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A VIDEOTAPE DESIGN FOR
PREEMPLOYMENT ORIENTATION TO THE
VALUES AND GOALS OF A RELIGIOUS ORGANIZATION

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CHAPTER I

Introduction

This study focuses on congruence of values between an organization and individuals who are, or may become employees. Value congruence in this study focuses on climate and values of an organization.

The importance of congruent values between an organization and its employees is enjoying increased attention from organizations. It becomes more important as organizations define and refine their organizational climate or corporate culture. According to Naisbitt (1982), as society becomes increasingly high-tech, people's needs will become more high-touch. People will need emotional and social contact, and one of the places they will look to find that is within organizations. This phenomenon is occurring now as numerous organizations rush to identify their unique corporate culture. This idea of value identification and congruence between an organization and its workers may not receive specific attention but still be in operation in a number of companies. For example, some companies' recruitment processes include rewarding employees who refer job candidates who are later hired by the company. The underlying assumption in this practice is that present employees are good employees and they probably associate with other individuals who are a good match to the organization with a similar work ethic and other characteristics. This informal referral and selection process used by companies may be a conscious or unconscious effort to

select individuals who are matched with the company values. These companies' formal or informal assumptions are not without support. Goal and value agreement is one facet of organizational commitment according to Mowday, Porter, & Steers (1982).

The preemployment orientation referred to which this study refers consists of a videotape and two written pages which clarify the values and goals of an organization. The organization in which this is to be implemented is the Oral Roberts Ministry, which consists of four major divisions: Oral Roberts Evangelistic Association, Oral Roberts University, University Village Incorporated, and the City of Faith Medical and Research Center. The personnel function of these companies, including the screening and selection of employees, is centralized. It is here that the preemployment orientation videotape is viewed by all applicants interested in working for the Oral Roberts Ministry. This is viewed by interested individuals before they receive an application for employment form to complete. After viewing the videotape, in which a spokesman for the organization explains the religious purpose and values of the organization, applicants are given an opportunity to think about their interest in the company and then choose to complete or not complete the application process. The general information contained in the videotape is supplemented by specifics about the organization in handouts. The procedure described above is referred to as the preemployment orientation for the purposes of this study.

Statement of the Problem

The problem is that Oral Roberts Ministry does not as clearly define

its religious values to prospective employees as it should; and as a result employs some individuals who are not in agreement with the company's culture and values. Since the organization's purpose is religious, hiring employees not interested in these values creates problems for the organization.

The congruence of values and goals is central to the effective functioning of organizations. It will become even more important as an increasing number of organizations work to define and refine their corporate culture and determine what it means for their employees. The importance of this match between organizational and workers' values is supported by Holland and Cook (1983). They suggest that congruence of values not only affects turnover, but enhances workers' satisfaction and effectiveness. Their study, which deals with the delivery of human services indicates that value congruence in this type of work is critical. They noted that "... the organization, the work group and the individual interact in the delivery of services. Conflicts within any of these interactions can have detrimental consequences for human services" (Holland and Cook, 1983, p. 70). Their study infers that the following assumption is valid: "Where there is harmony or consistency among the organizational characteristics, and work group's perspectives, there will be greater satisfaction and effectiveness among staff " (p. 71).

Purpose of the Study

The purpose of the study is to provide all prospective applicants an orientation to the Oral Roberts Ministry's culture and values. The videotape is to convey the "flavor" of the organizational climate. Allowing applicants to, in effect, preview the organizational climate gives them time to consider if they wish to be part of such an

organization. A secondary benefit of the orientation videotape is to bring into sharper focus the priorities and goals of the organization for those applicants who do become employees. Much of this research focuses on areas related to implementing the preemployment orientation. Listed below are some terminal objectives of the study.

- a.) Lead applicants to consider whether their values are consistent with the organization's Christian mission. If applicants' values are dissimilar from those of the organization, applicants can choose not to continue in the employment selection process.
- b.) Lower the employee turnover rate.
- c.) Lower the number of applicants with whom ORM personnel interviewers interact who are not interested in working for the organization.

Objectives

There were two objectives of this project.

1. Prepare a program for orientation in the job application process at the Oral Roberts Ministry.
2. Develop expertise in the scripting, planning and production of videotape materials.

Assumptions

One assumption is that the inclusion of a preemployment orientation about a company's culture and values in the employee selection process will contribute to lower turnover for the organization.

A second assumption is that such information can be appropriately and effectively done through the medium of videotape and a written supplement.

Limitations

This study was limited by the production of a prototype videotape. The prototype is to lead decision-makers of the organization to decide if it would be best to implement this screening procedure with the tape as is or with changes, or to create a new screening tape to be part of the employment process.

Definition of Terms

The following terms are defined as utilized in the study.

1. Editing: the process of electronically assembling various recorded video segments.
2. ENG: acronym for electronic news gathering, which refers to a single camera shoot.
3. Instructional design: the process of analyzing needs and goals in developing a delivery system to meet educational needs.
4. Organizational climate: the underlying assumptions and values an organization has regarding its role in society and what is appropriate behavior in order to achieve its purposes.
5. ORM: an acronym for Oral Roberts Ministry.
6. Preemployment orientation: the implemented process of potential applicants viewing this study's videotape and receiving

written information about ORM prior to receiving an application to complete.

7. Prototype: an original model on which something is patterned.

8. Storyboard: a visual depiction or description of what is to be seen by the viewer of a videotape, film or slide-tape presentation.

9. Talent: one or more individuals who appear in front of a camera to represent specified characters.

10. Turnover: number of people hired within a period to replace those leaving or dropped from the workforce.

CHAPTER II

REVIEW OF LITERATURE

This chapter is organized into three sections. The first asserts the value of conducting orientation and or training prior to hiring employees and its link to lowering turnover rates for organizations. The second reviews the findings on the value of job previews. The third section of this review departs from the theory related to turnover and orientation procedures. Instead it focuses on the theoretical aspects of designing an instructional project such as the one produced here which was aimed at reducing turnover through an improved orientation before hiring employees. Later in this study the discussion of instructional design moves from the theoretical to the practical and how its concepts were useful in producing the final product of this study.

Value of Orientation Programs

Wayne Wright of the Dallas, Texas Center for Values Research says that performing training, orientation, and probation procedures before a hiring decision is made can help build quality into the workforce (Bulletin to Management, 1987, p. 2). He contends, "If an organization's preemployment processes include training, orientation, and probation, new employees will already be 'real' employees and turnover will be drastically reduced" (p.2). He specifically recommends assessing the organization by examining the company's culture. "Include an orientation to the company. This should occur early [emphasis added] in the

preemployment training period and should cover company philosophy and objectives..." (p. 3).

The first variable in this study is a preemployment orientation. For the purposes of this study a preemployment orientation refers to Oral Roberts Ministry (ORM) applicants viewing a videotape which explains the climate and values of the institution. To supplement this general information received via video, applicants also receive two typed pages of specific information about the goals, ways goals are pursued, and level of commitment and behaviors expected of ORM employees.

The other variable in this study is employee turnover. Turnover is a term generally accepted as understood, but may vary in specific understanding by numerous readers. Therefore, for the purpose of this study turnover is defined as a "permanent movement beyond the boundary of an organization" (Macy and Mirvis, 1983, p. 142). This definition distinguishes turnover from temporary layoff, intraorganizational promotion or transfer (McEvoy and Cascio, 1985, p. 342). According to Werbel and Gould (1984), "Little research has been done that examines the relationship between organizational commitment and turnover for the newly hired employees (p. 688)."

A preemployment orientation program is of value to companies since employee turnover is costly. Estimates of the cost for employee turnover varies in each industry and according to specific duties, but human resource specialists use the principle that it takes one year of employment for an employee to start returning to the company the investment that was made. Across all types of businesses and industries, turnover is of significant concern.

Literature suggests that clarifying and explaining the

organizational values and goals of a company to prospective employees will help reduce employee turnover (Wanous, 1982). According to Werbel and Gould's review, (1984) "The new employee is likely to have incomplete information about the organization's goals and values as well as membership requirements. They may, therefore, go through a period of 'reality shock'..." (p. 687). Commitment to the organization has been an effective indicator in predicting organizational turnover (Koch & Steers, 1978; Price & Mueller, 1981). Organizational commitment is concerned with psychological attachments to an organization. One of the three facets of organizational commitment has been identified as goal and value agreement (Mowday, Porter & Steers, 1982). "The stronger these attachments, the greater the reluctance to leave the organization and disturb them" (Werbel & Gould 1984, p. 687). Clegg (1983) also supports its importance in stating that "affect" in the form of organizational commitment does have an impact on subsequent turnover. He says that "This is consistent both with earlier theoretical and empirical work" (p.99).

Numerous studies deal with employee turnover and possible causes. Mobley, Griffith, Hand and Meglino (1979), for example, created a conceptual model for the process of employee turnover. In the model they cited the major components to be behavioral intentions to leave or stay, job satisfaction, expected utility of alternative roles outside the organization and organizational commitment (Youngblood, Mobley and Meglino, 1983). Arnold and Feldman (1982) tested a more complex model. Their model incorporates features of other models and identifies numerous determinants for turnover. The main determinants for turnover in this conceptual model are demographic variables (age, marital status etc.), organizational commitment, job tenure, perceived job security

and intentions to leave or stay.

These models are most useful as predictors of employee turnover, but organizations are concerned with what the organization does to cause employee turnover and what steps they can take to minimize this costly aspect of doing business. Laser (1980) cites three broad areas in which organizations help cause employee turnover: improper personnel selection techniques; inadequate employee orientation and training; and personnel management problems within the organization. This study focuses on one aspect of the personnel selection techniques, the screening process.

Projects or studies done to determine the effect of a preemployment orientation about a company's values on turnover rate are not found in the literature. It was theorized that some organization has stated its philosophical position to applicants and used it as a part of its formalized screening process. However, after searching a variety of possible sources and not finding any study conducted on such a process, it was concluded that very few organizations can legally discriminate on the grounds of religion because of Title VII of the Civil Rights Act of 1964. Oral Roberts Ministry holds a legal exemption to this provision because of its religious purpose. This explanation for the lack of literature on this specific topic and study led the researcher to examine studies and conclusions in related areas.

Findings on Value of Job Previews

One such area that has provided some research activity is realistic job previews and the effect of that process on employee turnover. Literature indicates that realistic job previews tend to reduce turnover and have a positive effect on job attitudes (Reilly, Brown, Blood and

Malatesta, 1981; Wanous 1977, 1980). A theoretical explanation for the effects of realistic job previews on turnover is proposed by Dean and Wanous (1984). They list the following psychological mechanisms to be part of the process: "(a) an expectation vaccination effect, (b) a self-selection effect, (c) a gratitude-for-being-honest effect, and (d) a role-clarifying effect" (p. 62). It is the self-selection part of the theorized psychological mechanisms that is of main concern in this study. In Dean and Wanous's study (1984) realistic job previews were given to applicants after they had completed a job application form and were judged to be potentially qualified by an interviewer. This procedure of giving a job preview after an applicant realizes he has "his foot in the door" at the least minimizes the self-selection process. The authors state "No self-selection had taken place prior to the beginning of training" (p. 67). Their study found that realistic job previews as conducted appear to increase the rate of early turnover but have no impact on overall job survival. Although these findings were less significant than hoped for, they do suggest that conducting a job preview will save a company replacement costs. Their findings were somewhat inconclusive but supported the value of conducting job previews.

Job previews are not without detractors. Some authors say that little should be expected from job previews (Lewis, 1980; Reilly et al., 1981; Schwaby, 1981; and Tenopyr & Oeltjen, 1982). It is hypothesized that realistic job previews which specify details about a particular job are not as useful as determining value congruence between organization and potential employees.

Instructional Design Procedures

Dale (1969) lists instructional media in the order he says they are effective for learners as they mature. In his 12 categories of media, the lower numbers are generally recommended for younger learners and higher numbers for older learners. These are listed below.

12. Verbal symbols
11. Visual symbols
10. Radio and recordings
9. Still pictures
8. Motion pictures
7. Educational television
6. Exhibits
5. Study trips
4. Demonstrations
3. Dramatized experience -- plays, puppets, role-playing
2. Contrived experience -- models, mock-ups, simulations
1. Direct purposeful experiences

Although it is inconclusive whether a strict delineation of certain instructional media is appropriate for only certain age categories, the above table is useful as a guide in determining which medium effectively conveys a message according to level of sophistication of audiences. The higher one goes on the scale the more sophisticated the learner must be in order to receive the intended message.

A broader issue within this topic is the selection of an instructional design model. The process of instructional design is of concern in this study since it is a framework for producing educational

and orientational videotapes. Instructional design is the total planning process necessary to deliver whatever instruction is needed." A brief review of various instructional design approaches follows.

