSONNEL	OVER 40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	BI-MONTHLY
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	2
10.	TYPE OF SYNC. SND.	2
11.	USE OF SCRIPTS #5	1
12.	PROMOTION OF #5	4,5
13.	FILM PERSONNEL	1
14.	NEWSCAST PRODUCED	YES
15.	FREQ. OF NEWSCAST	DAILY
16.	TIME OF NEWSCAST	30 MIN.
17.	CONTENT OF "	STATE
18.	FILM PROD. FOR "	NO
19.	MIN. FILM IN "	NONE
20.	NEWSFILM MEN PROD. OTHER FILM?	N/A
21.	UNIV. TR DEPT.	YES
22.	FILM STUDENTS IN PTV FILM PROD.?	YES
23.	PTV INTERNSHIP	YES
24.	PTV STAFF TEACH	YES
25.	PTV STAFF SERVE INSTR. MEDIA	NO

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	20 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	X
ORGANIZED RESEARCH	*
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	X
PRODUCTION TECHNIQUES	X
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

\* "Plan under development"

SEE ADDITIONAL PAGE

WMEB-TV--continued

PROGRAMS REGULARLY SCHEDULED INCLUDING FILM:

4/wk. 15 MIN. (33% film) -- "The News Machine" Instructional  
 3/wk. 15 MIN. (33% film) -- "-----" Instructional  
 4/wk. 30 MIN. (25% film) -- "Maine 360" Career education  
 2/wk. 30 MIN. (50% film) -- "A Time to Live" Prog. for elderly

ORGANIZATION OF FILM DEPARTMENT:

Department consists of two men--each man shoots, edits, and handles sound for his (own) production.

PROGRAM GUIDELINES:

Programs are usually designed to serve a specific target audience within the state, or they are designed for general audience viewing in the case of documentaries.

PRODUCTION CONTRACTS:

Most recent program of this type was a 30 min. film on "... historical review of the University of Maine." This program was produced for the Alumni Association along guidelines that they specified.

PRODUCTION TECHNIQUES:

Major film projects are pre-edited on one inch video tape.

PRODUCTION EQUIPMENT:

Equipment includes two Eclair/Magra double system units and one Bell & Howell silent camera, in addition to editing and lighting equipment.

WMUL-TV  
MARSHALL UNIVERSITY  
HUNTINGTON, WEST VIRGINIA 25701

1.	CLASSIFICATION	UNIVERSITY
2.	STATION PERSONNEL	25-40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	BI-YEARLY
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	2
10.	TYPE OF SYNC. SND.	SINGLE SYS
11.	USE OF SCRIPTS #5	2
12.	PROMOTION OF #5	1
13.	FILM PERSONNEL	2
14.	NEWSCAST PRODUCED	YES
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	NO
22.	FILM STUDENTS IN PTV FILM PROD.?	NO
23.	PTV INTERNSHIP	NO
24.	PTV STAFF TEACH	NO
25.	PTV STAFF SERVE INSTR. MEDIA	NO

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	20
REGULARLY SCHED. PROG. INCLUDING FILM	*
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	
ORGANIZED RESEARCH	
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	X
PRODUCTION TECHNIQUES	X
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

\* Weekly 30 MIN. (80% film)  
"Unto the Hills," an ITV program.

SEE FOLLOWING PAGE

WMUL-TV--continued

ORGANIZATION OF FILM DEPARTMENT:

A single producer-director is assigned to the program listed on the previous page. He handles all phases of production. Other producer-directors are capable of handling the majority of their own film needs. Most SOF work is handled by the University Photography Department, with the program series noted above the exception.

FILM PRODUCTION CONTRACTS:

One 30 Min. program, "The Turning Point," produced for PBS. This program concerned coal mine disasters in West Virginia.

PRODUCTION TECHNIQUES:

Immediate transfer of original material onto video tape for back-up and editing purposes. Original stock goes into storage.

PRODUCTION EQUIPMENT:

Arriflex BL, 3 Bolex cameras, Nagra III, editing equipment.

WOUB-TV  
OHIO UNIVERSITY  
ATHENS, OHIO 45701

1.	CLASSIFICATION	UNIVERSITY
2.	STATION PERSONNEL	25-40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	NO
6.	REASON #5 "NO"	1,2
7.	FREQ. #5 PRESEN.	
8.	AVG. TIME #5	
9.	FORM OF FIN. FILM	
10.	TYPE OF SYNC. SND.	
11.	USE OF SCRIPTS #5	
12.	PROMOTION OF #5	
13.	FILM PERSONNEL	1
14.	NEWSCAST PRODUCED	YES
15.	FREQ. OF NEWSCAST	MON-FRI
16.	TIME OF NEWSCAST	45 MIN.
17.	CONTENT OF "	LOC.,REG.
18.	FILM PROD. FOR "	NO
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	YES
22.	FILM STUDENTS IN PTV FILM PROD.?	YES
23.	PTV INTERNSHIP	YES
24.	PTV STAFF TEACH	YES
25.	PTV STAFF SERVE INSTR. MEDIA	YES

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	30 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	
ORGANIZED RESEARCH	
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	X
PRODUCTION TECHNIQUES	X
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

SEE ADDITIONAL PAGE

WOUB-TV--continued

REGULARLY SCHEDULED PROGRAMS INCLUDING FILM:

Weekly 30 Min. (40% film) "RFD," magazine format, music  
consumer information, local events,  
home repair  
Mon.-Fri. 45 Min. (5% film) "Newswatch," Film production  
dept., contributes feature film  
material as opposed to "hard news"  
film.

STRUCTURE OF FILM DEPARTMENT:

Film department consists of one full-time photographer, one part-time paid student, and six volunteers (student). The film department handles all photography for the station except for hard news film. Producer-directors write and direct filming and consult on editing. Photographers shoot and edit the film.

RECENT FILM PRODUCTION CONTRACTS:

WOUB is currently coordinating a one-hour documentary on the elderly for the Ohio ETV Network. Each station produces about seven minutes of film from their area. WOUB is editing the work print. Another station will conform the original and make the final transfer to videotape. The contract gives each station about \$600.00 to produce their segment, with WOUB receiving an additional amount for editing. The conforming and production station also receives an additional amount for their services.

PRODUCTION TECHNIQUES:

Try to keep shooting ratios low, transfer A and B rolls to video tape rather than film, and use very few workprints.

PRODUCTION EQUIPMENT:

Arriflex BL with single system  
Cannon sound Scoopic  
3- Bell and Howell 70 DR  
Bolex H-5 Rex

WSIU-TV  
SOUTHERN ILLINOIS UNIVERSITY  
CARBONDALE, ILLINOIS

1.	CLASSIFICATION	UNIVERSITY
2.	STATION PERSONNEL	25-40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	YEARLY
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	1,2
10.	TYPE OF SYNC. SND.	1,2
11.	USE OF SCRIPTS #5	3
12.	PROMOTION OF #5	NEWS REL., 4,5
13.	FILM PERSONNEL	3
14.	NEWSCAST PRODUCED	YES
15.	FREQ. OF NEWSCAST	DAILY
16.	TIME OF NEWSCAST	30,15 MIN.
17.	CONTENT OF "	LOC.,STATE
18.	FILM PROD. FOR "	YES
19.	MIN. FILM IN "	6-15 MIN.
20.	NEWSFILM MEN PROD. OTHER FILM?	NO
21.	UNIV. TR DEPT.	YES
22.	FILM STUDENTS IN PTV FILM PROD.?	YES
23.	PTV INTERNSHIP	NO
24.	PTV STAFF TEACH	YES
25.	PTV STAFF SERVE INSTR. MEDIA	NO

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	70 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	X
ORGANIZED RESEARCH	X
REACTION SURVEYS	X
RECENT FILM PRODUCTION CONTRACTS	X
PRODUCTION TECHNIQUES	X
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

SEE FOLLOWING PAGE

WSIU-TV--continued

REGULARLY SCHEDULED PROGRAMS INCLUDING FILM:

Weekly 30 Min. (50% film)--"Outdoors with Art Reid," deals with hunting, fishing, etc.

Weekly 30 Min. (30-40% film)--"Sportempo," college and highschool sports.

ORGANIZATION OF FILM DEPARTMENT:

News film class shoots film for news under supervision of student staff member. News student reporters do writing and editing. Full-time PTV staff members (producer-directors) supervise student staff for weekly half-hour program; students share responsibility for preparation of various segments. Producer-directors who use inserts shoot or supervise the shooting of their own film.

GUIDELINES:

Weekly filmed program is strictly local (coverage area) interest; "Spotlight on Southern Illinois"--self-explanatory; topics include festivals, hobbies, events, etc.

ORGANIZED RESEARCH:

"Finding interesting subjects for and about the people of southern Illinois is the main objective."

AUDIENCE REACTION SURVEYS:

"None--we must rely on viewer reaction that is unsolicited: letters, phone calls, etc. Radio and TV classes sometimes conduct telephone surveys as class projects."

FILM PRODUCTION CONTRACTS:

No film production contracts produced "outside the university." Recent in-house film, "The Violin Maker," in distribution by A.C.I. Films, New York. Other recently produced films were Public Relations films for the university.

PRODUCTION TECHNIQUES:

Use students for credit of "love," pre-plan, lower shooting ratio.