Briggs (1977) indicates instructional design is an integrated system which focuses all components in order to solve a problem or meet a need. It is a planned design which integrates varied components such as objectives, instructional materials, and testing materials to reinforce and be compatible with other elements. The planned process is arranged but flexible. The process calls for testing, evaluation and improvement of the products and/or approaches used. Although varied in form, the models and procedures for instructional design follow this general pattern described by Briggs (p.7).

There are a number of influences which have shaped instructional design, among them military and industrial training (p.8). For example the U.S. Army's system of engineering of training has developed the following steps in their procedure:

Step One
Perform Job Analysis

Step Two
Select Tasks for Training

Step Three
Prepare Training Analysis

Step Four
Develop Training
Materials

Step Five
Develop Evaluation
Instruments

Step Six
Conduct Training

Step Seven
Exercise Quality Control

The military's approach to designing instruction is specific in detailing procedures and focuses on doing things to trainees. Other approaches, such as the one described by Gagne (1977) and Gagne and Briggs (1974) center on the "events of instruction...supplied by the teacher or by the learner himself, or by individual or group activities planned by the teacher" (Briggs, 1977, p. 194). The instructional "events" listed by Gagne are:

1. Gaining attention
2. Informing the learner of the objective
3. Stimulating recall of prerequisite learnings
4. Presenting the stimulus material
5. Providing "learning guidance"
6. Eliciting the performance
7. Providing feedback about performance correctness
8. Assessing the performance
9. Enhancing retention and transfer

Cyrs (1977) proposes an instructional development model which focuses on three main areas:

- a.) define
- b.) develop
- c.) evaluate

Within the step of defining he includes identifying the problem, analyzing the setting and organizing management. The step of developing

includes identifying objectives, both terminal and enabling; specifying methods of instruction; and constructing prototypes. The final phase of evaluating includes testing prototypes, analyzing results and implementing and or recycling the course of action chosen.

Cyrs's model includes steps which encompass a number of procedures which were included in the process of designing and producing the study's orientation videotape. He introduces steps not seen in prior models, such as organizing management, constructing prototypes, testing prototypes and analyzing results before revising the process or product.

Dick (1977) also designed a system that addresses prototype materials being tested. However Sullivan (1977) expanded Dick's model to include procedural steps which are applicable when recorded materials are used as part of the instructional process. Since Sullivan's model is particularly applicable to this study it is reviewed here, and discussed in more detail in the methodology section of the study.

Below is Sullivan's model:

Process Chart for the Development of Instruction Materials

1	2	3	4	5	6	7	8	9
Identify Terminal Objectives	Identify Entry Behaviors	Define Behavioral Objectives	Develop Criterion Referenced Tests	Identify Content Pertinent to Behavioral Objectives	Develop Instruc- tional Strategy	Develop Product	Evaluate Product	Revise Product
	2A Determine Learner character- istics	3A Sequence Objectives		5A Outline concepts /terms etc.	6A Designate media	7A Write script	8A Conduct Formative Evaluation of Prototype	
		3B Divide into units/modules		5B Provide examples anecdotes, etc.	6B Determine motivational strategies	7B Develop storyboard		
				5C Provide content	6C Determine pre-instructional activities	7C Pre-production planning		
					6D Determine sequence of learning activities	7D Produce product		
					6E Determine information presentation strategies			
					6F Student performance/ feedback			
					6G Review/ Summary			

CHAPTER III

METHODOLOGY, SUMMARY, CONCLUSIONS RECOMMENDATIONS, AND PROPOSED MODEL

This chapter is divided into four sections. The first describes the activities in this internship and are compared to the process chart for development of instructional materials developed by Sullivan (1977). The second summarizes the internship. The third section presents conclusions and recommendations based on the study. The final section proposes a model that can be utilized as a guide for producing programs highlighting an organization's culture.

Methodology

The purpose of this study was to give applicants a preview of the organizational culture and values. The method chosen for accomplishing that was consistently communicating one message through the medium of a videotape. The general systems approach to instructional media was chosen as a guide in that process. Specifically, Sullivan's model previously reviewed is discussed with a brief capsulization of the processes involved in producing the orientation videotape. For the purpose of this discussion the focus will be on the activities involved in steps six through nine.

Since this project is orientational in nature and is not a training effort focused on changing attitudes, skills or behaviors, some aspects of the model are not directly applicable. This discussion focuses on steps six through nine, since these are most directly related to this study. Step six is concerned with instructional strategy. The first phase is step

6A, designating media for relaying information. The medium of videotape was chosen since it was appropriate to meet the need for consistently giving information to applicants. The need for a method of communicating to a large number of people for an extended period of time also supported selection of videotape, as it wears better over time and is easier to use than a slide-tape medium. In the long term videotape is more cost efficient than an individual personally conveying repetitive information to applicants.

Step 6B, determining motivational strategies is not applicable, since the purpose of the project was only to convey information and not change behavior. It is not necessary to motivate the applicants to change, only to be informed of certain selection criteria.

Step 6C, determining pre-instructional activities, is also not applicable because of the above mentioned reason. In this case, pre-instructional activities cannot be under the control of the designer, since it is not known who learners, or in this case, applicants, are.

Step 6 D, determining the sequence of learning activities in this study is concerned with the actual sequence of the application process. It was decided the orientation videotape was to be shown prior to applicants receiving an application. As mentioned earlier in this study, the self-selection process Dean & Wanous (1984) point out is enhanced by this procedure. Applicants receive an application to complete only if they receive an orientation to the company's culture and values. This enhances its effectiveness as a screening mechanism.

Step 6E, determining information presentation strategies, was done during the writing of the script. The information to be used in the script was so voluminous that it became necessary to present some

information via videotape and some information via written text.

Step 6F, receiving student performance and feedback, is not directly applicable. However the project will ask applicants for feedback after viewing the videotape and comments will be used in deciding what revisions are needed. Similarly, step 6G, review and summary is not directly applicable.

Step 7 of developing the actual product is applicable to this study. The steps of writing the script and developing a storyboard were done during the period of January through May 1987. Those activities are described in detail in the log of activities contained in the appendix section of this report on pages 34 - 50.

Steps 7C and 7D of pre-production planning and preparation was done between June and October 1987. The details of these process are also detailed on pages 52 - 76 in the appendix section.

Steps 8 and 9 of evaluating and revising the product have been conducted in the context of producing the videotape. The product was evaluated after the final editing had been completed, and it was decided that revisions needed to be made in order for the tape to effectively convey the intended message. As a result, the initial completed product was revised.

The focus of steps 8 and 9 of evaluating and revising the product are actually steps that will be implemented in the future. Step 8A of conducting a formative evaluation of a prototype is to be done by administrators of the organization in order to determine if this tape is to be used as is or with minor or major revisions.

The final revision of the product, step 9, will be conducted in the future at the specification of organizational leaders. During the course of the study the videotape went through one revision after being initially

edited together. The judgment was made that the videotape did not adequately convey the intended messages in specific segments. As a result, a new concept for the introduction was created and produced. The entire show was re-edited.

A reconstruction of the model as actually implemented by the author is depicted below.

1 Identify terminal objectives of project	2 Identify needed content	3 Develop instruc- tional strategy	4 Develop product	5 Evaluate product	6 Revise product
		3A Designate media	4A Write script	5A Conduct formative evaluation prototype	
		3B Determine information presentation strategies	4B Develop storyboard		
			4C Pre-production planning / prep- arations		
			4D Produce product		

Summary

Although this internship did not contain highly structured activities, a great deal of learning occurred throughout the process. An example of this can be provided in how the skill of writing a visual script was learned. After some unsuccessful efforts at producing a workable visual script, Gerry Landers displayed a few well done educational videotapes. A review and examination indicated which visual vehicles were used to convey information in an interesting and meaningful way. Critical analysis of various broadcast productions and increased understanding of the visual

language and how it is manipulated to convey meaning resulted from this review. It was found that the scenes with the most impact often had the fewest spoken words. The tape produced has a "talking head" to convey information. There are other visual alternatives and I will be more prepared if found as a script writer or consultant for any visual production in the future. In this type of experience the learning is in actually producing the videotape. It is participative, experiential learning. It is not possible to learn skills required without actually participating in the "nuts and bolts" of producing a program.

This learning process goes on as one continues to analyze the effectiveness of visual vehicles used by broadcast production, entertainment videotape and similar products. It has been a useful experience and will be helpful in evaluating training tapes on a more objective and knowledgeable level.

Another item discovered during this study was how dependent the end product is upon communication and teamwork between members of the production crew. It is important to be an excellent communicator to achieve success in this field. A product is well executed only to the point that a director communicates what he wants to each person of the crew.

The process could have been improved if I had been more prepared before beginning the editing. Having studied the specifics of editing the prior semester the topics were not fresh when it came time to edit the project. Although review of materials would have been an advisable thing to do, this was not done. This hindered the preparation for editing the project. The editing went fine, but it would have gone more quickly if preparation had been more complete.

I acted as instructional designer, content specialist and producer

for this program. I had also considered serving as director but decided not to do so. In retrospect, that was a sound decision. A project such as this looks deceptively small at the outset. There are a number of logistical and procedural details to resolve along each step. Although the project was a large undertaking, it was not unmanageable except in the writing stage. It is recommended that professional assistance be obtained for this important stage. One can still act as a content specialist, but receive specific ideas, guidance and suggestions from a professional scriptwriter. This would improve the process and the final product.

There is one element that was critical to the successful completion of the program, pre-planning and preparation. The thorough preparation allowed actual production to go smoothly. The only times problems were encountered was when thorough planning had not been done.

Conclusions and Recommendations

It is recommended that the planner of a similar program make certain that adequate resources are at hand before beginning the project. This program was successfully executed because of the experienced technical support that was available. Without adequate resources a similar project would not move from a planning and visualization stage. For such a complex undertaking it is necessary for a number of people to be involved, each with specific tasks to accomplish simultaneously. Adequate resources in terms of people and equipment is a prerequisite.

Another aspect previously mentioned as important is pre-planning. It is recommended in executing a similar program that preparation be quite thorough with scrupulous attention to detail. A minor detail overlooked will snag a production and

result in redoing segments of or an entire shoot.

It is also recommended that the services of a professional scriptwriter be employed at least to begin the project. A poor idea in the script stage can doom a product to failure, even if it has been successfully shot and edited. The message chosen needs to be worth the time and resources required to produce a television program.

PROPOSED MODEL

Since the experience of this study does not completely follow any of the examined instructional design models examined, below is a proposed model for producing an orientational videotape.

The instructional design models examined were not applicable to this study in all phases. The reason for this was the difference between an orientational program and an educational/training program. Educational or training programs are designed with the purpose of influencing or changing behaviors, attitudes or skills of the receiver of the message. An orientational program's intent is informational only. As a result, key aspects of producing an orientational videotape differ from instructional design models. On the following page is a proposed model for producing an orientational videotape based on the experience of this study.

CS =Content specialist
 ID =Instructional designer
 P =Producer

1	2	3	4	5
ID	CS/ID	CS/ID/P	CS/ID/P	CS/P
Analyze	Design	Develop Product	Evaluate Product	Revise Product
Assess Needs	Identify Objectives	Write Script	Conduct Evaluation of Prototype	
	Provide Content	Pre-produc- tion planning and preparation		
	Specify Methods	Produce product		

The major steps are: analyze, design, develop product, evaluate product, and revise product. Analyzing and assessing needs involves examining elements which provide the impetus for producing a particular program. Assessing needs specifically includes determining the importance and magnitude of the problem, examining the lack of information and deciding the value of providing that information. An instructional designer plays a key role in this stage of analyzing the needs. His or her role is to propose ways that the identified needs can be effectively met.

The design stage includes identifying objectives, providing content and specifying methods. Objectives of a produced program will be derived from an assessment of needs. Objectives are based on the lack of information which is perceived to be the problem. This study focused on objectives related to the religious values and culture and of an

organization. An examination of any organization's purpose will provide guiding objectives to be included in an orientational program. Factors to be considered in specifying a particular organization's culture include: the purpose of the organization, the products or services it provides, and assumptions about people that are held by leaders of the organization. Other factors may include geographic location, the company's competitors, as well as an organization's consumers of products and services.

Step 2B, providing content to convey organizational climate can be gathered from items mentioned above. Specific areas that will yield information about an organization's culture are; an employee handbook, a procedures manual, and a statement of organizational purpose. Other areas which yield information are: a written history of the organization; an examination of what elements an organization places its highest priorities on; which behaviors an organization rewards its employees for and other similar value-oriented processes. These areas will provide adequate information on an organizational culture to be used as content materials.

Step 2C of specifying methods for conveying information is determined by logistical requirements for conveying the information as well as the effectiveness of various methods. Collarelli (1984) in reviewing methods of communication and mediating processes in realistic job previews found that "...realistic information was presented by a one-way (usually nonhuman) communication medium. Most used a brochure or video presentation ... others used oral (one-way) presentations, a telephone conversation, and a job sample" (p.633). One important factor which helps determine methodology is the number of people that are to receive the message. The type of information to be conveyed also influences the method chosen.

Stage 3 of developing a product includes; scriptwriting, development

of a storyboard, pre-production planning and preparation, producing the product, and editing the product into its final form. The steps require the coordinated efforts of content specialist, instructional designer and producer. Step 3A, scriptwriting requires the content specialist's knowledge and the producer's skill as a professional scriptwriter. Step 3B, developing the storyboard is done by the producer/scriptwriter and requires input from the instructional designer and content specialist. The instructional designer provides input on strategies for effectively conveying information. The content specialist acts a guide, insuring necessary areas of emphasis are highlighted and main points appropriately conveyed. The producer/scriptwriter creates a final storyboard which represents a program that can be feasibly produced.

Step 3B, pre-production planning and preparation is done by the producer. This step requires input from the content specialist regarding details of shooting and areas of the script that may need to change. It is critical that producer and content specialist work closely at this stage to coordinate details and to insure a cohesive final product.

Step 3C, producing the product involves the producer who secures a director and technical crew. It is necessary that the content specialist be involved in actual production in order that what is being shot is clearly conveying the intended message.

Stage 4 of evaluating the product involves input from the content specialist, instructional designer and producer. Each evaluates the product from his or her particular specialty area. Ideas for change are coordinated and decisions about revisions are made. One optional but advisable step to take is review of the final product by a small group, similar in characteristics as the intended audience. This will provide feedback about the effectiveness of the message, clarity, and general

reaction to the program. This input as well as thoughts from content specialist, instructional designer and producer are utilized in step 5, revision of the product.

Step 5, revising the product is implemented based on suggestions from the content specialist, instructional designer, producer and the sample audience if utilized. Revisions are produced and the final product is complete.

This model can be used as a guide to develop programs which convey an organization's corporate culture. Steps in this model describe the processes implemented in this study but can be utilized in any organization to convey its organizational culture to potential employees.

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APPENDIXES

APPENDIX A

January 11-17

January 12

Read information about the "systems approach" to solving educational problems. It is a helpful framework to plan this project. Discussed the project and whether it is most feasible to put it on slide-tape or on videotape. It has been initially decided that a slide-tape format transferred to video will be best. Some of the reasons include low maintenance with video and it is very appropriate for small groups of 5-15 people to view at one time. (3 hours)

January 14

Spent time talking with Gerry Landers about the purpose of the project. It is to be orientational and informational in nature in order to assist in the screening process of applicants. We discussed the competencies I need to possess by the end of the semester. Decided I would do the scriptwriting and storyboarding for this project. (1 1/2 hours)

January 15

Took the eight-page written information that is to be used as the basis for this project. Spent six hours trying to reword and rework it. I changed the arrangement of the preemployment information and thought of possible speakers for sections. I have divided them into 7 sections. The content is going to be difficult to translate into something appropriate for a video format. It is theological and very abstract and sounds quite harsh. Changes are required to make it "translatable" for a video format. I think I've made some improvements on it, but it is still very difficult.

January 17

Spent time working on objectives for this semester's internship and my role in the project. (3 hours)

January 18-24

January 20

Viewed the videotape from Gerry on the subject of the single camera shoot. It covered the basics of generating a video image and other basic concepts. Took the ENG pretest.(1 1/2 hours)

January 21

In television studio, Dean Brown reviewed what was talked about earlier on generating and replaying a video signal. The group of us set up four mini shoots. The waveform monitor, audio and video cables, impedance, correcting audio and video troubles, as well as the correct method for setting up and striking equipment was covered. They are very strict on proper use of the equipment. He really stressed that if you use something you must return it as you found it. If something breaks out of your own ignorance or neglect you're in trouble; so ask, if you don't know. (3 hours)

January 22

Worked on initial elements of script. Tried to think of creative ways to cover the content. Did some research to see if other companies had tried to do something similar. No one has that I can find. Worked on an outline.

January 23

Worked some more on the script. It is difficult content/subject matter

but I believe video is an appropriate format. It will be much more personal in video form than if the information was just written. Personable, unintimidating speakers will be necessary for the project to come off as it should. This is a real potential pitfall for this project. Not all spokespersons I am thinking of to convey a part of the message are personable and would probably come across as less personable on camera. There could also be some political problems of asking one person to participate and not another. I don't know. This is something I'll have to give some thought to later on. This aspect of speaker "on camera" presence is important to the success of the product because the meaning of the content is colored by the style of delivery of a speaker. (3 1/2 hours)

January 23

Met with Gerry Landers and he suggested some changes in my objectives for the semester. He suggested making them more specific and understandable. (1 hour)

January 25-31

January 25

Worked at specifying objectives of the project more clearly. Determined a timetable for completion of various portions of the script. (2 1/2 hours)

January 29

Met with Gerry and he reviewed my objectives and discussed the timetable I have written out. Brainstormed on who would be involved in the different aspects of the production. Production won't be started until

summer, but we discussed who would be available at that time to crew the shoot. There may be some students staying for the summer that would be able to help in the production. Also attended the intern session on audio. We learned about 10 basic audio plugs used in various kinds of productions. Gerry explained the "wiring" of the audio board and the different functions it has as well as how one records in their audio room. (3 1/2 hours)

January 31

Studied audio handouts that were given out in the intern meeting and watched the videotape about audio. Audio is only noticed when it is done wrong. It is important to pay attention to the audio in a shoot although it may seem like a more minor element. You cannot "fix it in post" very readily. A good audio person is important. I've also worked on the script. Not making much progress. It seems unmanageable. (4 hours)

February 1-7

February 3

Spent time refining words of the script. (1 1/2 hours)

February 4

Met with Dean Brown on an individual basis and reviewed materials studied so far for an hour. Reviewed audio recording and talked about video processing and editing. He has quite a grasp of the technical aspect of creating video. It's helpful for me when all this video jargon is being discussed to think of it in terms of how light and images are processed in basic photography and then I can usually follow what's

going on. We went into the audio room and I recorded items on a 1/4 ", 4-track audiotape. Went to video editing room and edited in visuals to match audio tape recording we had just done. I received a quite thorough explanation of the editing facilities. I also did some "hands on" editing in both the "assemble edit" mode and the "insert edit" mode.

We discussed that in depth. Also looked at the difference between time-code editing and time-based corrector editing. (3 1/2 hours)

February 5

Worked on scripting: how to implement and what portions can be cut. I've come to the realization that this is impossible to work with the way it is and make it into an interesting video. Part of it needs to be a written supplement to the videotape. Then the information in the video segment will become manageable. I think this is the best approach. One thing doing this will allow is to possibly depart from the talking head format. Moving some of the specific items needing to be conveyed into writing will allow me the freedom to be creative with the visual aspect. The preemployment orientation will, as a result, be a two-part process. Doing this will also shorten the length of the present script. This is significant since eight typed pages of written material in a talking head head format (the fastest) translates into about 30 - 35 minutes. This is way too long for when and where this video will be used. Making this change creates a win-win situation for me. It gives me more freedom to do something other than a talking head and it shortens it. (4 hours)

February 8-14

February 8

Worked on changing the script content. It is still thick like mud, even

with taking out portions to be included in the written supplement. There is no flow. It is a deep subject to be covering. (3 hours)

February 9

In the intern meeting scripting and planning was discussed. A person can color code the final script into which sections should be shot where. Organizing it according to what is shot in studio and what is shot on location. One must organize according to the most limited resource (i.e. talent's time, availability of location, etc.) Generate a list on everything one will need on each day of the shoots. Pre-planning allows you to have smooth solving of problems on the days of the actual shooting. Think of alternatives in pre-planning. There will always be unexpected problems encountered. Doing this will save the quality of the production. It definitely sounds like effective pre-planning is the key to making this work. Plan for all possible contingencies. Thought about this as it applies to my project. Planning will be a key in the execution of it. (2 hours)

February 10

Met with Gerry. He suggested that I also consider the musical impact on a show. He suggested possibly finding some music and then generating ideas based on music; or at least to consider the role of music in the script. This is good advice. I have kind of ignored the aspect of music so far. However, it is difficult to be focusing on three aspects; words, video, and music all at the same time while trying to create one logical unified concept into focus. The balance of these elements is impossible. I'm fairly comfortable with words and general visual concepts. Incorporating the three, I don't know how it's done. (3 1/2 hours)

While watching tv this week I have been analyzing how concepts in a drama unfold. Very few words are sometimes used, in fact, it is often the more interesting ones that don't place much emphasis on the specific words. Much emphasis is on the visual setups, facial expressions and the music.

February 15 -21

February 16

Watched the intern videotape on pre-production planning and scouting. Read handouts on the subjects. (2 1/2 hours)

February 17

Decided that in the script content we are trying to say the same thing six different ways and it would be most effective to come up with a general statement of purpose. This will clarify the content and give the script some direction. I researched philosophical and general statements from the ORM handbooks and other sources. There was no existing statement of purpose for the organization as a whole so I generated one from the material I have gathered. In doing this I checked with various people in the organization to see if there was an existing statement of purpose. There is not. The closest thing to that is the statement of purpose for the university. There are also some remarks in the employee handbooks. Having an organization's concise statement of purpose is key, since it needs to be included in the video. (6 hours)

February 21

Scratched some of the existing material and reworked it to put the statement of philosophy at the beginning of the tape. (4 hours)

February 22-28

February 24

I watched the videotape on lighting. Was familiar with the content. The lighting basics covered were: three-point lighting and a standard camera needing 160 foot-candles of light. Reviewed f-stop. A standard lighting ratio for the camera is 2:1. Spent an hour reading and working on outline for the rearranged content. (3 hours)

February 25

I think the direction to go is to create an outline of elements, and then fill in words, and music around these elements. This is very different than what I've been attempting. I spent some more time on clarifying the statement of purpose and worked on a general philosophy statement. (4 hours)

February 26

Spent 4 1/2 hours writing a section of the script to be called the "focus of the agreement." Met with Gerry Landers and discussed the format so far. He suggested visualizing scenes prior to writing any content. His advice was that the script still has too much verbiage. He showed me an educational videotape that has a bright, upbeat opening. I agree, my content is too heavy, too wordy. Will try to rough outline it, make a detailed outline and then visualize elements to go along with it.

March 1 - 7

March 1

Based on last week's conversation with Gerry, I began to look at the content I have come up with and attempted to extract from it points

that can be best visually portrayed. All of this is pretty abstract stuff. That can be a plus and can be a detriment. I wrote a rough outline as suggested. This I can work with and change as ideas come along. The purpose now is to work on visual ideas to convey the subject matter. (3 1/2 hours)

March 4

Spent three hours in the intern class which was on the subject of directing. This project needs an experienced director, particularly because the talent will probably be not an actor, but an organizational spokesperson, and the director needs to "pull" the best out of this person in front of the camera. (3 hours)

March 7

Spent time listening to music and brainstormed for ideas. The introduction needs contrast to make it visually interesting. Brainstormed on ideas and wrote them all down. The introduction should not begin with a statement of purpose. Boring. It needs variety and interest. Gerry made the suggestion that beginning with a statement of purpose is very dull and does nothing to get the viewer interested in listening or watching the rest of the show. I've scrapped that idea, but now to come up with something interesting. (4 hours)

March 8

Worked on the script outline. Decided to reformat the script and introduce the religious culture through the theme and concept of service which would run throughout the script. The person speaking on directing said one needs to have a unifying theme or a reason for each thing to

occur. Service will be the theme of this tape. I will use visuals portraying opposing images of success. The introduction will give the idea that service in obvious or subtle ways is really success. This idea of service then will carry the corporate religious values held by the organization, the baseline of which service is given to others. Watched a videotape loaned to me by Gerry that uses a fast-paced, upbeat introduction. This subject of this loaned tape is that of advancement of health care. There was some lecture in order to cover the content, but it was good how the introduction was done. It introduced the subject of the role of medicine in civilization as a whole (could be a really dry subject) in an interesting, lively way. (4 1/2 hours)

March 9

Worked on adding more ideas of contrast and tried to think of ideas for visuals for section III and IV of the outline. (2 1/2 hours)

March 11

Met with Gerry Landers. He suggested simple graphics for part of section II. He warned that it would be difficult to achieve the educational purpose of this without coming across as "preachy" or rigid. The audience must care about what is being said and not be turned away by the serious content of the subject. He suggested introducing specifics about the organization earlier than what I presently have. (1 hour)

I spent time roughly storyboarding the visuals for the introduction and writing transitions. I am also considering how to introduce the "focus of agreement" section of the script. (3 hours)

March 15 - 21

March 17

Met with Gerry Landers and he mentioned again that it is critical to script this for the spoken word, not for the written. Also the content being covered here is somewhat threatening because it is of such a personal nature. The spokesperson chosen must be friendly, non-threatening and have good on camera presence in order to carry it off effectively. He or she must appear to be as comfortable and personal as a friend sitting in one's living room and talking. (2 hours) (Tonight) Worked on making the content sound more personal, and naturally spoken, replacing 3 or 4 syllable words with 1 or 2 syllable words. (2 1/2 hours)

March 21

Listened to an audiotape by Sandi Patty because I have an idea for using portion of one of her songs in the introduction. I used the song to get ideas for contrasting visual images. The introduction which I see this music being a part of will be upbeat because of the music and will have visual variety and interest. Will use contrasting images of success and service to convey the concept of service. One visual vehicle is the water glass in a fine restaurant dissolving into a tin of water. I think this will work. It's definitely my best idea.