WVUT-TV  
1029 N. FOURTH ST.  
VINCENNES, INDIANA 47591

1.	CLASSIFICATION	UNIVERSITY
2.	STATION PERSONNEL	UNDER 10
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	NO
6.	REASON #5 "NO"	1
7.	FREQ. #5 PRESEN.	
8.	AVG. TIME #5	
9.	FORM OF FIN. FILM	
10.	TYPE OF SYNC. SND.	
11.	USE OF SCRIPTS #5	
12.	PROMOTION OF #5	
13.	FILM PERSONNEL	2
14.	NEWSCAST PRODUCED	YES
15.	FREQ. OF NEWSCAST	DAILY
16.	TIME OF NEWSCAST	15 MIN.
17.	CONTENT OF "	LOCAL
18.	FILM PROD. FOR "	YES
19.	MIN. FILM IN "	1-5 MIN.
20.	NEWSFILM MEN PROD. OTHER FILM?	NO
21.	UNIV. TR DEPT.	YES
22.	FILM STUDENTS IN PTV FILM PROD.?	YES
23.	PTV INTERNSHIP	NO
24.	PTV STAFF TEACH	NO
25.	PTV STAFF SERVE INSTR. MEDIA	NO

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	
REGULARLY SCHED. PROG. INCLUDING FILM	
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	
PROGRAM CONTENT GUIDELINES	
ORGANIZED RESEARCH	
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	

ADDITIONAL NOTES:

\* Three 16mm. cameras  
One 16 mm.b/w film processor

WWVU-TV  
P. O. BOX TV 24  
MORGANTOWN, WEST VIRGINIA

1.	CLASSIFICATION	UNIVERSITY
2.	STATION PERSONNEL	OVER 40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	BI-YEARLY
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	1,2,3
10.	TYPE OF SYNC. SND.	1,2
11.	USE OF SCRIPTS #5	1,2,3
12.	PROMOTION OF #5	2,3,4,5,+
13.	FILM PERSONNEL	4
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	YES
22.	FILM STUDENTS IN PTV FILM PROD.?	NO
23.	PTV INTERNSHIP	NO
24.	PTV STAFF TEACH	YES
25.	PTV STAFF SERVE INSTR. MEDIA	YES

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	10-15 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	X
ORGANIZED RESEARCH	X
REACTION SURVEYS	NONE
RECENT FILM PRODUCTION CONTRACTS	X
PRODUCTION TECHNIQUES	X
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

<sup>+</sup> Add'l promo: "Univ. P.R. Dept."

SEE ADDITIONAL PAGE

WVU-TV--continued

REGULARLY SCHEDULED PROGRAMS INCLUDING FILM:

Weekly 30 Min. (20% film)--"Mountain Scene, "Weekly magazine show; journalistic approach.  
Weekly 30 Min. (80% film)--"Capitol Beat," legislative coverage. During legislative session only. Plans call for replacement of film by video tape soon.

ORGANIZATION OF FILM DEPT:

Three cinematographers: one usually heads filming.  
Film men double as producer-directors and other functions.

PROGRAM GUIDELINES:

Material selected for film treatment must be "... programs that can best be done on film rather than video tape." Specifically, "issues and stories mostly of statewide concern."

PRODUCTION CONTRACTS:

Most "production contracts" take the form of instructional and informative films produced for various departments of West Virginia University. Contracts in this case take the form of "letters of accord." A film was recently completed for the West Virginia State Legislature dealing with poll-workers entitled "Protecting the Ballot." In this case the contract was an act of the legislature.

PRODUCTION EQUIPMENT:

Full complement of equipment for all phases of single and double system sound production, editing, etc.

KDIN-CHANNEL 11  
 2801 BELL AVENUE  
 DES MOINES, IOWA 50321

1.	CLASSIFICATION	STATE
2.	STATION PERSONNEL	OVER 40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	MONTHLY
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	2,3
10.	TYPE OF SYNC. SND.	DOUBLE SYS
11.	USE OF SCRIPTS #5	1
12.	PROMOTION OF #5	NEWSPAPER
13.	FILM PERSONNEL	10
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
 OPEN-END QUESTIONS

NOTE: Check (X) indicates  
 response described on the  
 following page.

MIN./WK LOCAL FILM AIRED	15 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	
PROGRAM CONTENT GUIDELINES	X
ORGANIZED RESEARCH	X
REACTION SURVEYS	X
RECENT FILM PRODUCTION CONTRACTS	X
PRODUCTION TECHNIQUES	X
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

SEE FOLLOWING PAGE

KDIN-TV--continued

PROGRAM GUIDELINES:

Program material is selected on the basis that it is "... generic to Iowa, public affairs, topics in general that have not been extensively covered."

ORGANIZED RESEARCH FOR MATERIAL SELECTION:

Historical or background research, phone interviews, and person to person interviews are methods used to gather information and are used as leads.

AUDIENCE REACTION:

No organized surveys have been conducted regarding audience reaction. All feedback is either voluntary by letter, or is verbalized upon encounter.

FILM PRODUCTION CONTRACTS:

Most recent project was three half-hour films on various subjects pertinent to the humanities. This was on a matching-fund grant basis under the National Endowment for the Humanities.

PRODUCTION TECHNIQUES:

Suggestions include: 2 to 3 men field crews, local processing, edited original (no work print), transfer to video tape for air, and limited travel--on a limited budget.

EQUIPMENT:

Full complement of silent and sound equipment.

KETA-TV  
1700 ASP AVENUE  
NORMAN, OKLAHOMA 73069

1.	CLASSIFICATION	STATE
2.	STATION PERSONNEL	15-25
3.	FILM PRODUCED	NO
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	NO
6.	REASON #5 "NO"	3
7.	FREQ. #5 PRESEN.	
8.	AVG. TIME #5	
9.	FORM OF FIN. FILM	
10.	TYPE OF SYNC. SND.	
11.	USE OF SCRIPTS #5	
12.	PROMOTION OF #5	
13.	FILM PERSONNEL	
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	NONE
REGULARLY SCHED. PROG. INCLUDING FILM	+
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	
PROGRAM CONTENT GUIDELINES	
ORGANIZED RESEARCH	
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	

ADDITIONAL NOTES:

<sup>+</sup> Weekly 30 Min. (1% film), "Focus" public affairs program.

\* Comment: "as a matter of actuality KETA does not have sufficient in-house equipment to produce quality film.

KOAP-TV  
PORTLAND, OREGON

1.	CLASSIFICATION	STATE
2.	STATION PERSONNEL	25-40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	2 PER YR.
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	1
10.	TYPE OF SYNC. SND.	
11.	USE OF SCRIPTS #5	2
12.	PROMOTION OF #5	
13.	FILM PERSONNEL	1
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	
REGULARLY SCHED. PROG. INCLUDING FILM	+
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	
PROGRAM CONTENT GUIDELINES	
ORGANIZED RESEARCH	
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	

ADDITIONAL NOTES:

+ 3/Wk. 30 Min. (17% film)  
"Feedback," various subjects.  
Daily 15 Min. (8% film)  
"Of All Things," various subjects.

NO FURTHER INFORMATION SUPPLIED

NEBRASKA ETV NETWORK/KUON-TV UNIVERSITY OF NEBRASKA  
 BOX 83111 LINCOLN, NEBRASKA  
 LINCOLN, NEBRASKA 68501

1.	CLASSIFICATION	STATE/UNIV.
2.	STATION PERSONNEL	OVER 40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	MONTHLY
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	2
10.	TYPE OF SYNC. SND.	SINGLE SYS
11.	USE OF SCRIPTS #5	1
12.	PROMOTION OF #5	5,6
13.	FILM PERSONNEL	7
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	YES
22.	FILM STUDENTS IN PTV FILM PROD.?	NO
23.	PTV INTERNSHIP	NO
24.	PTV STAFF TEACH	YES
25.	PTV STAFF SERVE INSTR. MEDIA	NO

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	40 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	X
ORGANIZED RESEARCH	XX
REACTION SURVEYS	X
RECENT FILM PRODUCTION CONTRACTS	X
PRODUCTION TECHNIQUES	X
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

NOTE: Information furnished by Mr. Ron Hull of the Nebraska ETV Network. This information includes activities of the 165 member state network in addition to KUON-TV licensed to the University of Nebraska at Lincoln.

SEE FOLLOWING PAGES



KUON-TV--continued

REGULARLY SCHEDULED PROGRAMS INCLUDING FILM:

Weekly 30 Min. (33% film)--"NU and U"--Summary of campus activities by P. R. Department.  
 Weekly 60 Min. (25% film)--"The Grand Generation," Information for retired persons.  
 Monthly 60 Min. (20% film)--"The Killers," Follow-up to national PBS program on major causes of death.  
 Various--Program inserts for weekly instructional programs.

ORGANIZATION AND STRUCTURE OF FILM TEAMS:

Ordinarily a three-man film team (camera, audio, grip) accompanies producer on location for major productions. Same arrangement applies to film clips unless little work is involved. In this case producer does-it-all. Three cinematographers also edit on a rotating basis. Occasionally cinematographers will edit their own material.

PROGRAM GUIDELINES:

Most of our filmed projects are conceived and funded through our special projects unit. For the most part they involve subject matter that is of interest to an organization outside our station. The senior editor (producer) in this unit prepares a project proposal and budget which he uses to 'sell' the project to the organization.

Our major criterion for devoting staff and materials to such a project is to produce programming which will air on the Nebraska ETV Network if the program manager and his advisory groups feel that such programming is worthwhile to the network, the Special Projects Senior Producer is responsible for developing the idea and obtaining funding.

ORGANIZED RESEARCH:

Content research only involved. Full time writer/researcher pulls together material for the special projects proposals.

REACTION SURVEYS:

No recent audience reaction surveys on any programming (including film programs).

KUON-TV, KUON-NEBRASKA ETV--continued

PTV FILM PRODUCTION SURVEY QUESTIONNAIRE

PLEASE COMMENT BRIEFLY ON ANY RECENT FILM PRODUCTION CONTRACTS THAT YOUR STATION HAS UNDERTAKEN OR IS CURRENTLY ENGAGED IN. INCLUDE THE ORGANIZATION FOR WHICH YOU ARE PRODUCING, NATURE OF THE FILM, AND THE TERMS OF THE CONTRACT.

We do not produce films under contract in the strict legal sense of the term. We do produce them under grants and agreements. We are currently involved in three film projects, two of which are funded through partial grants. These are being done for the station itself with sole responsibility for the content of those programs, both of them in the area of art and artists, is the stations. The third project comes closer to a contractual operation than the other two. It is being done for the College of Agriculture who in turn are doing it for the American Oil Company. The film has to do with the uses of lubricant in everyday farming operations in the state. The terms of the "contract" are that we will provide an answer print ready for release printing to the lab. Neither the writing of the script nor the distribution of release prints are part of our contract.