March 22 - 28

March 24

Gerry looked at my introduction for the piece and thought it was a good idea, but said that some shots were not practically attainable. In other words, it's an excellent idea, but we don't have half of Hollywood to produce this show. He said the idea for introducing the religious culture of the organization through the context of service we render to

clients is an excellent one. But I guess I should examine how feasible this great idea of mine is! (1 hour)

March 25

Decided to scrap the introduction. Tried to come up with other ideas for illustrating "service". Came up pretty dry. Nothing seems to work. Every other idea seems stilted, with not logical flow into the content. (3 hours)

March 26

Decided to reattack section II and make it sound more spoken and less stilted. This content that's supposed to be included in here is too complex to be naturally spoken. (4 hours)

March 28

Decided Joe Gunn would be a good spokesperson for this content and could represent the organization as a whole. Went through and incorporated the purpose statement at the end of his talk. Brainstormed for ideas of set locations other than a nice office. Possibly a hospital floor will work. It would be a natural for Gunn and I could show other aspects of ORM through employee interviews. Employee interviews will also make it more personable. (4 1/2 hours)

March 29 - April 4

March 29

Went back to the introduction. I am going to go with that original idea of introducing the religious culture of the organization through the concept of service and use most of the original ideas and scrap some. I've excluded the ones that will be impractical to attain, or too

time-consuming. I think it is a good vehicle to use in order to get the message across. It is appealing, and interesting visually. It will also be the springboard for other concepts in the video. Drew this onto a storyboard format. Worked on that and also part II and made some more changes in it. (5 hours)

March 31

Worked on ideas for interview segment with employees. Brainstormed for questions to use to get at the concept of service and also worked on ideas for settings to use. (3 1/2 hours)

April 5 - 11

April 5

Worked on Joe Gunn's speaking part and revised it to include a visual analogy so he can be doing some activity while he talks. Storyboarded this part. (2 1/2 hours)

April 7

Met with Gerry. We brainstormed on the idea of who to have for an initial spokesperson to introduce Joe Gunn and close the segment before the interviews. Discussed the pros and cons of each approach. Decided on a separate spokesperson and to have a female spokesperson so she will balance out Joe Gunn. It's a disadvantage to use Gunn for all those parts because of his tight schedule and limited availability. Lighting and other technical consideration will take a lot of time for the talking segments done by the spokesperson. Joe Gunn's part is fairly stationery and will not be as technically as complicated to shoot. Cathleen Skinner may be a good choice to serve as spokesperson. (2 hours)

April 11

Reworked and refined the wording of the script and then worked on the closing. Closing should be somewhat upbeat according to Gerry but it can't be the "come join us" routine since the purpose of this is for screening applicants. (4 hours)

April 12 - 18

April 12

Used some advice Gerry gave me last week about having someone speak out loud what I have written, close my eyes, listen to it, and evaluate if it sounds logical and if it has a natural flow to it. Did this with the script and then afterwards worked on the wording of the whole script. (3 1/2 hours)

April 14

Worked on the storyboarding and refined the introduction a bit more I will probably use the actual lyrics of the song that sparked the idea for the introduction. The introduction will have no spoken words per se; but the lyrics of the song will reinforce what is being seen. Also worked on the spokesperson's part and will have her be doing the whole of her speaking part moving from a patient's room out to the nurse's alcove, and then out into the hallway. This will transition to Joe Gunn's office. (4 hours)

April 19 - 25

April 19

Went over the additional material on lighting. Although lighting for mood is not of great importance in this project, it will be the one aspect that will take a great deal of planning. It will be a major

consideration in how the shooting schedule is ordered. (4 hours)

April 21

Met with Gerry and discussed what follows the scripting/storyboarding process. Some of the steps are to get approvals on the script, securing the talent, scheduling out the project in a rough form, and finding out what difficulties might be encountered that would have to be planned around. (2 hours)

April 23

Drew out a tentative schedule for shooting and possible locations for each. Listed anticipated difficulties. (3 hours)

April 26 - May 2

April 26

Worked on typing the script and this log. Worked on the self-evaluation of the learning taken place so far. (6 hours)

SUMMARY OF EXPERIENCE

This has been an experience with several points of learning along the way. In recounting the experience of writing the script, certain items stand out in my mind.

One main point that has been driven home to me is the important difference between the effective written word and the effective spoken word. These are two totally separate ideas. In writing the script I would spend much time arranging and fine-tuning the words of the script. When I would meet with Gerry to review what was written, it became quite clear that what was important was the concept, and a stimulating way to visually portray that. Although I thought I knew this before, I gained a better, working understanding of how the medium of the message shapes the actual message. This is a tough thing to keep in mind, as I am so accustomed to constructing ideas for the written page, but there is a dramatic difference between conveying ideas in print and visually. One thing Gerry advised me to do which was extremely helpful was to have someone say out loud what I had written. This technique helped me to see what mistakes I was making as I wrote. I did not make any less mistakes, I just knew sooner that what I was writing was not workable. Doing this was very helpful for me.

Another major item discovered was how much the type of content shapes what is done with it. About halfway through this semester when I chose to scrap what I had been working on that was oriented for the written word, things began to fall into place for visually portraying ideas. The splitting it into part that would be written that will serve as a

supplement to the video was a necessary route to take in order to achieve a workable product. This point was really driven home.

Producing any type of video product I have learned is a complex set of interactions. In one segment one may want the visual image to be the key element, but you need variety, and it is often effective to alternate that with emphasis on a combination of a dramatic image with few or no words to illustrate a concept. Writing a script for video takes a different way of brainstorming and thinking in general. It's not always spoken, it's not always visual, it takes the right mix to convey a message. For all its technical aspects, it is very creative.

Another aspect learned is that of the complexity of pre-planning and directing. On shooting day, one must combine all the technical elements so they are secondary and to make what is happening in front of the camera seem smooth as possible.

There have been a number of technical terms and techniques that I have learned. However what comes to my mind in evaluating this learning experience is the overall experience of actually writing the script and experiencing the pitfalls and then finding ways out of that. I feel this has been a valuable experience for me in that I have gained some technical knowledge, and have been able to expand my writing capabilities. I feel if I were now given a concept or content to script for video, I would be much faster at developing a workable script. This is truly a skill. No one could teach me to do it, except by guiding me in the experience of writing a video script. It is the experience of doing this, that has taught me.

APPENDIX B

June 7 - June 13

June 8

Met with Gary Kuney about the project. He is the one who has submitted the script for administrative review. He indicated that he has not heard yes or no on it, and he may not for quite some time. He indicated that these types of major policy issues have taken several months or even longer in the past. He said he had made one more contact about a week ago and was hoping to receive a response from that. I said we'd wait a week or two for a response. (1 1/2 hours)

June 14 - June 20

Waited to hear about approval on script.

June 21 - June 27

Waited to hear about approval on script. Did not receive a response.

June 28 - July 4

July 1

Met with Gerry and discussed the options open at this point. I outlined the four choices I saw available and asked him for suggestions. They are as I see them are:

1. Take to all seven administrators and try to get approval. Have it scripted into a storyboard.

Possibilities: a.) it dies in committee

b.) CEO of OREA decides to produce it himself

Take it to vice president for creative services.

Possibilities: a.) may allow hiring professional talent.

Problems: a.) not formally appropriate channels for approval and support.

3. Do it as an independent project and use as a prototype to show administrators.

Problems: a.) is technically more difficult to make changes in the video after the fact.

b.) only informal authority to interview people at the workplace about their jobs.

Possibilities: a.) will allow me to complete on my time schedule.

4. Do another video project on tap at the ETV department. A disadvantage of this is that I would be producing a different show than I have scripted and worked on.

Gerry suggested it would be best to go ahead with it this semester and receive credit for completing the project. Then whatever adjustments are recommended by Administration can be inserted. I asked him for ideas on who should act as a spokesperson with the project not yet being approved as an official Ministry wide supported videotape. He suggested Tom Blankenship, Carl Nordstram, Gary Kuney, or possibly a drama student. He outlined some information I would need to have ready for whoever I approached; such as the hours of time required, seeing the copy beforehand, possible use of cue cards, and how many locations will be used. Gerry is gone from July 2 until the 14th, and then after July 22nd Jim Mertins, the main cameraman will be out of town for a while, so if we can get some shooting done between July 14 and 22nd, that would be good. I think Tom Blankenship would be best choice along with his wife

Dee. This will require some changes in the script though to introduce them in their place, the Visitor's Center. (2 1/2 hours)

July 5 - July 11

July 5

I had submitted the script to Gary for revisions and he had indicated some changes. I made some of the suggested changes, but chose not to incorporate some because some of the changes would have made it sound strange to say on camera. Although the suggested word changes were very appropriate for a written text. (2 hours)

July 12 - July 18

July 12

Sketched out changes that would be necessary to make the script workable in order to use Tom and Dee Blankenship as spokespersons. I am a little bit uncomfortable with asking them to participate since they report directly to the vice president for creative development. With this kind of being her area she may want to redirect the project, or possibly not be in favor of Tom and Dee taking their time to contribute to the project. (2 hours)

July 13

Thought of using Ken Mayton as the spokesman for the main segment replacing Joe Gunn, instead of using Tom Blankenship. This is a much better idea.

July 14

Listed possible employees I can interview on camera. Listed locations we will need. Listed props needed for various scenes. Made a new revised time schedule for completion. Thought of using Stephanie Gooding as a spokeswoman. (4 hours)

July 15

Listed out time frames that I will need each talent person. I also listed the days and approximate number of hours that will be required of each. (2 hours)

July 16

Met with Ken Mayton and asked him if he would be able to be an on camera spokesperson for this project. He said he would be happy to do that and thought his schedule would allow for that. (1/2 hour)

July 19 - July 25

July 20

Talked with Gerry about locations and other items that I've come up with such as getting Ken Mayton and Stephanie Gooding to be spokespersons (1 1/2 hours)

July 21

Talked to Gary about going ahead with producing the videotape as an prototype. He asked to review the script one more time before it begins. (1/2 hour)

July 22

Brainstormed about some more employees to interview on camera and made an outline for questions to ask. Also called Stephanie and asked her to participate in the project. She will. (2 hours)

July 26 - August 1

July 26

Determined what items needed to be addressed before production can begin. Items such as securing permission to use part of a hospital floor for shooting; arranging for a nurse to participate; arranging for use of the LRC studio; who else will play minor talent parts that I need in the introduction and other parts of the script. Spent time listing out details that would need to be taken care of before shooting can get underway. (2 1/2 hours)

July 27

I made up a checklist of things needed to be secured before the day of a shoot. I created a checklist for each of the eight days of shooting. Also talked to Gary about any changes necessary in the script before we begin. He suggested making it more generic. Also worked on the details of the scene transitions. I am especially concerned about the transition to and from Ken, since he is acting as a generic spokesperson -- what is the best to bring him on? Something I will brainstorm with Gerry on. The only way I see to do it is just bring him on and not introduce him; just to let him take it away. (6 hours)

July 28

Met with Gerry. Showed him the shooting schedule as well as the preparation sheets for each segment of shooting. He added a couple of miscellaneous items to the lists that I have overlooked. He told me I would need to reserve the studio through Roger Bush in Electronic Maintenance. I asked for advice on how the script should transition in for Ken Mayton's part. He thought with Stephanie referring to him we can just transition in and there's no need to address his identity. We discussed doing it two ways: one with a dissolve to infer a time lapse and going to another areas of the building which would be Ken Mayton's office; or have Stephanie walking past the camera and out of frame, inferring she is taking us to his office. We also made some other minor changes in the script. We discussed using the teleprompter for Ken. I will need to get the script typed in correct teleprompter margins and typeface. I then typed the changes on the computer that Gary as well as Gerry and I had made. (3 1/2 hours)

July 29

Filled out the studio requisition and forwarded on to Roger Bush. Talked to Joel LaCourse who is director of operations at the Grandview Hotel about using both the hotel lobby and one of the restaurants in the shoot. He said that would be no problem at all. Also called Jim Mertins, cameraman, to confirm that we are shooting the downtown segment this Thursday at 11 a.m. (1 hour)

July 30

Made some final touchups on the script and delivered it to Ken for him to review. Also measured the width of the teleprompter to determine the

margins that the script will need to be typed in. About 11 a.m. Jim, Steven and I went downtown. We set up in one location I had picked out earlier near the Williams Center, but not enough people were walking by. The videotape deck would also not engage for some reason. We changed out batteries and that solved the problem and then we changed locations. It was a little more than 100 degrees and not very many people were out walking around at lunch time. However we did find a location where a number of people were returning from lunch and began shooting there. I approached businessmen who looked like what I had in mind and asked them if they would mind being photographed. We did this for about 45 minutes and then wrapped up. All the people I approached were pretty agreeable to being photographed. It seemed to go quite well. (4 1/2 hours)

August 2 - August 9

August 3

Corrected some typos in the script. Confirmed shooting schedule with Becky Bush. Changed the establishing shot for the library segment.
(2 hours)

August 4

Asked Roger Bush to work as cameraman for the 8/13/87 shoot at his house. Talked to Gary about securing permission to use a hospital floor. He said he would check with Judith Jaeger, Director of Nursing. Thought of asking Cheryl Kuney to act as a nurse for the hospital segment. I will check and see if Steven will act as the patient in the hospital segment. Annette Sopper will be the student in the library segment. Asked Pat Baccus to be on camera for an employee interview. (2 hours)

August 5

Discussed with Gerry changes made in the shooting schedule. We went to the studio to double check the lighting for tomorrow's shoot. It had been rearranged since the last shoot on the set and Gerry, Jim and I reset the lights. Front lights at 160 foot candles and back light at about 110 footcandles. We decided we needed to locate another bookshelf. The one on the set did not look good enough to shoot on camera. Had to get the script retyped once more to be able to be used in the teleprompter. Also looked at the footage we shot downtown the other day. There's one piece I think will be okay for the segment I need it for, although the footage has a blue tint. Some of what we shot has severe "ghosting " on it.

Called Rick Tuel to secure footage of a group protesting to be included in the introduction. He said that shouldn't be a problem to obtain. Secured permission to use part of the 7th or 9th floor of the hospital for our shoot next Thursday. Judith Jaeger said that 9th floor, Pediatrics, would be the best floor to use. I also need to confirm this with Denise Geuder. Somewhere I also need to get a nurse. Did confirm with Max and Joann Abney that they would be my talent for the restaurant segment on the 15th at the Grandview Hotel. Also looked at the 3rd, 4th, and 5th floor in the library to see which is most suited for shooting the library segment. The 5th will work best for my purpose; however I will need a library worker to participate and the 5th floor library is closed until the 17th of August. I may need to be the library worker for this segment.
(4 1/2 hours)

August 6

Copied the script and delivered one to Ken Mayton so he can get used to the word arrangement before seeing it on the teleprompter. Gerry and I discussed the shots wanted and the angles needed. We agreed that since the content is so personal in nature, mid shots to close-ups are appropriate. I taped the script to be used in the teleprompter.

8:30 a.m. Went into the studio to double check the lighting. Gerry had a new bookshelf moved on to the set and a light had been changed so a shadow was not cast by the bookshelf. We added a couple of scrims and redirected one light. There was a minor problem with the teleprompter on camera #3. Steven fixed that and we went through a dry run (around 9:15 a.m.). At the outset, I explained to Ken what I had visualized him doing. I demonstrated by walking through the set and explaining how we wanted it to come across to the viewer. We did about 12-15 takes of the 3 1/2 minute piece. Ken needed little to no coaching. He knew the script and was quite natural on camera. He struck an appropriate balance between friendliness and information-giving. His delivery was smooth. We finished around 11 a.m. Gerry directed, Chuck Benson was on camera #3, Jim was on camera #1, Steven ran the teleprompter and Roger Bush engineered, and John ran audio. I was assistant director and content/script specialist.

During the first six or so shoots I acted as floor director to cue talent from one camera to another. Later I went into the control room where Gerry was. I gave input on the shots we were getting. Camera #1 was too tight on the medium shot and camera #3 was not close enough. Gerry

indicated to them to make the changes. We also made a change in how the opening of the segment began with Ken at the bookshelves. He opened the notebook and was looking through it as we came up from black. This change made us do several takes to get it. We had difficulty getting things technically correct when the talent was doing a great job, and when Ken was doing great, often we were making mistakes in framing or angles. I'm not sure that we got the best of both worlds on one take. We took a five minute break around 10:30 to give Ken and the crew a brief rest. We came back and did two more takes. It was not perfect, but was good. I knew if we did more, it would not significantly change and I didn't want to wear it into the ground.

One observation I have about the shoot was that Ken was getting feedback from too many people at one point. I was out on the floor to be an audience and provide visual feedback. What I found happening was that both cameramen also gave Ken input about his reading of the material. Some of their advice was similar to what I was saying; some was contradictory. I am not sure what could have been done to prevent this from occurring. I think this was also disconcerting to Ken. Possibly having a meeting with myself and the whole crew earlier in the morning to discuss the project may have been helpful.

After the shoot I went to 3rd, 4th and 5th floors of the library. I decided the 5th floor will be best because the location of the desk will

allow us to get bookshelves in the immediate background. Also, it is not a very busy section of the library right now either. Gerry and I looked the spot, discussed angles chosen, the lighting needed and who to use as talent for student and library personnel. (6 hours)

August 7

Called and asked Carol Kory, the head librarian, to participate in the library segment. Since she had a time conflict with our schedule she referred me to Laura Bottoms. Laura said that library personnel "did not check books out." Student workers did that and regular employees had other responsibilities. I explained the purpose of the videotape was to show employees serving students. She then mentioned that there was an orientation film about library itself. I explained the purpose of this videotape was broader, about employees serving and also the mission of the organization. She said she would be there to participate in the videotaping. (1 hour)

August 9 - August 15

August 9

Discussed the script with Stephanie and confirmed the place and time to meet. Went over the script myself. Tried to mentally arrange the scene so Stephanie could walk next to a white wall and I could character generate the mission statement in the segment during editing. I'll check tomorrow if there is a spot in the shooting area that will allow us to do that. Also drew out the lighting diagram for tomorrow. (2 hours)

August 10

Met Gerry. Then checked with Annette on the cue cards. They weren't

quite done, so I helped finish them up. Went up to the 5th floor and went over the lighting with Gerry and Steve. We had three lights; key, fill and backlight. But it was necessary to add a second fill light to adequately cover the background talent, Laura Bottoms and the student, Annette. We added this light and adjusted the backlight to fix the shine on Stephanie's hair. I went to meet Stephanie and also called Laura Bottoms to tell her we would start about 2:30 rather than the originally scheduled 2:15. Brought Stephanie to the 5th floor and explained that although we were shooting this piece first, it is actually the last segment of the show. I also briefly showed her what Laura Bottoms and Annette would be doing. We did a couple of dry runs for Stephanie with the cue cards before Laura and Annette arrived. We shot a few times and then Gerry made a change in how Annette approached the library desk. It helped the scenario look more natural. Annette walked in from off camera, then Laura entered. Immediately after that Stephanie walked into the foreground. We did approximately 20 takes. Initially Stephanie read quite fast and came across cold in her expressions. She warmed up a lot in her delivery style before we were done shooting. My script is fairly dependent on the delivery style of the main two speakers. A positive, upbeat delivery of words is important because the audience is asked to identify her as sort of a guide. The segment was extremely hard to do because we had to start from the top each time a mistake was made, since the first segment was a continuous shot. After doing the initial and longest segment with Stephanie, Laura and Annette we did a short 10-15 second segment with Stephanie alone. We did this in about a 30 to 45 minutes.

My observation about this shoot is that it is critically important how the talent comes across on camera. Stephanie did quite well. Gerry was helpful in enabling her to relax and come across smoothly.

Changes we had to make today included adding a second fill light and moving the camera back farther than we had it originally positioned. It was necessary to move it because it was too obvious on camera that Stephanie was reading cue cards. We moved 4-5 feet and it improved significantly.

Talked to Dr. Mason today also and asked him to be a part of of the employee interviews. He said he would be glad to do that.

(7-9:00 p.m.) I drew the revised lighting arrangement that we used, and brainstormed about a way to change Thursday's segment so we just have to use a nurse for a brief time period. Laura Bottoms was patient with us doing twenty takes of the segment, but there's no way I can get a nurse to be a part of a scene for that long of a period. We can change how the nurse hands the patient a cup of water, and then cut to a profile of the patient drinking, and then follow the cup of water out and have Stephanie pick it up from the patient. Then from this we can zoom out as he hands the cup back, and now he will be handing it to Stephanie. That will make a smooth transition to her. It will also be more interesting than just having her walk into frame. Making this change allows us to get several takes of the nurse in about 10-15 minutes. It also makes the scene more visually interesting. The other two pieces of this segment will be

Stephanie alone or with the patient. (5 1/2 hours)

August 11

Confirmed with Joel LaCourse, director of operations at the Grandview Hotel, that we would be using the hotel for a location shoot. Called Denise Geuder and confirmed shooting on the 9th floor of the hospital. Asked her for a nurse to be used for about 15 minutes at 2:30 on Thursday. She said that would be no problem, and that she would call Joan Kemper, the chief nurse on 9th floor to let her know we were coming on Thursday and would request using a nurse for a few minutes. Met with Gerry for about 20 minutes and went over the details of Thursday's shoot. Also typed on the computer. (2 1/2 hours)

August 13 (1p.m. - 5 p.m.)

Met Gerry, Jim and Steven in lobby. Went to the 9th floor and spoke with Joan Kemper, chief nurse on 9th to ask which area of the floor she would prefer us to be in. She didn't know we were coming to shoot on the floor. I explained it had been cleared through Judith Jaeger and Denise Geuder was to have let her know. Joan showed us to one alcove that was not being used. We set up in the largest room and I explained how we were going to shoot the 4 segments of this shoot to Jim and Steven. Gerry and I discussed the specifics of the shoot yesterday.

There was a little difficulty with the lighting. Initially it appeared it would be okay to use the backlighting, but it looked very bad on on camera. We worked lighting for about 1/2 hour and came up with bouncing it off the ceiling for general fill and backlight and using a key light.

I went downstairs to meet Stephanie at 2:15 p.m. but she was not there. At 2:30 p.m. I went back up since Joan Kemper said the nurse would not be available after 2:45 and we would need to shoot segment with nurse from 2:30 to 2:45. As it turned out, the only nurse who looked like a traditional nurse (wearing a white uniform) was someone who would not agree to be on camera. So, Joan said that Donna, a nurse on the 3-11 shift would probably be willing to be on camera. Stephanie came and we started preparation for her shoot, when Donna the nurse came in. So we did Donna the nurse's segment first. We shot the nurse's segment and the cutaway to Steven, the patient drinking the cup of water. That 10 second segment took about 15-20 minutes to shoot. We thanked the nurse and began Stephanie's first segment. She did a couple of dry runs and we started taping. It appeared a little bit like she was reading, but we lived with it. We had her turn at the end of the segment to set up for the introduction of the following segment. We did about 10-12 takes of it. We changed cameras and did segment three. On this angle, her reading of the cue cards appeared way too obvious. I suggested moving the camera back 3-4 feet. We moved a bit out into the hallway with the camera and that fixed the problem. Stephanie was still able to see the cards. We then had some interference with the audio, and switched over to using only channel 2. Also the thundering caused us to restart a few times because of its noise. It was getting to be about 4 p.m. and we quickly set up for the last segment out in the alcove. We decided to have Stephanie walk out of a different room, so it would bring some visual interest to the screen. We arranged the lights, the background and shot the segment. By this time Stephanie was pretty warmed up and comfortable with the material. We did it in about six takes. I made the mistake of giving

Stephanie too much advice. She did one take very well and then I gave her some additional advice. The segments following my advice were not as good as she had done originally. We called it quits.

Called to confirm this Saturday's shoot with Max and Joann Abney. Max said there is a conflict. We decided to shoot the hotel and restaurant segment on the 24th. (4 1/2 hours)

August 14

Called Gerry and rescheduled the restaurant segment for the 24th. Called Sharon and rescheduled for the 24th. Called Joel LaCourse and rescheduled for the 24th. Also asked Pat Griffin, Florene Ragland and Dr. Dan Cogan to participate in the employee interview segment. (1 1/2 hours)

August 16 - August 22

August 17

Wrote questions for employee interviews. Confirmed interview appointment with Dr. Cogan and gave him a copy of the questions to be asked. Confirmed with Jim Mertins. At 3 p.m. Met Jim and set up for the interview. From 3:30 p.m.- 4 p.m interviewed Dr. Cogan. He gave very articulate, carefully thought out answers. Jim did some cutaways of me responding as well as me asking the questions.