PLEASE COMMENT ON ANY PRODUCTION TECHNIQUES YOU HAVE ADOPTED THAT REDUCE YOUR OVER-ALL FILM PRODUCTION COSTS

During the last three years our goal has been to upgrade the technical quality of film production. This has meant the elimination of single system work, while increasing the use of quality double system equipment and techniques. Because we're producing a significant volume of double system production, it is not fair to say that our procedures have really reduced overall film production costs. Rather than use an editing bench and then transfer the double system footage through an expensive interlock system, we are using a Steenbeck flat-bed editor for preparing the footage and then transferring the picture and sound to videotape through the use of a color film chain synced to a Nagra IV.2 audio tape machine. To use a flat-bed editing table rather than the editing bench saves a lot of man-hours. Using the color film chain and Nagra audio recorder has saved the cost of an interlock projector.

WHAT FILM PRODUCTION EQUIPMENT DOES YOUR STATION HAVE AT ITS DISPOSAL?

2 Auricon 16mm Cine-Voice Cameras with 400' Conversion and Angenieux 12 to 120mm Zoom Lenses; Bolex H-16 Rex 5 Camera and Motorized Vario Switar Zoom 16 to 100mm Zoom Lens; Bolex H-16 Rex 4 Camera and Kern Vario-Switar 18 to 86mm Zoom Lens; Bell and Howell 16mm Camera; 2 Nagra IV-L Tape Recorders; Arriflex 16S/B-GS Camera and 12/120mm Angenieux Lens; Arriflex

## KUON-TV, KUON-NEBRASKA ETV--continued

16BL Camera and BL 12/120mm Abgebueyx Lens; Nagra IV.2 L Synchronous Audio Recorder; Electric Zoom Drive for Angenieux Lens; 8 Plate Steenbeck Flat-bed Editing Table (two screen); 6 Plate KEM Universal Editing Machine; 6 16mm Moviscope Viewers; Precision Sound Reader (16mm Mag. and Optical); Ediquip 2 Gang Synchronizer with 1 Mag. Head; Ediquip 4 Gang Synchronizer with 4 Mag. Heads; Moviola 2 Gang Synchronizer with 1 Mag. Head; Moviola 6 Gang Sync Driver and 6 Mag. Heads; Moviola 4 Gang Synchronizer with 3 Mag. Heads; 4 Port. Hot Splicers; 4 Guillotine Tape Splicers; 3 Rivas-Cunningham 16mm Splicers; 12 sets of Rewinds; Magnasync Transfer Recorder; and assorted tripods, lights, power belts, etc.

KYNE-TV, CHANNEL 26  
 UNO BOX 688  
 OMAHA, NEBRASKA 68101

1.	CLASSIFICATION	UNIV., STATE (50-50)
2.	STATION PERSONNEL	15-25
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	BI-MONTHLY
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	2
10.	TYPE OF SYNC. SND.	SINGLE
11.	USE OF SCRIPTS #5	1
12.	PROMOTION OF #5	ITV LIBS.
13.	FILM PERSONNEL	2
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	YES
22.	FILM STUDENTS IN PTV FILM PROD.?	YES
23.	PTV INTERNSHIP	YES
24.	PTV STAFF TEACH	YES
25.	PTV STAFF SERVE INSTR. MEDIA	YES

ADDITIONAL RESPONSE TO  
 OPEN-END QUESTIONS

NOTE: Check (X) indicates  
 response described on the  
 following page.

MIN./WK. LOCAL FILM AIRED	*
REGULARLY SCHED. PROG. INCLUDING FILM	
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	+
PROGRAM CONTENT GUIDELINES	X
ORGANIZED RESEARCH	X
REACTION SURVEYS	**
RECENT FILM PRODUCTION CONTRACTS	X
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	MINIMAL

ADDITIONAL NOTES:

\* Principally 15 min. ITV film per  
 week. Schedule includes approx.  
 1 hour of ITV film produced current-  
 ly and in previous years.

+ Producer-director plus teacher-  
 writer-producer handle all phases  
 of production.

\*\* No general audience; school as  
 noted on following page.

SEE FOLLOWING PAGE

KYNE-TV--continued

PROGRAM GUIDELINES:

Program guidelines and specifics are determined by the producer-director, teacher-researcher, and State Department of Education Curriculum Advisor.

ORGANIZED RESEARCH:

Extensive research and evaluation is conducted by the Omaha School Systems specifically, and the Nebraska statewide school systems generally.

FILM PRODUCTION CONTRACTS:

Two recent productions listed: for Nebraska Department of Education, and local program for the University of Nebraska, Omaha (UNO), Department of Physical Education. No details on either production were given.

WAIQ-TV  
MONTGOMERY PTV CENTER  
PETERSON FIELD  
MONTGOMERY, ALABAMA 36107

1.	CLASSIFICATION	STATE
2.	STATION PERSONNEL	UNDER 10
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	MONTHLY
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	TAPE EDIT
10.	TYPE OF SYNC. SND.	SINGLE SYS
11.	USE OF SCRIPTS #5	2
12.	PROMOTION OF #5	1
13.	FILM PERSONNEL	1
14.	NEWSCAST PRODUCED	YES
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR"	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	18
REGULARLY SCHED. PROG. INCLUDING FILM	
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	
PROGRAM CONTENT GUIDELINES	*
ORGANIZED RESEARCH	NONE
REACTION SURVEYS	NONE
RECENT FILM PRODUCTION CONTRACTS	NONE
PRODUCTION TECHNIQUES	+
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

\* "... interest to general Alabama public, or reachable, identifiable minorities. Journalistic standards. ..."

+ Film to tape dubs to reduce handling and to allow use of still frames as time extender and subject emphasis.

PROD. EQUIP.: Arri B1, Nagra, Bolex, and a minimal amount of support equipment.

WBIQ-TV  
BIRMINDHAM, ALABAMA

NOTE: The above station is a transmitter for the Alabama  
ETV Commission and originates no programming.

Alabama ETV Commission  
2101 Magnolia Avenue  
Birmingham, Alabama 35205

The Alabama Public TV Network has contracts with seven  
production agencies to provide programs for the network.\*

\*Denis N. Stark  
Assistant Manager  
Alabama ETV Commission

WBSE-TV  
600 MT. PLEASANT AVENUE  
PROVIDENCE, RHODE ISLAND 02908

1.	CLASSIFICATION	STATE
2.	STATION PERSONNEL	25-40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	YEARLY
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	RELEASE
10.	TYPE OF SYNC. SND.	DOUBLE SYS
11.	USE OF SCRIPTS #5	3
12.	PROMOTION OF #5	NEWSPAPER
13.	FILM PERSONNEL	2
14.	NEWSCAST PRODUCED	NO
15.	FREQ. of NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF	"
18.	FILM PROD. FOR	"
19.	MIN. FILM IN	"
20.	NEWSFILM MEN PROD.	OTHER FILM?
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN	PTV FILM PROD.?
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE	INSTR. MEDIA

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	5
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	*
PROGRAM CONTENT GUIDELINES	
ORGANIZED RESEARCH	
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	+

ADDITIONAL NOTES:

\* Producer-directors write, shoot,  
and edit their own material.

+ All necessary equipment for small-  
scale single-and-double-system  
sound filming and production.

Two programs regularly produced that  
include film, both 30 min., sched-  
uled at 4 month intervals, and both  
including approx. 5 min. film.  
Content is minority programming  
(Spanish and Portuguese), and a  
senior citizen series, "The Time of  
Our Lives."



WNJT-TV  
 NEW JERSEY PUBLIC BROADCASTING  
 1573 PARKSIDE AVENUE  
 TRENTON, NEW JERSEY

1.	CLASSIFICATION	STATE
2.	STATION PERSONNEL	OVER 40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	MONTHLY
8.	AVG. TIME #5	16-30 MIN.
9.	FORM OF FIN. FILM	1,2,3
10.	TYPE OF SYNC. SND.	1,2
11.	USE OF SCRIPTS #5	2
12.	PROMOTION OF #5	NEWSPAPER
13.	FILM PERSONNEL	25
14.	N WSCAST PRODUCED	YES
15.	FREQ. OF NEWSCAST	DAILY
16.	TIME OF NEWSCAST	30 MIN.
17.	CONTENT OF "	STATE
18.	FILM PROD. FOR "	YES
19.	MIN. FILM IN "	6-15 PER.
20.	NEWSFILM MEN PROD. OTHER FILM?	NO
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
 OPEN-END QUESTIONS

NOTE: Check (X) indicates  
 response described on the  
 following page.

MIN./WK. LOCAL FILM AIRED	3-6 HRS
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	X
ORGANIZED RESEARCH	
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	X
PRODUCTION TECHNIQUES	X
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

SEE FOLLOWING PAGE

WNJT-TV--continued

REGULARLY SCHEDULED PROGRAMS INCLUDING FILM:

WNJT lists only one regularly scheduled program that includes in-house film. This is a weekly sports presentation entitled "That's It for Sports" which runs for thirty minutes and is roughly fifty percent film. "Most all (other) film is used on special projects or non-regularly scheduled programs."

ORGANIZATION OF FILM DEPARTMENT:

Film personnel number twenty-five and include a film director, six cameramen, one sound man with assistant crew, four editors, two film processors, one still photographer, plus a film librarian and a secretary. Producer-directors do not shoot their own work but it was reported that some edit and write their own material.

PROGRAM GUIDELINES:

The only program guidelines reported by WNJT were that the "programs must be concerned with people and things in the state and region."

FILM PRODUCTION CONTRACTS:

All films are produced "for the station," and are offered to EEN and PBS for distribution. The most recent ones reported included a gambling documentary, three or four minority docs, and an auto racing film.

MONEY SAVING PRODUCTION TECHNIQUES:

Three man crews, black and white work prints, and processing own film were the money saving hints offered by WNJT.