One thing I could have done to make the segment smoother would have been to explain to Dr. Cogan that I am after short, concise "bites" to insert into a collage of employee interviews. His answers were very positive, thorough but complex. Possibly his comments can begin the segment and we

can cut to shorter comments from others. I should have communicated to Jim exactly how this is going to be in final format. The cutaways he did were not planned into the script and not necessary. However it does give me another option in editing.

Talked to Ed, the painter from ORU, about being interviewed on camera. He said he will be happy to participate. We have an appointment on 10 a.m. on Thursday at the athletic dorm. (3 hours)

August 18

Called Connie Teter and asked her if she would be interviewed on camera. I explained the context of the employee interviews and a little about the project. She said she would do it; and I told her I would get her a list of the questions I'll ask so she would have some time to give the responses some thought. I also talked to Roy Pike in Information Systems and Dave Lane, chief nurse on 28th floor and asked them to participate. They agreed. (1 hour)

August 19

Confirmed interviews with the 10 people I have set up with. Also, delivered list of questions to all of them, so they have time to give it some thought.

Also talked to Max Abney to confirm shooting at the hotel on the 24th. As it turns out, that day does not work for Joann and him. He said the 25th will work. I will need to reschedule Sharon, camera person and the hotel. (3 hours)

August 20

(9:30 - noon) Went to ORU. Told Gerry we had resheduled the restaurant shoot for the 25th. Jim, Steven and I met Ed and set up for the interview. He was painting the exterior of Braxton Hall. The sun light was harsh and considered adding a fill light but we couldn't get to an a.c. outlet, so we did without the light. Ed was very nervous. I talked to him for a while before beginning. Jim shot it and then did some cutaways. Then we went to Connie Teter's office and got her comments. She was very talkative, but her responses were too lengthy. Took an hour to shoot her. I decided at this point that the responses in general are just too long and I will need to tell people I'm interviewing later to respond to questions in 15-30 second answers. Broke for lunch.

(1:30 p.m.- 6 p.m.) At 1:30 p.m. I met Gerry and we went to Dave Lane's office on 28th floor. I coached Dave fairly successfully on giving concise answers and I think he said some things we can use. Then went to Information Systems and interviewed Roy Pike, an analyst. He was very easy to work with, in responding to questions. I asked him to rephrase and make brief several of his comments. We took a brief break and then went to the Patient Relations Department where I interviewed Pat Griffin, Florene Ragland and Marilyn Hedgecock. Florene would not look at me or the camera. By this time I had become very worn and it was difficult to effectively coach people on what I was looking for. Then we went to the Communications Department and interviewed Pat Baccus. I had her move from her office to the equipment room in order to have a greater variety of working backgrounds. The majority of those interviewed have been in an office.

Pat needed no assistance or guidance from me. Her answers were complete, yet brief and I think will come across as friendly. Gerry and I went to the benefits office and interviewed Kay Parker. For this I had her respond and then asked her to rephrase it briefly for the camera. Then we went to Family Practice and interviewed Dr. Ed Mason. We set up in a patient room. We pretty much rearranged the room so we could get the lighting to work. At this point I was very tired, I just kind of listened to him and didn't give much direction.

Observations: This segment was a lot of work and was exhausting work, and I don't feel like I got on tape what I had intended to get. I have about 4 1/2 hours of interview material on tape and what I want to use in the final product needs to be approximately two minutes long. I'm not even sure that out of all of what I've shot, that anything is usable. Possibly some of Pat Baccus and Roy Pike's responses would come closest. What I had visualized was high-energy, interesting, upbeat comments coming from a variety of people, edited together in a fast-paced style. It seems that what I have is mostly lengthy responses with a low level of energy. I am surely not looking forward to screening 4 1/2 hours of tape to see if there's something that I can use. (7 hours)

August 23 - 29

August 24

Confirmed shooting hotel segment with Sharon, Max, Joann and Joel LaCourse at the Grandview Hotel. (1/2 hour)

August 25

At 5 p.m. met Gerry at the Grandview. Confirmed with Jeff Geuder, general manager of the hotel that we were shooting. We set up and shot in the restaurant that was not being used by the hotel. Its arrangement was ideal for shooting the segment. The restaurant was not being used because of some water damage on the ceiling so we were not disturbing any of their guests. As a result, we did not have to hurry to finish the segment before the supper crowd. We began to set up equipment. Max and Joan arrived and I asked a waiter for a place setting and a candle for the table. Instead of shooting Max and Joann at a booth as originally conceived, we shot them at a small conversation table. The effect was a more intimate setting and allowed for a close, tight shot on them. We did 3 or 4 dry runs and then did about 10 or 11 takes on camera. Joann had done one perfectly and then after taking a drink of her iced tea, made a face. We did it over again. We finished Max and Joann's segment and set up for Sharon's segment. Fortunately, the unoccupied private dining room next door looked great for shooting her segment. We moved the furniture around a little and it looked like a conference room. Sharon used the briefcase as a prop and we did the segment in about 6 takes. We struck the equipment. (2 hours)

August 30 - September 5

September 1

Went over to ETV to view the 3/4" tapes on their machines. I narrowed down to the best takes for each segment. Spent over an hour looking and deciding which take to use of Ken's segment. He did a smooth job of reading, so it was harder to narrow it down to one segment. On the

library segment I think there was one or two takes that didn't get recorded. Chose the one that was the strongest, but none were really the best. Made editing notes on each segment. (3 1/2 hours)

September 2

Talked with Gerry and set up a meeting for tomorrow to go over all the items needed before editing. Tried to view the 3/4" tapes on the decks at COF and their metering systems did not work. Then viewed the 1/2" tapes. Watched all the employee interviews and made notes on which segments are useable. Each person said something I think we can use. Overall, this is the weakest segment of the tape. The interviews would have turned out better if I had chosen a different style of question to ask. My questions were very analytical; and the responses needed to be brief and upbeat. Making this change would have improved the interviews. Or, if I had been an experienced director I think I would have been able to change the tone of people responding on the day of the shoot. When we were shooting, I knew things were not quite on target and I redirected response somewhat, but it was not extremely successful. (2 1/2 hours)

September 4

Went to ETV audio room and chose a cut of music to use for the introduction. I chose the cut entitled "Sunday" and located the 60 second version of the same piece. I thought the introduction should be about 60 seconds long, but the 60 second version had a radically different style. I decided on the 30 second version and timed it against the storyboard and it actually worked out ideally. Rick Tuel arrived with the footage of a group of people protesting that I had asked him for. I gathered all the

tapes and cued up the music pieces to be used.

We spent about 1 1/2 hours waiting for the editing equipment to become repaired, as somehow the "sync" mechanism had been damaged. While waiting for this technical problem to be fixed I re-reviewed the tapes and made notes on the good takes, and metered the numbers according to the machines in the editing bay. We began actually assembling edits around 3 p.m. and worked until 8 p.m. The introduction was by far the most complex and time-consuming editing. I did learn a good way to edit a music bed on videotape. By laying audio on a separate videotape, one can perfectly time the ending audio to correspond with the video. You can go to the end of the audio and decide in the videotape where it is to correspond, and then backtime the audio and video to match. This was done in the ending segment of the tape. We brought the music in slowly and made the ending perfectly timed.

The editing was a slow and tedious process. It was difficult to pick out segments from the employee interviews. I decided when to cut each segment. We had a few problems, but it worked out. I found out a few things I could have done to better prepare for the editing process, such as viewing the tapes in the editing bay.

I am considering redoing the employee interviews by having the employees come to the studio, shooting it on extreme closeups and beginning with leading statements that they are to complete rather than asking them open-ended questions. This would work better for video.

September 6 - 13

September 6

I viewed the videotape about 5 times. It needs some revisions.

The introduction needs improvement. Thought about changes. (3 hours)

September 10

Met with Gerry to discuss the tape. He suggested some changes.

Specifically he suggested: redoing the introduction; fading to black and then up from black when Stephanie introduces Ken; character-generating the title over a part of the introduction; and fading to black and up from black to come out of the employee interviews and back to Stephanie. This means re-editing the entire project. He also suggested a couple of minor changes in the employee interview segment. (1 hour)

September 12

Rethought how to do the introduction in order to improve it. (2 hours)

September 13 - 19

September 13

Worked on developing the idea for the cup to start the introduction.

(1 1/2 hours) Worked on report. (7 hours)

September 14

Met with Gerry and explained the idea for reshooting a segment and

changing the introduction. We reviewed the tape and discussed several options that would improve the introduction. Purchased a white cup needed as a prop for reshooting and made arrangements with the graphic artist to draw a dollar bill on the cup. (3 hours)

September 16

Met with Gerry and discussed details of tomorrow's shoot. Decided to use the third floor office space to shoot. Checked on the cup done by the artist. Purchased the Wall Street Journal as a prop and talked to Jim Mertins, talent, about tomorrow's shoot and what to wear.

Evening: Spent time visualizing and specifying out the details of the shoot. Sketched a brief storyboard for the segment. (4 hours)

September 17

(8:30 - 10:30 a.m.) Met Gerry and Jim Mertins and we set up on 3rd floor. We set lights and got a dolly for the camera since this is a moving shot. We set up a monitor so we could see exactly what we were getting on tape. Jim was talent and acted the part of a stockbroker. Jim did a convincing job. We did about 20 takes and knoicked off. I think it looked good. It should flow well with the introduction. It involved difficult camera movement so Gerry ran camera. We discussed whether or not having one speaking segment in the introduction while having all other segments without natural audio would work or not. I think it may work out with somewhat a dramatic effect. Gerry said it may or may not work as intended. We can shoot it with audio and then decide in editing how it comes across.

Talked with Gerry concerning editing on Saturday. He said the editing equipment had a sync malfunction but expected it to be up by Saturday. Gave him the questionnaire I had put together for the student interns to critique the show. (4 hours)

September 19

(9 a.m.- 3 p.m.) Gerry and I re-edited the show. The employee interviews look much improved since we changed the order in which they appear and did a careful job of editing them together. We used the technique of fading to black and fading up from black in between Stephanie and Ken's segment and between Stepahnie and the employee interviews. The result was a much better flowing piece. (6 hours)

APPENDIX C



EDUCATIONAL TELEVISION PRODUCTIONS

PROGRAM:

PRODUCER:

PAGE: OF:

VIDEO**TIME
CUES****AUDIO**

Young man in a
business suit
walking down a
business district

Young man on a
mission field

Lady in business
suit with a brief-
case walking
through a nice
hotel

Lady interpreter
for the deaf in a
church close up to
her students,
signing for them

Older couple being
seated and served
water. Close up
of woman's ring
as she sips the
water

Cup of water being
passed to someone
by a 40-50ish woman.
(Setting hospital)
Into the picture
walks the
spokesperson.

(Music up.)

(Music fades.)



EDUCATIONAL TELEVISION PRODUCTIONS

79
SCRIPT

PROGRAM:

PRODUCER:

PAGE: OF:

VIDEO

TIME CUES

AUDIO

Young man in a suit
at a desk, on the
phone.

Young man on a
mission field
preaching.

Older couple being
seated and served
water. Close up
of woman's ring as
she sips the water.

Cup of water being
passed to someone
by a nurse. Into
the picture walks
the spokesperson.

"Yeah. We can make a killing if we sell
that stock now. Yeah, go ahead and sell,
okay, uh huh, bye.

(Music up.)

(Music fades.)



EDUCATIONAL TELEVISION PRODUCTIONS

PROGRAM:

PRODUCER:

PAGE: OF:

VIDEO**TIME
CUES****AUDIO**

Music. Walk out of room, into nurses' alcove and finish talk outside of room.

Fade to black.

Service or success? The world paints a picture of success....and it looks so appealing! The Bible views success in a different way. It says success comes through serving. Who do we serve? Each other.

Jesus calls us to be like Him and sometimes being like Jesus is so opposite of what the world thinks we ought to be. We become a servant when the world says, "Hey, be a leader -- be strong!" We give ourselves away..... Jesus says when we serve we are first in His kingdom. To be a leader we must first be a servant.

Service. That's what this Ministry is founded on. Service to people. Often it's not glamorous. If you become an employee you will find yourself serving others --those you work with and those whom we all work for-- partners, patients, students. It is service to people. Jesus says, "Upon these principles I will build My kingdom."

There are some other things I'd like to show you. You know, we are different than many organizations. This hospital was constructed so the patient would be the #1 focus, built so the patient would be at the center. There are other ways that we are unique. *La.*



EDUCATIONAL TELEVISION PRODUCTIONS

SCRIPT

PROGRAM:

PRODUCER:

PAGE: 1 OF: 3

VIDEO	TIME CUES	AUDIO
<p>(KEN MAYTON AT BOOKSHELVES IN OFFICE)</p>		<p>PART II</p> <p>WE ARE QUITE DIFFERENT AS AN ORGANIZATION; THERE ARE SOME IMPORTANT OPERATIONAL PROCEDURES WHICH ARE NOT REALLY DEFINED BY A "COMPANY POLICY" BOOK, BUT WHICH ARE FOUNDED ON THE BIBLE. LET ME SHARE THESE WITH YOU.</p> <p>OUR BASIC BELIEF AS AN ORGANIZATION AND AS INDIVIDUALS IS THAT WE NEED JESUS CHRIST AS A PERSONAL SAVIOR, WE MUST BE BORN AGAIN, THAT PHRASE IS OFTEN BANTERED ABOUT IN CHRISTIAN CIRCLES, WHAT DOES THAT MEAN? DOES IT MEAN WE ARE PERFECT? DEFINITELY NOT! DOES IT MEAN THAT ALL THINGS WORK SMOOTHLY FOR US SINCE WE BELIEVE IN GOD? DEFINITELY NOT.</p> <p>TO US IT MEANS WE RECOGNIZE THAT SIN SEPERATES US FROM GOD-- SIN CREATES A CHASM, JESUS, HIS SON, IS THE ONLY WAY THAT THE GAP BETWEEN US AND GOD CAN BE BRIDGED, GOD LOVES US SO MUCH THAT HE SENT HIS SON TO EARTH TO BRIDGE THAT CHASM, JESUS CAME TO EARTH TO DIE ON THE CROSS AND CONQUER DEATH.</p>



EDUCATIONAL TELEVISION PRODUCTIONS

SCRIPT

PROGRAM:

PRODUCER:

PAGE: 2 OF: 3

VIDEO	TIME CUES	AUDIO
(cu)		<p>HE IS THE ONE WAY TO GOD, THIS IS WHAT IS MEANT BY BEING "SAVED" OR BEING BORN AGAIN, ACCEPTING JESUS CHRIST INTO MY HEART AND MAKING HIM LORD OF MY LIFE-- THAT CHANGES A PERSON, THE CHANGE IS FROM A SELF-CENTERED, SELF-ORIENTED APPROACH TO GOD-CENTERED, THIS FOUNDATION, OF A PERSONAL RELATIONSHIP WITH CHRIST IS THE BELIEF UPON WHICH THIS MINISTRY STANDS.</p>
		<p>IN BECOMING "BORN AGAIN" WE HAVE COMMITTED OUR LIVES TO GOD, HE HAS OWNERSHIP OF OUR THOUGHTS--OUR AFFECTIONS--OUR PLANS--OUR SELVES.</p>
		<p>THE CHANGE SHOWS IN ATTITUDES AND ACTIONS EACH EMPLOYEE OF THIS MINISTRY IS ASKED TO ABSTAIN FROM THINGS HARMFUL TO THEIR BODIES, IMMORAL BEHAVIOR, AND IS ASKED TO DO THINGS WHICH WILL WEAVE AND STRENGTHEN OTHER CHRISTIANS.</p>
		<p>IF YOU ARE CONSIDERING WORKING HERE, IT'S IMPORTANT FOR YOU TO UNDERSTAND THESE THINGS WE BELIEVE JESUS IS THE SON OF GOD, HE CAME TO EARTH AND SACRIFICED HIMSELF IN ORDER</p>



EDUCATIONAL TELEVISION PRODUCTIONS

SCRIPT

PROGRAM:

PRODUCER:

PAGE: 3 OF: 3

VIDEO	TIME CUES	AUDIO
		<p>THAT WE CAN BE REUNITED WITH GOD AND ENJOY AN UNBROKEN COMMUNICATION WITH GOD, IT IS A VITAL ASPECT OF YOUR LIFE ONCE YOU HAVE EXPERIENCED IT.</p> <p>YOU MAY HAVE ALREADY EXPERIENCED WHAT I HAVE JUST TALKED ABOUT, THAT IS GREAT! WE HEVE A BEGINNING BASIS FOR AGREEMENT, IF YOU GAVE NOT, IT IS OUR HOPE THAT YOU WILL, IT IS A DOOR TO A NEW LIFE.</p> <p>BUT YOU MUST UNERSTAND THAT IF YOU HAVE NOT ACCEPTED JESUS AS A PERSONNAL FRIEND AND SAVIOR, AND IF YOU ARE TRUELY NOT INTERESTED IN DOING THAT; THEN WE CAN HAVE NO BASIS FOR AGREEMENT, WITHOUT CHRIST YOU COULD NOT BE A SUCCESSFUL EMPLOYEE HERE, TO BE A SUCCESSFUL EMPLOYEE HERE YOU MUST UNDERSTAND THE CONTEXT IN WHICH SERVICE IS GIVEN! IT IS A LIFESTYLE OF CHRISTIAN SERVICE.</p>
(MUSIC UP)		



EDUCATIONAL TELEVISION PRODUCTIONS

PROGRAM:

PRODUCER:

PAGE: OF:

VIDEO**TIME
CUES****AUDIO**

Understanding this context of service is critical. We're pleased that you're interested in our organization, but understand that agreement on these Christian principles is the foundation upon which we will build. Let me share with you our philosophy and purpose.

We beleive that God's desire is for man to be whole in spirit, mind and body based on the scripture III John 2. The purpose of this Ministry is to minister Christ's healing love in order to bring wholeness of spirit, mind and body to where "...God's light is dim, where His voice is heard small, and where His power is not known, even to the uttermost bounds of the earth."

There are some specific things which we must agree on too. These items may describe perfectly what you think and feel. But we must agree on more than general ideas. Being a servant -- these are items are key. You will get some written information on these things. Look them over carefully and prayerfully.

Next we'll find out from some employees how service and some of these specifics are a part of their jobs and how they feel about it.

(Interviews of
various employees)

So... we live in a world that says success is power, being a leader, and having it all. Here we strive for a different perspective on success. To successfully serve. In our work we serve partners, students, patients, visitors and each other. It's not an easy task. Serving others is not always pleasant. It's key to remember who we serve and to be joyful in that! It is an important mission we pursue. We're happy you are interested in this lifestyle. It is a lifestyle of stewardship and service!

APPENDIX D

PRE-EMPLOYMENT ORIENTATION

PRODUCTION SCHEDULE

May 18 - 29

- A. Submit script through approval process.
- B. Request use of talent.

June 1 - 12

- A. Make script revisions/adjustments as required.
- B. Scout locations.
- C. Check scheduling and details of securing talent.
- D. Secure needed props.

June 15 - 19

- A. Finalize locations - diagram if necessary.
- B. Finalize approvals.
- C. Confirm talent and give them a schedule of shoots.
- D. Plan crew list.

June 22 - 26

- A. Meet with crew and give them schedule of shoots and designate responsibilities.
- B. Shoot 12 - 15 employee interviews.

June 29 - July 3

- A. Block introduction.
- B. Shoot introduction segments.

July 6 - 10

- A. Plan blocking for Joe Gunn's and spokesperson's segments.
- B. Finalize all other details of the shoot.

July 13 - 17

- A. Shoot main segment with Joe Gunn and spokesperson.

July 20 - 24

- A. Pick up segments missed (if any) from last week.
- B. Choose specific music cuts for each segment.
- C. Arrange order of editing master list.

July 27 - 31

- A. Do final editing

PRE-EMPLOYMENT ORIENTATION
REVISED PRODUCTION SCHEDULE
(July 1987)

Thursday, July 30 - Shoot introduction downtown segment

Thursday, August 6 - Shoot main segment in studio

Saturday, August 8 - Shoot hotel and restaurant segment

Monday, August 10 - Shoot library segment

Thursday, August 13 - Shoot hospital segment

Friday, August 14 - Pick up anything missed

Monday, August 17 - Employee interviews

Thursday, August 20 - Employee interviews

PREEMPLOYMENT ORIENTATION

Actual Production Schedule

Thursday, July 30 - Shot downtown segment

Thursday, August 6 - Shot main segment in studio

Monday, August 10 - Shot library segment

Thursday, August 13 - Shot hospital segment
Shot signing segment

Monday, August 17 - Shot employee interviews

Thursday, August 20 - Shot employee interviews

Tuesday, August 25 - Shot hotel and restaurant segments

Thursday, August 27 - Reshot signing segment

Friday, September 4 - Edited show

Thursday, September 17 - Reshot part of introduction

Saturday, September 19 - Re-edited show

APPENDIX E

Segment: Downtown

Date: Thursday, July 30

People

1 camera person
myself

Equipment

1 ENG camera with zoom lens and batteries
4800 3/4" deck with batteries- with 2 20 minute short loads

Time needed

2-3hours

Talent contact

available, on the street

Prior contacts that need to be made

none

Location

downtown Tulsa - near Williams Center

Props

none

Lighting

outdoor, available light

miscellaneous

parking money

Segment: Main segment

Date: Thursday, August 6

People

2 camera people
director
myself
audio person
talent

Equipment

2 studio cameras with teleprompter
1 60 minute full length tape

Time needed

4 hours

Talent contact

Ken Mayton- confirmed on 7/27/87

Prior contacts that need to be made
reserve the studio

Location

LRC studio

Props

set is prepared, but need additional books and some
rearranging

Lighting

studio lighting- needs to be checked day prior to shoot

Miscellaneous

teleprompter pages- 7 double spaced?

Segment: Hotel and Restaurant

Date: Saturday, August 8

People

talent-3

1 camera person

Equipment

1 ENG camera

4800 3/4" deck with batteries

Time needed

4 hours

Talent contact

Charlotte McCullough- hotel segment

June and Alvin Land or Max and Joann Abney- restaurant segment

Prior contacts to be made

Secure approval from Grandview or Excelsior Hotel and their restaurants

Confirm talent

Location

on location at hotel and in restaurant

Props

Lighting

light kit and light for ENG camera

Segment: Church- Signing

Date: Sunday, August 9

People

1 talent
1 camera person
myself

Equipment

1 ENG camera with batteries
4800 3/4" deck with batteries

Time needed

1 hour

Talent contact

Becky Bush and available audience

Prior contacts to be made

call Becky

Location

her church

Props

none needed

Lighting

portable, with camera

Segment: Library

Date: Monday, August 10

People

talent

library person and student

camera person

director

Equipment

1 ENG camera with batteries

4800 3/4" with batteries

Time needed

1 hour

Talent contact

Stephanie Gooding

Library personnel

Prior contacts to be made

contact someone in library

Location

5th floor library

Props

books

written statement of purpose

Lighting

portable set up

Segment: Hospital

Date: Thursday, August 13

People

talent-nurse
camera person
director

Equipment

1 ENG camera with batteries
light kit, 4800 3/4" deck with batteries

Time needed

4 hours

Talent contact

Stephanie Gooding- needs confirmation of date and time

Prior contacts to be made

secure permission for using floor and hallway

Location

hospital floor- need to secure permission

Props

chart of purpose statement

Lighting

portable lighting- for room and hallway

Miscellaneous

UMT on in alcove

Segment: Employee Interviews

Date: Monday, August 17

People

talent- 5 or 6 employees to be interviewed
director
camera person

Equipment

1 ENG camera on tripod with batteries
4800 3/4" deck with batteries

Time needed

4-5 hours

Talent contact

contact 5-6 employees - to be made

Prior contacts to be made

see above

Location

employee's offices/work locations

Props

none

Lighting

ENG lighting

Segment: Employee Interviews

Date: Thursday, August 20

People

talent-5 or 6 employees

Equipment

1 ENG camera on tripod with batteries
4800 3/4" deck with batteries

Time needed

4-5hours

Talent contact

contact 5-6 employees - to be made

Prior contacts to be made

-with all employees

Location

employee's offices/work locations

Props

none

Lighting

ENG lighting

APPENDIX F

Requested By Iris Culp Date 7/28/87 Phone 493-1000 ext. 5645
Event Date August 6th Event Time: From 8 a.m. To noon
For What Class or Project Preemployment Project Professor's Approval _____

Video	<input type="checkbox"/> VTR Playback
	<input checked="" type="checkbox"/> Studio Monitor
	<input type="checkbox"/> Character Generator
	<u>2</u> Studio Camera(s)

Film Island	<input type="checkbox"/> 35mm Slide
	<input type="checkbox"/> 16mm Film

ENG

☐ Camera _____

☐ Tripod _____

☐ Dolly _____

☐ Lights _____

☐ Extension Cord _____

☐ Battery Belt _____

Next User _____

Phone _____

Previous User _____

Phone _____

Microphones	Indicate Number Needed
<u>1</u>	Lavalier
<u> </u>	Hand
<u> </u>	Cables
<u> </u>	Desk Stand
<u> </u>	Floor Stand
<u> </u>	Other