EQUIPMENT:

Equipment listed by WNJT included several of practically everything known to the film-making trade. In all they have more than plenty to keep all 25 film men busy at once.

WSWP-TV  
P. O. BOX AH  
BECKLEY, WEST VIRGINIA 25801

1.	CLASSIFICATION	STATE
2.	STATION PERSONNEL	25-40
3.	FILM PRODUCED	NO
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	NO
6.	REASON #5 "NO"	**
7.	FREQ. #5 PRESEN.	
8.	AVG. TIME #5	
9.	FORM OF FIN. FILM	
10.	TYPE OF SYNC. SND.	
11.	USE OF SCRIPTS #5	
12.	PROMOTION OF #5	
13.	FILM PERSONNEL	
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM. IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indices  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	*
REGULARLY SCHED. PROG. INCLUDING FILM	
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	
PROGRAM CONTENT GUIDELINES	
ORGANIZED RESEARCH	
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

\* Occasional film clips produced  
individually by producer-directors  
for program inserts.

\*\* Station utilizes mobile production  
van (video) in lieu of film.

PRODUCTION EQUIPMENT: Includes  
one silent camera, and minimal  
editing facilities.

WUNC-TV UNIVERSITY TELEVISION  
 SWAIN HALL  
 CHAPEL HILL, NORTH CAROLINA 27514

1.	CLASSIFICATION	++
2.	STATION PERSONNEL	OVER 40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	4 MO. INT
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	RELEASE
10.	TYPE OF SYNC. SND.	DOUBLE SYS
11.	USE OF SCRIPTS #5	2
12.	PROMOTION OF #5	NO
13.	FILM PERSONNEL	1
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	YES
22.	FILM STUDENTS IN PTV FILM PROD.?	NO
23.	PTV INTERNSHIP	NO
24.	PTV STAFF TEACH	YES
25.	PTV STAFF SERVE INSTR. MEDIA	NO

ADDITIONAL RESPONSE TO  
 OPEN-END QUESTIONS

NOTE: Check (X) indicates  
 response described on the  
 following page.

MIN./WK. LOCAL FILM AIRED	30 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	*
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	
PROGRAM CONTENT GUIDELINES	
ORGANIZED RESEARCH	
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	
PRODUCTION TECHNIQUES	**
PRODUCTION EQUIPMENT	

ADDITIONAL NOTES:

++ STATE UNIVERSITY NETWORK

\* Weekly 30 Min. (20% film)  
 "North Carolina This Week,"  
 public affairs program.

Weekly 30 Min. (20% film)  
 "North Carolina: The Arts"

\*\* "Always remove the lends cap before  
 pressing the go button...."

GEORGIA ETV NETWORK  
FILM DEPARTMENT  
ATLANTA, GEORGIA

1.	CLASSIFICATION	SCHOOL SYS
2.	STATION PERSONNEL	OVER 40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 .NO"	N/A
7.	FREQ. #5 PRESEN.	QUARTERLY
8.	AVG. TIME #5	60 MIN.
9.	FORM OF FIN. FILM	RELEASE
10.	TYPE OF SYNC. SND.	SINGLE SYS
11.	USE OF SCRIPTS #5	2
12.	PROMOTION OF #5	NO ADD'L
13.	FILM PERSONNEL	2
14.	NEWSCAST PRODUCED	
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	60 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	X
ORGANIZED RESEARCH	
REACTION SURVEYS	NONE
RECENT FILM PRODUCTION CONTRACTS	X
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

SEE FOLLOWING PAGE

## GEORGIA ETV NETWORK--continued

REGULARLY PRODUCED PROGRAMS INCLUDING FILM:

Weekly 15 Min. (5-10 Min. film)--"Music Series"  
Weekly 15 Min. (5-10 Min. film)--"1974," Current Affairs  
Weekly 15 Min. (up to 15 min. film)--"Georgia Series"

ORGANIZATION OF FILM DEPARTMENT:

Film unit is structured of one, two-man team. Both of these individuals perform all tasks involved in single and double system operations. Usually a TV director is charged with producing a script and general scheduling of time, locations, and talent. Generally speaking, both film men act as director-technical personnel.

PARTICULAR GUIDELINES FOR PROGRAM MATERIAL:

Georgia ETV Network has a program development unit which is in charge of programming material. The film men service this department as technical personnel.

FILM PRODUCTION CONTRACTS:

Most documentary productions are made for state agencies; no "out of state" production is currently underway. The Network is currently planning a production for NIT which will use the Network's facilities, equipment, and personnel; funding will come from NIT.

EQUIPMENT:

Full complement of single and double system sound gear plus editing facilities, sound facilities, etc.

KETH-TV  
 45 SANTA TERESA STREET  
 SAN JOSE, CALIFORNIA 95110

1.	CLASSIFICATION	SCHOOL SYS
2.	STATION PERSONNEL	11-15
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	YEARLY
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	RELEASE
10.	TYPE OF SYNC. SND.	SINGLE SYS
11.	USE OF SCRIPTS #5	3
12.	PROMOTION OF #5	NEWSPAPER
13.	FILM PERSONNEL	1
14.	NEWSCAST PRODUCED	YES
15.	FREQ. OF NEWSCAST	WEEKLY
16.	TIME OF NEWSCAST	30 MIN.
17.	CONTENT OF "	LOCAL
18.	FILM PROD. FOR "	YES
19.	MIN. FILM IN "	6-15 MIN.
20.	NEWSFILM MEN PROD. OTHER FILM?	NO
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
 OPEN-END QUESTIONS

NOTE: Check (X) indicates  
 response described on the  
 following page.

MIN./WK. LOCAL FILM AIRED	8 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	+
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	*
PROGRAM CONTENT GUIDELINES	++
ORGANIZED RESEARCH	NONE
REACTION SURVEYS	NONE
RECENT FILM PRODUCTION CONTRACTS	NONE
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

<sup>+</sup> Monthly follow-up to the "Killers" 30 min., 45% film.

<sup>\*</sup> PRODUCER-DIRECTOR(s) handle all aspects of film production.

<sup>++</sup> "What we can't bring into the studio to shoot...."

EQUIPMENT: Minimum 16mm. silent gear; sound equipment rented when needed.

KLVX-TV  
 5700 MOUNTAIN VISTA  
 LAS VEGAS, NEVADA 89170

1.	CLASSIFICATION	SCHOOL SYS.
2.	STATION PERSONNEL	OVER 40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	
7.	FREQ. #5 PRESEN.	MONTHLY
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	RELEASE
10.	TYPE OF SYNC. SND.	SINGLE SYS
11.	USE OF SCRIPTS #5	1
12.	PROMOTION OF #5	NEWSPAPER
13.	FILM PERSONNEL	9
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
 OPEN-END QUESTIONS

NOTE: Check (X) indicates  
 response described on the  
 following page.

MIN./WK. LOCAL FILM AIRED	
REGULARLY SCHED. PROG. INCLUDING FILM	
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	
PROGRAM CONTENT GUIDELINES	X
ORGANIZED RESEARCH	
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	FULL LINE

ADDITIONAL NOTES:

GUIDELINES: "Most are requested by  
 outside organizations or agencies."



KPEC-TV  
 4400 STEILACOOM BLVD.  
 TACOMA, WASHINGTON 98499

1.	CLASSIFICATION	SCHOOL SYS
2.	STATION PERSONNEL	25-40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	QUARTERLY
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	2
10.	TYPE OF SYNC. SND.	DOUBLE SYS
11.	USE OF SCRIPTS #5	2
12.	PROMOTION OF #5	NEWSPAPER
13.	FILM PERSONNEL	1-9
14.	NEWSCAST PRODUCED	YES
15.	FREQ. OF NEWSCAST	DAILY
16.	TIME OF NEWSCAST	15 MIN.
17.	CONTENT OF "	1,2,3
18.	FILM PROD. FOR "	NO
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
 OPEN-END QUESTIONS

NOTE: Check (X) indicates  
 response described on the  
 following page.

MIN./WK. LOCAL FILM AIRED	20 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	XX
ORGANIZED RESEARCH	X
REACTION SURVEYS	X
RECENT FILM PRODUCTION CONTRACTS	X
PRODUCTION TECHNIQUES	X
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

SEE FOLLOWING PAGE

KPEC-TV--continued

REGULARLY SCHEDULED PROGRAMS INCLUDING FILM:

Monthly 30 Min. (100% film)--Varied subject matter, monthly public affairs.

Weekly 15-20 Min. (20-30% film)--Various ITV programs using filmed inserts.

ORGANIZATION OF FILM DEPARTMENT:

Film team consists of cameraman-editor, producer, and one student as general grip. Producer writes, edits, and often shoots film for various productions. Two full-time cameramen-editors also produce film as well as do still photography.

PROGRAM GUIDELINES:

Filmed segments consist of instructional and PTV (evening adult) subjects. The instructional films are mostly specific segments ordered by teachers who are also producers of their own programs. The PTV films are usually full-length programs. Subject matter is chosen by a committee on the basis of importance and relevance to the community. Subjects that lend themselves to immediate comments and questions are chosen for "feedback" programs.

ORGANIZED RESEARCH:

The organized research is done by the producer in the form of literature and personal interviewing. Evaluation of the research and its thoroughness is an ongoing procedure between the producer, program director, and the production manager.

AUDIENCE REACTION SURVEYS:

No organized reaction surveys reported as such; reactions are measured via "call-in" programs which elicit "... a good response."

RECENT FILM PRODUCTION CONTRACTS:

Eight filmstrips for the State of Washington for use in driver education and traffic safety program. Guidelines supplied by the state. Also two hour-long films produced under a grant for CPS/PBS. CPB maintained full control, KPEC acted as production agent. Films dealt with environment of Tacoma area.

KPSP-TV  
3911 S. REGAL STREET  
SPOKANE, WASHINGTON 99203

1.	CLASSIFICATION	SCHOOL SYS
2.	STATION PERSONNEL	15-25
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	NO
6.	REASON #5 "NO"	1,2
7.	FREQ. #5 PRESEN.	N/A
8.	AVG. TIME #5	
9.	FORM OF FIN. FILM	RELEASE
10.	TYPE OF SYNC. SND.	SINGLE SYS
11.	USE OF SCRIPTS #5	2
12.	PROMOTION OF #5	
13.	FILM PERSONNEL	
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK LOCAL FILM AIRED	30 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	+
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	*
ORGANIZED RESEARCH	
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	MIN. SINGLE SYSTEM

ADDITIONAL NOTES:

+ Weekly 20 Min. (25% film)--"News  
for Young People."

\* Material for above program is se-  
lected by a teacher. Material is  
geared to 2, 3, and 4th grade audi-  
ence. Material reflects local and  
national events.

STRUCTURE OF FILM DEPARTMENT:

Producer-directors write, shoot, and  
edit their own material.  
Seldom a "team" effort; usually only  
one man involved.

KTPS-TV  
P. O. BOX 1357  
TACOMA, WASHINGTON 98401

1.	CLASSIFICATION	SCHOOL SYS
2.	STATION PERSONNEL	15-25
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	NO
6.	REASON #5 "NO"	2
7.	FREQ. #5 PRESEN.	
8.	AVG. TIME #5	
9.	FORM OF FIN. FILM	
10.	TYPE OF SYNC. SND.	
11.	USE OF SCRIPTS #5	
12.	PROMOTION OF #5	
13.	FILM PERSONNEL	
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	2 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	
PROGRAM CONTENT GUIDELINES	
ORGANIZED RESEARCH	
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	

ADDITIONAL NOTES:

Weekly 20 Min. (10% film)--"Science and Industry."

NO FUTRHER INFORMATION SUPPLIED

KWCM-TV  
128 WEST SORESENSEN  
APPLETON, MINNESOTA 56208

1.	CLASSIFICATION	SCHOOL
2.	STATION PERSONNEL	UNDER 10
3.	FILM PRODUCED	NO
4.	PROG. ORIGINATED	NO
5.	DOC./SPEC. PROD.	NO
6.	REASON #5 "NO"	1
7.	FREQ. OF PRESEN.	
8.	AVG. TIME #5	
9.	FORM OF FIN. FILM	
10.	TYPE OF SYNC. SND.	
11.	USE OF SCRIPTS #5	
12.	PROMOTION OF #5	
13.	FILM PERSONNEL	
14.	NEWSCAST PRODUCED	YES
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	<input checked="" type="checkbox"/>
REGULARLY SCHED. PROG. INCLUDING FILM	
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	
PROGRAM CONTENT GUIDELINES	
ORGANIZED RESEARCH	
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	

ADDITIONAL NOTES:

NO FURTHER INFORMATION GIVEN.

KYVE-TV  
1105 SOUTH 15th AVENUE  
YAKIMA, WASHINGTON 98902

1.	CLASSIFICATION	SCHOOL SYS.
2.	STATION PERSONNEL	UNDER 10
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN	2 MO.INT.
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	2,3
10.	TYPE OF SYNC. SND.	1,2
11.	USE OF SCRIPTS #5	2
12.	PROMOTION OF #5	3,5,6
13.	FILM PERSONNEL	1
14.	NEWSCAST PRODUCED	YES
15.	FREQ. OF NEWSCAST	WEEKLY
16.	TIME OF NEWSCAST	30 MIN.
17.	CONTENT OF "	LOCAL
18.	FILM PROD. FOR "	YES
19.	MIN. FILM IN "	6-15
20.	NEWSFILM MEN PROD. OTHER FILM?	YES
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	60 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	+
ORGANIZED RESEARCH	*
REACTION SURVEYS	NONE
RECENT FILM PRODUCTION CONTRACTS	X
PRODUCTION TECHNIQUES	**
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

+"Public interest."

\*"Whatever is required to do a  
professional, responsible job."

\*\*"Tight management."

SEE FOLLOWING PAGE

KYVE-TV--continued

PROGRAMS REGULARLY SCHEDULED INCLUDING FILM:

Weekly 30 Min. (10% film)--Calendar of Local Events  
 Weekly 30 Min. (10% film)--Political Discussion  
 Bi-Monthly 30 Min.(50% film)--Cultural Affairs

ORGANIZATION OF FILM TEAMS:

No "film teams" as such.

Personnel include:

- 1- staff photographer--does not do all film
- 2- producer-directors who do film
- 1- public affairs director who does film

FILM PRODUCTION CONTRACTS:

Most recent production contract involved producing a documentary on "... the ethnic heritages of the Yakima Valley and their contribution to 1976 American character." No other material listed other than the fact that the program was produced for the American Revolution Bicentennial Commission.

PRODUCTION EQUIPMENT:

Minimal amount to produce single and double system sound plus editing equipment.

WMFE-TV  
2908 W. OAK RIDGE ROAD  
ORLANDO, FLORIDA 32809

1.	CLASSIFICATION	SCHOOL SYS
2.	STATION PERSONNEL	25-40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	MONTHLY
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	2
10.	TYPE OF SYNC. SND.	SINGLE SYS
11.	USE OF SCRIPTS #5	1
12.	PROMOTION OF #5	
13.	FILM PERSONNEL	NO
14.	NEWSCAST PRODUCED	
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK LOCAL FILM AIRED	10 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	*
PROGRAM CONTENT GUIDELINES	**
ORGANIZED RESEARCH	+
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	X
PRODUCTION TECHNIQUES	"THEFT"
PRODUCTION EQUIPMENT	

ADDITIONAL NOTES:

\* Cross-trained, "do-it-all" personnel.

\*\* "Transparently educational."

+ "Producers find experts in the community and state...."

PRODUCTION CONTRACTS: Two listed:  
School Board and Swedish Broadcasting Corp. No further information.



KIXE-TV  
P. O. DRAWER BH  
REDDING, CALIFORNIA 96001

1.	CLASSIFICATION	COMMUNITY
2.	STATION PERSONNEL	UNDER 10
3.	FILM PRODUCED	NO
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	NO
6.	REASON #5 "NO"	1
7.	FREQ. #5 PRESEN.	
8.	AVG. TIME #5	
9.	FORM OF FIN. FILM	
10.	TYPE OF SYNC. SND.	
11.	USE OF SCRIPTS #5	
12.	PROMOTION OF #5	
13.	FILM PERSONNEL	
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	
REGULARLY SCHED. PROG. INCLUDING FILM	
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	
PROGRAM CONTENT GUIDELINES	
ORGANIZED RESEARCH	
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	

ADDITIONAL NOTES:

WCAE-TV  
123 SESAME STREET  
ST. JOHN, INDIANA 46373

1.	CLASSIFICATION	COMMUNITY
2.	STATION PERSONNEL	UNDER 10
3.	FILM PRODUCED	NO
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	NO
6.	REASON #5 "NO"	1,2
7.	FREQ. #5 PRESEN.	
8.	AVG. TIME #5	
9.	FORM OF FIN. FILM	
10.	TYPE OF SYNC. SND.	
11.	USE OF SCRIPTS #5	
12.	PROMOTION OF #5	
13.	FILM PERSONNEL	
14.	NEWSCAST PRODUCED	YES
15.	FREQ. OF NEWSCAST	DAILY
16.	TIME OF NEWSCAST	15 MIN.
17.	CONTENT OF "	LOCAL
18.	FILM PROD. FOR "	NO
19.	MIN. FILM IN "	1-5 MIN <sup>+</sup>
20.	NEWSFILM MEN PROD. OTHER FILM?	N/A
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	
REGULARLY SCHED. PROG. INCLUDING FILM	*
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	
PROGRAM CONTENT GUIDELINES	
ORGANIZED RESEARCH	
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	

ADDITIONAL NOTES:

<sup>+</sup> Stock film, not produced in house.

\* "FILMMAKERS' SHOWCASE" 30:00  
Weekly. Student films highlighted.

WCBB-TV  
P. O. BOX 958  
LEWISTON, MAINE 04240

1.	CLASSIFICATION	COMMUNITY
2.	STATION PERSONNEL	15-25
3.	FILM PRODUCED	NO
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	NO
6.	REASON #5 "NO"	1
7.	FREQ. #5 PRESEN.	
8.	AVG. TIME #5	
9.	FORM OF FIN. FILM	
10.	TYPE OF SYNC. SND.	
11.	USE OF SCRIPTS #5	
12.	PROMOTION OF #5	
13.	FILM PERSONNEL	
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	
REGULARLY SCHED. PROG. INCLUDING FILM	
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	
PROGRAM CONTENT GUIDELINES	
ORGANIZED RESEARCH	
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	

ADDITIONAL NOTES:

WEDH-TV  
24 SUMMIT STREET  
NEW HAVEN, CONNECTICUT 06106

1.	CLASSIFICATION	COMMUNITY
2.	STATION PERSONNEL	OVER 40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	NO
6.	REASON #5 "NO"	1,2
7.	FREQ. #5 PRESEN.	2 MO. INT.
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	2
10.	TYPE OF SYNC. SND.	1,2
11.	USE OF SCRIPTS #5	2
12.	PROMOTION OF #5	"COMBINA-TION"
13.	FILM PERSONNEL	2
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	20
REGULARLY SCHED. PROG. INCLUDING FILM	
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	
ORGANIZED RESEARCH	
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	*
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	

ADDITIONAL NOTES:

Film personnel include one cinematographer and one full time assistant to serve the producers.

\* Recently completed a film on careers in medicine with foundation support.

No further information supplied.

WETA-TV  
 3620 27th STREET, SOUTH  
 ARLINGTON, VIRGINIA 22206

1.	CLASSIFICATION	COMMUNITY
2.	STATION PERSONNEL	OVER 40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	QUARTERLY
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	2
10.	TYPE OF SYNC. SND.	DOUBLE SYS.
11.	USE OF SCRIPTS #5	2
12.	PROMOTION OF #5	NO
13.	FILM PERSONNEL	2
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
 OPEN-END QUESTIONS

NOTE: Check (X) indicates  
 response described on the  
 following page.

MIN./WK. LOCAL FILM AIRED	NOT REP.
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	X
ORGANIZED RESEARCH	NONE
REACTION SURVEYS	NONE
RECENT FILM PRODUCTION CONTRACTS	X
PRODUCTION TECHNIQUES	X
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

SEE FOLLOWING PAGE

REGULARLY SCHEDULED PROGRAMS INCLUDING FILM;

Weekly 30 Min. (5% film)--"Whatever" Variety.  
Weekly 60 Min. (10% film)--"Ebony Reflections" Black variety.  
Weekly 20 Min. (100% film)--"Matter of Fact"--Educational  
Produced by WETA for N.I.T.  
Weekly 15 Min. (15% film)--"Cover to Cover" Educational  
Quarterly 30 to 60 Min. (20-50% film)--"Metro" Community  
special Projects.  
(-----) 30 Min. (100% film)--Specials covering specific  
people.

ORGANIZATION OF FILM DEPARTMENT:

Producers write, and in most cases cinematographers direct, shoot and edit the material. In some cases a producer-writer is also the director, with the film maker assuming all other responsibilities. Staff consists of two full-time film makers. Additional help, when needed, is hired on a per job basis.

PROGRAM GUIDELINES:

Programming department holds meetings periodically to discuss future programs and specials. Producers, directors, and research people all contribute ideas.

RECENT FILM PRODUCTION CONTRACTS:

1. Fifteen 20 Min. film programs for N.I.T. to encourage junior high-school students to read books. Title of series, "Matter of Fact," national distribution.
2. "Born in the Blues," a documentary on Arthur Gruddup. Produced for WETA, 30 Min.
3. "Success Story," Three one-hour documentaries demonstrating the success of certain federal work-training programs in the USA. Produced for the Department of Labor.
4. "The Scientist," a 30 min. documentary produced for the National Science Foundation dealing with a scientist's theory on the improvement of the quality of life.
5. "Productivity," a 15 min. documentary for the N.E.A.

WETA-TV--continued

PRODUCTION TECHNIQUES:

Money is saved by maintaining a small, professional staff (two in this case) and hiring free-lancers to handle projects that come in when the staff is otherwise busy. Intern student film makers from local schools are utilized on a work-study basis whenever possible.

PRODUCTION EQUIPMENT:

2- Arriflex BL's  
Arriflex s  
Nagra III and IV  
Bell & Howell Filmo  
Cannon Scoopic  
4- Quartz light kits  
Steenbeck editing table  
1/4" tape to 16 mm mag transfer  
Editing room, interlock projectors, etc.

WFYI-TV CHANNEL 20  
1440 NORTH MERIDIAN STREET  
INDIANAPOLIS, INDIANA 46202

1.	CLASSIFICATION	COMMUNITY
2.	STATION PERSONNEL	11-15
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	NO
6.	REASON #5 "NO"	1
7.	FREQ. #5 PRESEN.	
8.	AVG. TIME #5	
9.	FORM OF FIN. FILM	
10.	TYPE OF SYNC. SND.	
11.	USE OF SCRIPTS #5	
12.	PROMOTION OF #5	
13.	FILM PERSONNEL	
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	7 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	*
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	NA
ORGANIZED RESEARCH	NA
REACTION SURVEYS	NA
RECENT FILM PRODUCTION CONTRACTS	X
PRODUCTION TECHNIQUES	X
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

SEE FOLLOWING PAGE



WFYI-TV--continued

REGULARLY SCHEDULED PROGRAMS INCLUDING FILM:

29:00 Weekly (2% film open) "Goin' Back to Indiana" Deals with travel and tourism.

29:00 Weekly (20% film content) "Reach Out" Deals with community services examination.

ORGANIZATION OF FILM DEPARTMENT:

Production staff consists of three producer-directors who write, shoot and edit their own material.

RECENT FILM PRODUCTION CONTRACTS:

The most recent "contract film" produced by WFYI was a 29 minute feature showing a sampling of Community Service Programs operating in Indianapolis. Funded by the Community Services Program this film was strictly for internal use and was never aired.

PRODUCTION TECHNIQUES:

Transfer film-to-tape and edit video tape. Valuable when editing double-system and you do not have an interlock projector.

PRODUCTION EQUIPMENT:

1 - Bell & Howell 240 camera

1 - Griswold splicer

All other equipment is rented as needed due to lack of capital.

WILW-TV

LONG ISLAND EDUCATIONAL TELEVISION COUNCIL, INC.

ELLINGTON AVENUE, WEST

GARDEN CITY, NEW YORK 11530

1.	CLASSIFICATION	COMMUNITY
2.	STATION PERSONNEL	15-25
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	4 MO.INT.
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	2
10.	TYPE OF SYNC. SND.	SINGLE SYS
11.	USE OF SCRIPTS #5	1
12.	PROMOTION OF #5	NEWSPAPER
13.	FILM PERSONNEL	1
14.	NEWSCAST PRODUCED	YES
15.	FREQ. OF NEWSCAST	DAILY
16.	TIME OF NEWSCAST	30 MIN.
17.	CONTENT OF "	LOCAL
18.	FILM PROD. FOR "	YES
19.	MIN. FILM IN "	30-60
20.	NEWSFILM MEN PROD. OTHER FILM?	YES
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	
REGULARLY SCHED. PROG. INCLUDING FILM	
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	
ORGANIZED RESEARCH	
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	

ADDITIONAL NOTES:

ORGANIZATION: Team consists of cameraman, audio man, and producer-director or field correspondent.

WITF-TV  
CHANNEL 33  
HERSHEY, PA. 17033

1.	CLASSIFICATION	COMMUNITY
2.	STATION PERSONNEL	25-40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	QUARTERLY
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	RELEASE
10.	TYPE OF SYNC. SND.	DOUBLE SYS
11.	USE OF SCRIPTS #5	3
12.	PROMOTION OF #5	NEWSPAPER
13.	FILM PERSONNEL	2
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	
REGULARLY SCHED. PROG. INCLUDING FILM	
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	
PROGRAM CONTENT GUIDELINES	*
ORGANIZED RESEARCH	
REACTION SURVEYS	+
RECENT FILM PRODUCTION CONTRACTS	XX
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	

ADDITIONAL NOTES:

\* Station "rarely has the opportunity to select material; most films done on a contract basis with the grantor selecting subject matter."

+ "... unsolicited letters, reaction line telephone service."

SEE FOLLOWING PAGE

WITF-TV--continued

RECENT PRODUCTION CONTRACTS:

Most recent production contract work concerns the Pennsylvania Department of Education. Project includes producing eight 30 min. programs for high school guidance work. Selected areas include auto mechanics, machine shop, body repair, and welding. Films are contracted for approximately \$17,000.00 apiece. Writers/producers have control of content and style with the P. D. E. having the right of rejection over any segment.

PRODUCTION TECHNIQUES:

To reduce several areas of cost this station is moving toward smaller, lighter film equipment, the use of crystal sync (to reduce crew size), and a smaller location truck.

WJCT-TV  
2037 MAIN  
JACKSONVILLE, FLORIDA 32206

1.	CLASSIFICATION	COMMUNITY
2.	STATION PERSONNEL	OVER 40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	MONTHLY
8.	AVG. TIME #5	1,2,3
9.	FORM OF FIN. FILM	2,3
10.	TYPE OF SYNC. SND.	SINGLE SYS.
11.	USE OF SCRIPTS #5	1,2,3
12.	PROMOTION OF #5	2,4,5
13.	FILM PERSONNEL	1 to 4
14.	NEWSCAST PRODUCED	++
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	150 MIN
REGULARLY SCHED. PROG. INCLUDING FILM	*
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	X
ORGANIZED RESEARCH	X
REACTION SURVEYS	X
RECENT FILM PRODUCTION CONTRACTS	X
PRODUCTION TECHNIQUES	X
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

++ Nightly public affairs program  
with film. 60:00 program with  
average -0 min. film. "Feedback"

\* Various instructional programs with  
film content of 10 to 100% plus  
above (++) notation.

SEE FOLLOWING PAGE

WJCT-TV--continued

ORGANIZATION OF FILM DEPARTMENT:

Personnel consist of one full-time cinematographer and two producers who shoot and edit primarily for ITV. Also five "do-it-all types" in the PTV end who service the "Feedback" series and various special projects.

PROGRAM GUIDELINES:

Filmed programs are reserved for topics that are not readily producable on video tape. Program content is "... whatever suits the topics of daily concern ... long range programs follow normal journalistic procedures."

RESEARCH:

All programs and program segments are researched by a two-person research/reporting team as well as by the producer whenever possible.

AUDIENCE REACTION:

See CPB survey on "The Audience of Feedback."

Newspaper and general audience reaction is based on program content rather than technique.

FILM PRODUCTION CONTRACTS:

Six one-minute spots for the State Drug Abuse Department, dealing with the human factor in drug education. Produced for state and national distribution. Loose contract on two-payment schedule: 1st at storyboard, 2nd at interlock. These spots won first place at the Atlanta International Festival.

PRODUCTION TECHNIQUES:

Film to VTR as a general technique, quarter inch to mag stripe transfer after editing.

PRODUCTION EQUIPMENT:

3 Auricons. BL plus much more. PLENTY!

WMHT-TV  
P. O. Box 17  
SCHENECTADY, NEW YORK 12301

1.	CLASSIFICATION	COMMUNITY
2.	STATION PERSONNEL	OVER 40
3.	FILM PRODUCED	NO
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	NO
6.	REASON #5 "NO"	1,2,3
7.	FREQ. #5 PRESEN.	
8.	AVG. TIME #5	
9.	FORM OF FIN. FILM	
10.	TYPE OF SYNC. SND.	
11.	USE OF SCRIPTS #5	
12.	PROMOTION OF #5	
13.	FILM PERSONNEL	
14.	NEWSCAST PRODUCED	YES
15.	FREQ. OF NEWSCAST	DAILY
16.	TIME OF NEWSCAST	30 Min.
17.	CONTENT OF "	LOCAL
18.	FILM PROD. FOR "	NO
19.	MIN. FILM IN "	NONE
20.	NEWSFILM MEN PROD. OTHER FILM?	NO N. F. PRODUCED
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	
REGULARLY SCHED. PROG. INCLUDING FILM	
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	
PROGRAM CONTENT GUIDELINES	
ORGANIZED RESEARCH	
REACTION SURVEYS	
RECENT FILM PRODUCTION CONTRACTS	
PRODUCTION TECHNIQUES	
PRODUCTION EQUIPMENT	

ADDITIONAL NOTES:

NOTE: Comment, "We have de-activated our film unit and gone to 1" color videotape for "Film type" use. Other projects and contracts that require film as a final product are produced on videotape, and a tape (quad) to film transfer made.

Signed: Jack A. Walters,  
producer/director

NO FURTHER INFORMATION SUPPLIED

WNED-TV  
184 BARTON STREET  
BUFFALO, NEW YORK 14213

1.	CLASSIFICATION	COMMUNITY
2.	STATION PERSONNEL	OVER 40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	3/YEAR
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	2
10.	TYPE OF SYNC. SND.	DOUBLE SYS.
11.	USE OF SCRIPTS #5	3
12.	PROMOTION OF #5	PUB. RADIO
13.	FILM PERSONNEL	3
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	10 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	X
ORGANIZED RESEARCH	X
REACTION SURVEYS	NONE
RECENT FILM PRODUCTION CONTRACTS	NONE *
PRODUCTION TECHNIQUES	+
PRODUCTION EQUIPMENT	

ADDITIONAL NOTES:

NOTE: This community operation offers  
a student internship program.

\* In-house film produced only.

+"Small crews doing many things."

SEE FOLLOWING PAGE



WNED-TV--continued

REGULARLY SCHEDULED PROGRAMS INCLUDING FILM:

Weekly 30 Min. (up to 50% film)--"Talk of the Town,"  
Cultural affairs.

ORGANIZATION OF FILM DEPARTMENT:

WNED utilizes a three-man film crew filling the following functions: Cameraman, Sound man, Lighting man, Grip, and Producer-director.

PROGRAM GUIDELINES:

WNED notes that most film which is used within programs appears as "location interviews." In the case of documentaries the subject matter is selected by the station with one producer overseeing the operation. Documentaries are either thirty or sixty minute presentations.

USE OF RESEARCH:

Research is determined by the type of project; host or hostess determines the content for interview programs, and the producer researches and writes more complicated projects.

WNET-TV  
 304 W. 58th STREET  
 NEW YORK, N. Y. 10019

1.	CLASSIFICATION	EDUC. TV
2.	STATION PERSONNEL	25-40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	BI-MONTHLY
8.	AVG. TIME #5	60 MIN.
9.	FORM OF FIN. FILM	RELEASE
10.	TYPE OF SYNC. SND.	DOUBLE SYS.
11.	USE OF SCRIPTS #5	3
12.	PROMOTION OF #5	TV GUIDE
13.	FILM PERSONNEL	10
14.	NEWSCAST PRODUCED	YES
15.	FREQ. OF NEWSCAST	DAILY
16.	TIME OF NEWSCAST	30 MIN.
17.	CONTENT OF "	LOCAL
18.	FILM PROD. FOR "	YES
19.	MIN. FILM IN "	6-15 MIN.
20.	NEWSFILM MEN PROD. OTHER FILM?	YES
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
 OPEN-END QUESTIONS

NOTE: Check (X) indicates  
 response described on the  
 following page.

MIN./WK. LOCAL FILM AIRED	60 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	X
ORGANIZED RESEARCH	*
REACTION SURVEYS	+
RECENT FILM PRODUCTION CONTRACTS	**
PRODUCTION TECHNIQUES	++
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

\* "Professional researchers."

+ A. C. Nielsen.

\*\* "Documentaries for ourselves."

++ "Production manager accompanies all film crews."

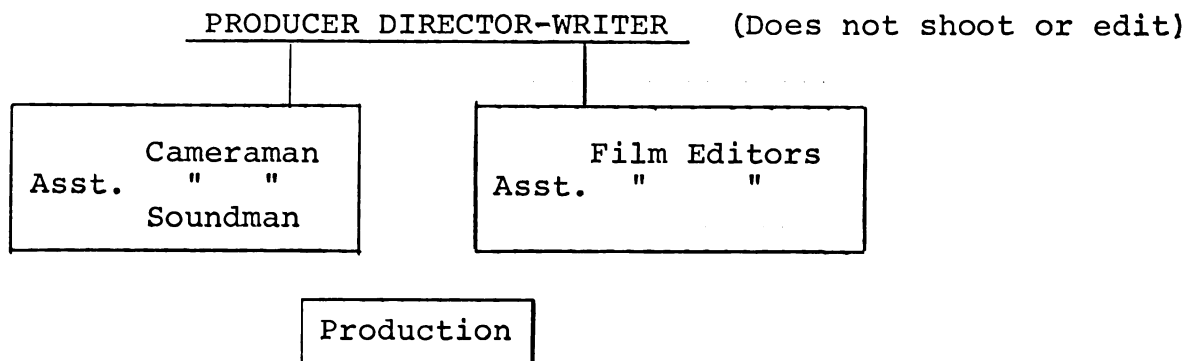
SEE FOLLOWING PAGE

WNET-TV--continued

REGULARLY SCHEDULED PROGRAMS INCLUDING FILM:

Monthly 60 Min. (50% film)--"Behind the Lines," a national public-affairs program.  
 Weekly 30 Min. (30% film)--"Bill Moyer's Journal," a national public-affairs program.  
 Monthly 90 Min. (100% film)--"Science" deals with medicine.  
 Weekly 60 Min. (100% film)--Various documentaries.  
 Weekly 30 Min. (25% film)--"Consumer Help."

ORGANIZATION OF FILM DEPARTMENT:



PROGRAM GUIDELINES:

WNET-TV reports "... no guidelines, except that it must be interesting and informative, and possibly of public service."

PRODUCTION FACILITIES:

Complete laboratory with sound transfer capabilities and equipment to support 6 crews.

WQLN-TV CHANNEL 54  
8425 PEACH STREET  
ERIE, PA. 16509

1.	CLASSIFICATION	COMMUNITY
2.	STATION PERSONNEL	15-25
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	BI-YEARLY
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	3
10.	TYPE OF SYNC. SND.	DOUBLE SYS.
11.	USE OF SCRIPTS #5	2
12.	PROMOTION OF #5	4,5,6
13.	FILM PERSONNEL	1
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	*
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	
PROGRAM CONTENT GUIDELINES	X
ORGANIZED RESEARCH	
REACTION SURVEYS	X
RECENT FILM PRODUCTION CONTRACTS	X
PRODUCTION TECHNIQUES	X
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

\* Impossible to average min./wk; station averages (roughly) three 30 min. documentaries per year.

SEE FOLLOWING PAGE

WQLN-TV--continued

PROGRAM GUIDELINES:

WQLN "... searches for subject matter most applicable to national useage." For example, one documentary accepted by PBS for national viewing documented Erie's (Pa.) unique treatment center for indigent-alcoholics. Two others were local community situations which had bearing on overall Pennsylvania scene and were accepted and funded by the Pennsylvania Public TV Network.

AUDIENCE REACTION SURVEYS:

No reaction surveys per se conducted at this time. However, as a result of the Alcoholic documentary the center described above received requests for information from many cities in which the film was aired.

RECENT FILM PRODUCTION CONTRACTS:

WQLN is currently concluding two films for the Pennsylvania Public Television Network (PPTN). One is a documentation of citizen anti-pollution action taken against a coke (coal) producing plant, and the other traces the historical purchase of a triangle of land bounding Lake Erie for industrial and recreational purposes. The state non-commercial network (PPTV), comprized of seven PTV stations in Pennsylvania, accepts proposals from stations for unique programs. Upon review grants for production are awarded to the producing stations on a per-program basis.

PRODUCTION TECHNIQUES:

Most recent attempts adopted tighter scripting practices which eliminate excessive shooting. Future plans call for recording principle characters on audio tape, selecting the pertinent segments, and then filming the selected material only in an attempt to reduce "voluminous over-shooting."

PRODUCTION EQUIPMENT:

Production studio, Arriflex 16 BL camer, Nagra IV L recorder, location lighting equipment (for documentaries) and Beaulieu R16 silent camera.

WTTW-TV, CHANNEL 11  
 5400 N. St. LOUIS AVENUE  
 CHICAGO, ILLINOIS 60625

1.	CLASSIFICATION	COMMUNITY
2.	STATION PERSONNEL	OVER 40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	2 MO. INT.
8.	AVG. TIME #5	60 MIN.
9.	FORM OF FIN. FILM	RELEASE
10.	TYPE OF SYNC. SND.	DOUBLE SYS.
11.	USE OF SCRIPTS #5	1,2
12.	PROMOTION OF #5	3,5
13.	FILM PERSONNEL	6
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
 OPEN-END QUESTIONS

NOTE: Check (X) indicates  
 response described on the  
 following page.

MIN./WK. LOCAL FILM AIRED	60 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	X
ORGANIZED RESEARCH	
REACTION SURVEYS	X
RECENT FILM PRODUCTION CONTRACTS	
PRODUCTION TECHNIQUES	X
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

SEE FOLLOWING PAGE

WTTW-TV--continued

REGULARLY SCHEDULED PROGRAMS INCLUDING FILM:

Weekly 28:30 Min. (12-18 Min. film)--"Consumer Game,"

Consumer issue and answer show.

Bi-Weekly 58:00 Min. (4-20 Min. film)--"Prime Time Chicago"

Public affairs footage in entertainment format.

Tri-annually 58:00 Min. Documentaries on Chicago cultural life.

ORGANIZATION OF FILM DEPARTMENT:

Producers serve to produce and direct both studio and film material using two cinematographers, 2 editors, 1 sound man, and 1 grip. One of the above cinematographers also edits.

PROGRAM GUIDELINES:

WTTW cites that "... materials must lend themselves to cinematic treatment, they must be relevant to our community (Chicago), they must fit into a long-range programming plan for our institution (WTTW) and they must be economically feasible.

AUDIENCE REACTION SURVEYS:

WTTW subscribes to the A. C. Nielsen survey. "Renoir," a half-hour study presented May, 1973 received a 5 rating and a 9 share which is equivalent to an estimated 132,000 households viewing. That was the highest rated local production, film or video tape.<sup>1</sup>

PRODUCTION TECHNIQUES TO REDUCE COST:

Hiring people who know what they are doing at all (underscore theirs) levels of film production. WTTW is also investigating super 8 as "... a viable means to do investigative and news pieces inside of VTR programs."

EQUIPMENT:

6 & 4 plate Steenbecks, Nagra III & IV, Arri BL, Eclair NPR.

---

<sup>1</sup>Survey returned, unsigned.

WUHY-TV  
4548 MARKET STREET  
PHILADELPHIA, PA. 19139

1.	CLASSIFICATION	COMMUNITY
2.	STATION PERSONNEL	OVER 40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	YEARLY
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	2
10.	TYPE OF SYNC. SND.	1,2
11.	USE OF SCRIPTS #5	2
12.	PROMOTION OF #5	
13.	FILM PERSONNEL	1
14.	NEWSCAST PRODUCED	YES
15.	FREQ. OF NEWSCAST	DAILY
16.	TIME OF NEWSCAST	30 MIN.
17.	CONTENT OF "	STATE
18.	FILM PROD. FOR "	YES
19.	MIN. FILM IN "	6-15 MIN.
20.	NEWSFILM MEN PROD. OTHER FILM?	YES
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	120 MIN
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	NONE
ORGANIZED RESEARCH	NONE
REACTION SURVEYS	NONE
RECENT FILM PRODUCTION CONTRACTS	NONE
PRODUCTION TECHNIQUES	X
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

SEE FOLLOWING PAGE



WUHY-TV--continued

REGULARLY SCHEDULED PROGRAMS INCLUDING FILM:

Monthly 30 Min. (5% film)--"On the Street," Feelings of local residents.

ORGANIZATION OF FILM TEAMS:

Film teams normally consist of:

Cameraman

Director

Audio man

Grip (on large productions only)

No further comment on multiple functions or producer-director relationships.

PRODUCTION TECHNIQUES:

WUHY-TV sees super 8 color production the most promising cost reduction angle. (Super 8 color they point out costs less than 16mm. black and white.) To this end they are equipping their station with a Kodak professional super 8 film chain and acquiring the necessary camera equipment and accessories. Further projections see half-inch video tape being implemented for all remote reporting news functions.

PRODUCTION EQUIPMENT:

Full complement for single system production primarily.

WVIZ-TV  
4300 BROOK PARK ROAD  
CLEVELAND, OHIO 44134

1.	CLASSIFICATION	COMMUNITY
2.	STATION PERSONNEL	OVER 40
3.	FILM PRODUCED	YES
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	TWO/YEAR
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	RELEASE
10.	TYPE OF SYNC. SND.	DOUBLE SYS.
11.	USE OF SCRIPTS #5	1
12.	PROMOTION OF #5	NO
13.	FILM PERSONNEL	7
14.	NEWSCAST PRODUCED	YES
15.	FREQ. OF NEWSCAST	WEEKLY
16.	TIME OF NEWSCAST	14:30 <sup>+</sup>
17.	CONTENT OF "	1,2,3,INT.
18.	FILM PROD. FOR "	NO
19.	MIN. FILM IN "	*
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
OPEN-END QUESTIONS

NOTE: Check (X) indicates  
response described on the  
following page.

MIN./WK. LOCAL FILM AIRED	90 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	X
ORGANIZED RESEARCH	X
REACTION SURVEYS	X
RECENT FILM PRODUCTION CONTRACTS	X
PRODUCTION TECHNIQUES	X
PRODUCTION EQUIPMENT	X

ADDITIONAL NOTES:

<sup>+</sup>"Analysis for Schools"

\* 1-5 min. borrowed from local commercial station.

SEE ADDITIONAL PAGE

WVIZ-TV--continued

REGULARLY SCHEDULED PROGRAMS INCLUDING FILM:

Weekly (10-20 Min.) 100% film--"Consumer Concerns," secondary series dealing with economy and wise spending practices.

2 Week int. (Sixteen 20 Min. programs) 60-80% film--"Tuned In," secondary school series about current social conditions, housing, violence.

Weekly (Eight 15 Min. programs) 100% film--"Media Machine," secondary school series; examines media operations and jobs, e.g., news programs production, radio and newspaper operation, film.

Weekly (Eight 15 Min. shows) 50% film--"Telewave," primary school series; explores new methods of studying and motivation.

Weekly (Six 30 Min. programs) 100% film--"Improving Learning," teacher training series; dramatizes classroom situations and methods of dealing with behavior problems.

2 Week int. (Sixteen 20 Min. programs) 10-30% film--"Truly American" primary school series; condenses highlights and achievements of famous Americans (20th century).

STRUCTURE OF FILM DEPARTMENT:

Four producer-directors who function in their title positions on the majority of film assignments in addition to operating audio when film crew is short. Three cinematographers who also alternate as audio men and film editors for double and single system sound.

PROGRAM GUIDELINES:

Most film is shot for inclusion in on-going television series. Subjects and approach are largely determined by the purpose of the series. Film is used extensively for

WVIZ-TV--continued

"field trips by television," for school audiences ranging from the second to the twelfth grade. Adult documentaries are limited to funds available from the government and foundations and so are few in number.

#### USE OF ORGANIZED RESEARCH:

Teacher feedback is utilized both during and after the production of a series. The former takes the form of an evaluation committee which meets periodically with the production team to critique the shows, and the latter is a wide-spread computer-scored evaluation in which large numbers of teachers rate the series on about two-dozen factors in production, educational value, and child reaction.

#### AUDIENCE REACTION SURVEYS:

Two most recent efforts (33 shows, each 15 min.) have proven very popular and are in national circulation.

#### FILM PRODUCTION CONTRACTS:

Most recent of this nature was a NIT contract for the production of six programs for their "Inside/Out" series. This series is a mental health project and consisted of thirty films designed to promote discussion on a wide range of topics ranging from dealing with the practical joker to death and divorce. Of the thirty nearly all were sync-sound dramas. There were two documentary programs and one low-cost animation. Contract provided for script approval and work print approval.

#### PRODUCTION TECHNIQUES:

Most film is mixed on tape to reduce final printing costs. Much of the film is mag stripe sound to provide presence when additional narrator is used. Most filming is done by two or three people.

WVPT-TV  
 PORT REPUBLIC ROAD  
 HARRISONBURG, VIRGINIA 22801

1.	CLASSIFICATION	COMMUNITY
2.	STATION PERSONNEL	25-40
3.	FILM PRODUCED	SUPER 8
4.	PROG. ORIGINATED	YES
5.	DOC./SPEC. PROD.	YES
6.	REASON #5 "NO"	N/A
7.	FREQ. #5 PRESEN.	2 MO. INT.
8.	AVG. TIME #5	30 MIN.
9.	FORM OF FIN. FILM	2
10.	TYPE OF SYNC. SND.	DOUBLE SYS.
11.	USE OF SCRIPTS #5	1
12.	PROMOTION OF #5	NEWSPAPER
13.	FILM PERSONNEL	2
14.	NEWSCAST PRODUCED	NO
15.	FREQ. OF NEWSCAST	
16.	TIME OF NEWSCAST	
17.	CONTENT OF "	
18.	FILM PROD. FOR "	
19.	MIN. FILM IN "	
20.	NEWSFILM MEN PROD. OTHER FILM?	
21.	UNIV. TR DEPT.	
22.	FILM STUDENTS IN PTV FILM PROD.?	
23.	PTV INTERNSHIP	
24.	PTV STAFF TEACH	
25.	PTV STAFF SERVE INSTR. MEDIA	

ADDITIONAL RESPONSE TO  
 OPEN-END QUESTIONS

NOTE: Check (X) indicates  
 response described on the  
 following page.

MIN./WK. LOCAL FILM AIRED	10 MIN.
REGULARLY SCHED. PROG. INCLUDING FILM	X
ORGANIZATION & STRUCTURE OF FILM DEPARTMENT	X
PROGRAM CONTENT GUIDELINES	*
ORGANIZED RESEARCH	
REACTION SURVEYS	NONE
RECENT FILM PRODUCTION CONTRACTS	X
PRODUCTION TECHNIQUES	X
PRODUCTION EQUIPMENT	XX

ADDITIONAL NOTES:

\* SEE FOLLOWING PAGE

+ "Producer-director researches  
 topic before making program com-  
 mitment."

WVPT-TV--continued

REGULARLY SCHEDULED PROGRAMS CONTAINING FILM:

Monthly 30 Min. (95% film)--poultry program.  
Bi-Weekly 20 Min. (100% film)--environmental education.

ORGANIZATION OF FILM DEPARTMENT:

Two full time film personnel perform all phases of production: writing, shooting, producing, editing, video tape transfer, etc.

PROGRAM GUIDELINES:

Program guidelines consist of selecting "... community-oriented programming for which (the station) can obtain underwriting."

RECENT FILM CONTRACTS:

"Title III," six half-hour programs produced on super 8 for the Virginia Board of Education.

"Ever Since Henry Ford," one half-hour program on super 8 produced for the Skyline Chapter of the Model A Ford Club.

No further details on either production were provided by WVPT.

PRODUCTION TECHNIQUES AND EQUIPMENT:

Super 8 film production is WVPT's answer to cost reduction, and their equipment is geared to this end.

Equipment includes two super 8 cameras with double system sync capability and the minimum accompanying gear for film production including, of course, a super 8 film chain.

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