Battery Used	Battery Used	Time Used
	Battery Charged	Time Charged
	AC	

[illegible]

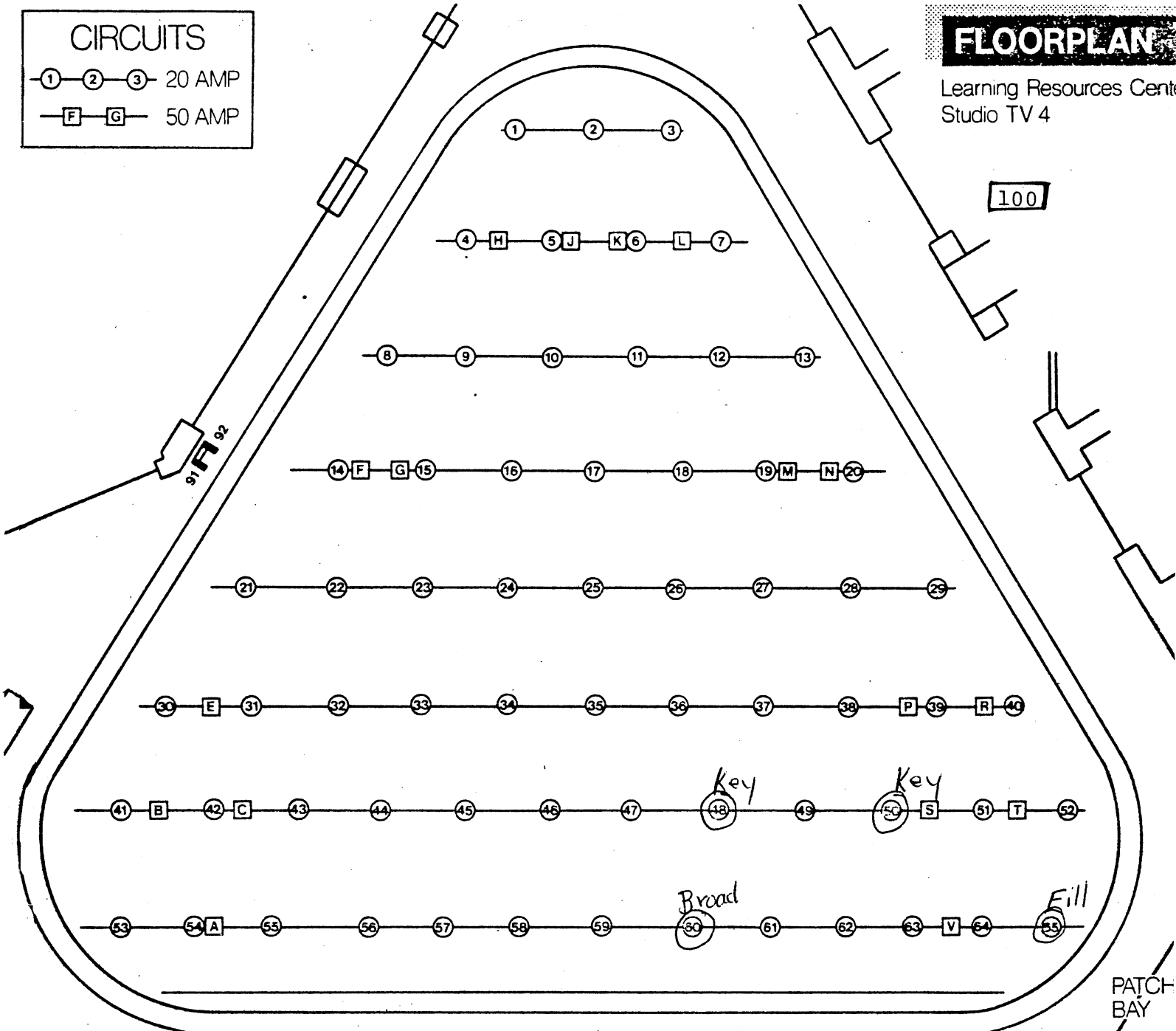
CIRCUITS

①—②—③ 20 AMP

—F—G— 50 AMP

FLOORPLAN

Learning Resources Centre
Studio TV 4



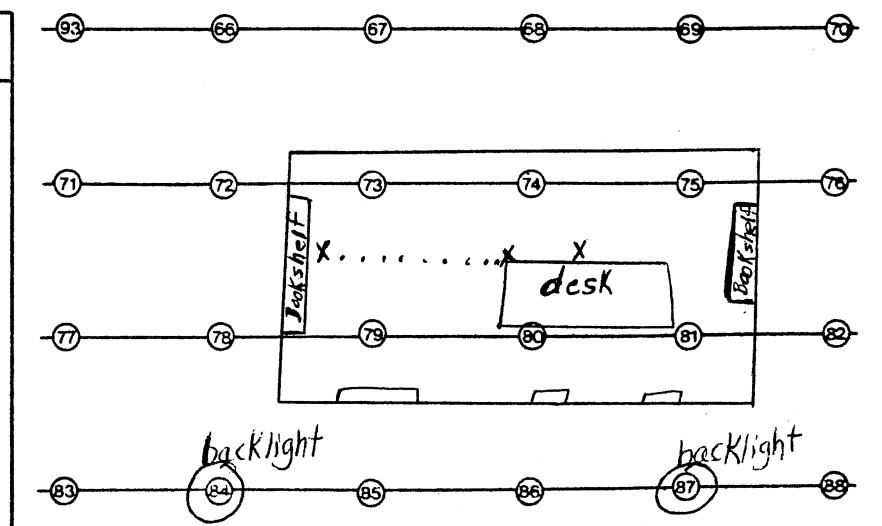
TELEVISION PRODUCTION
Communication Arts Department
Oral Roberts University

PRODUCER: Iris Culp

TITLE: OSU - OAED 5880

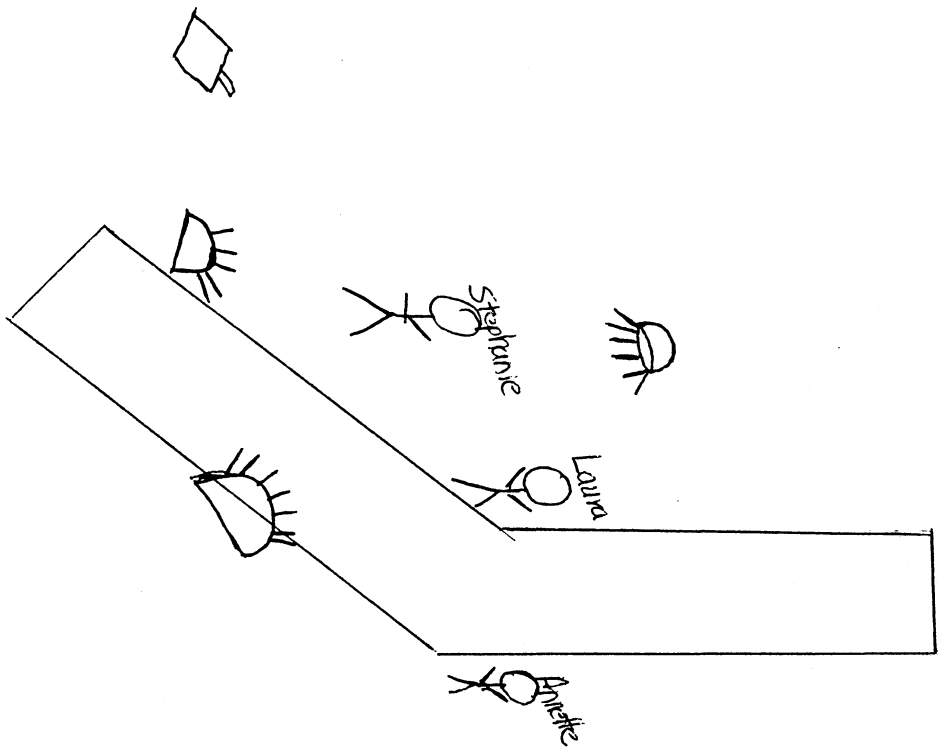
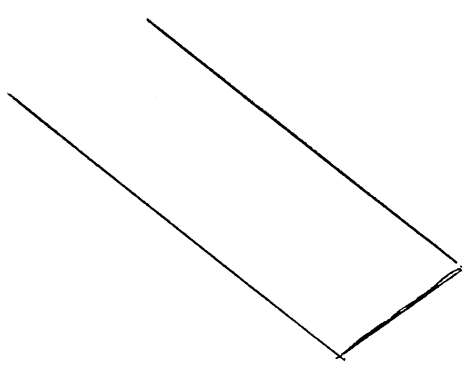
COURSE: Internship project

Scale $\frac{3}{16}" = 1'$ X = talent



Train arrangement

Library segment



Bookshelves

Bookshelves

Bookshelves

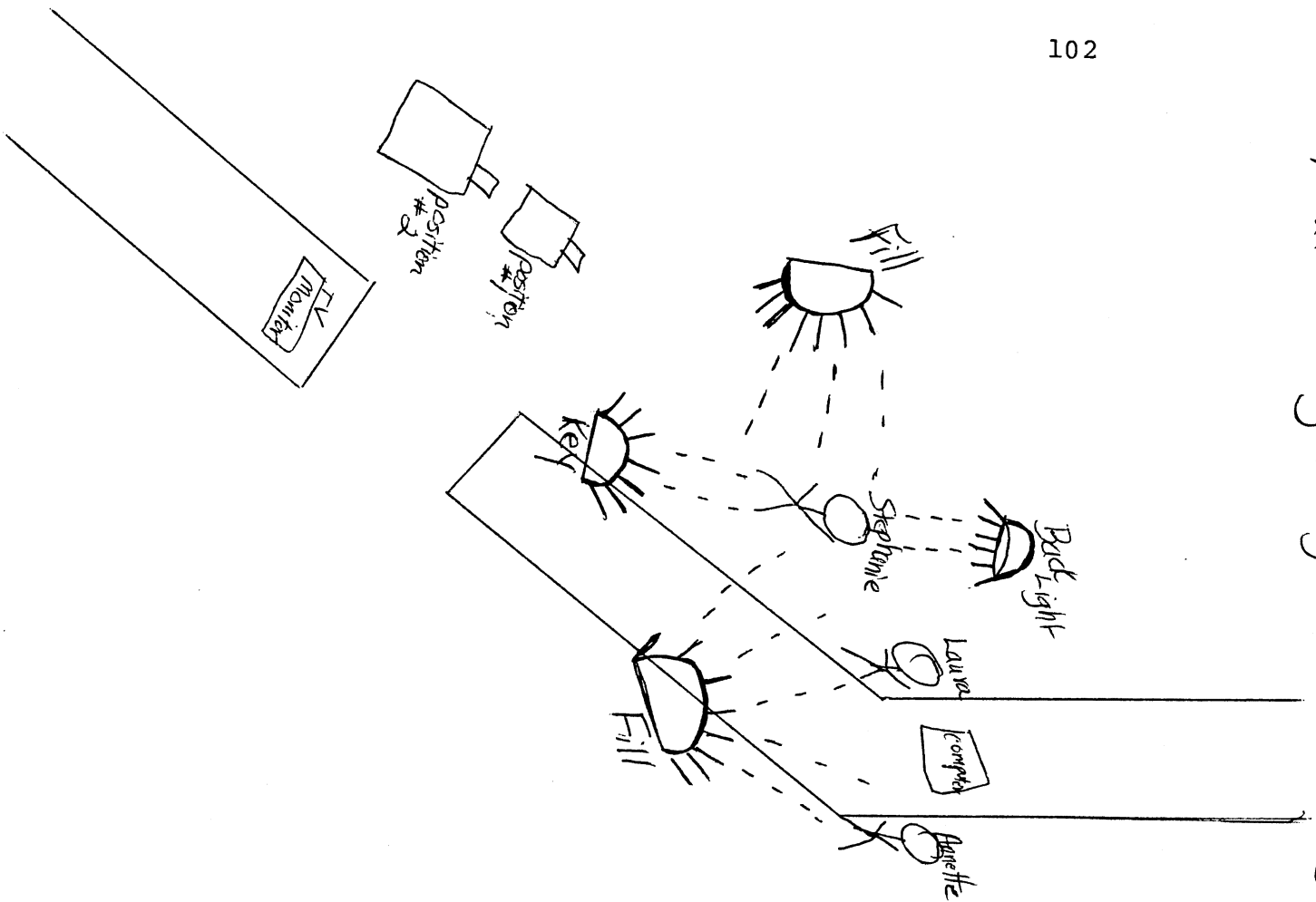
Bookshelves

Bookshelves

Bookshelves

Fluoridation of drinking water

2. 1. 1998 11. 1998



Bookshelves

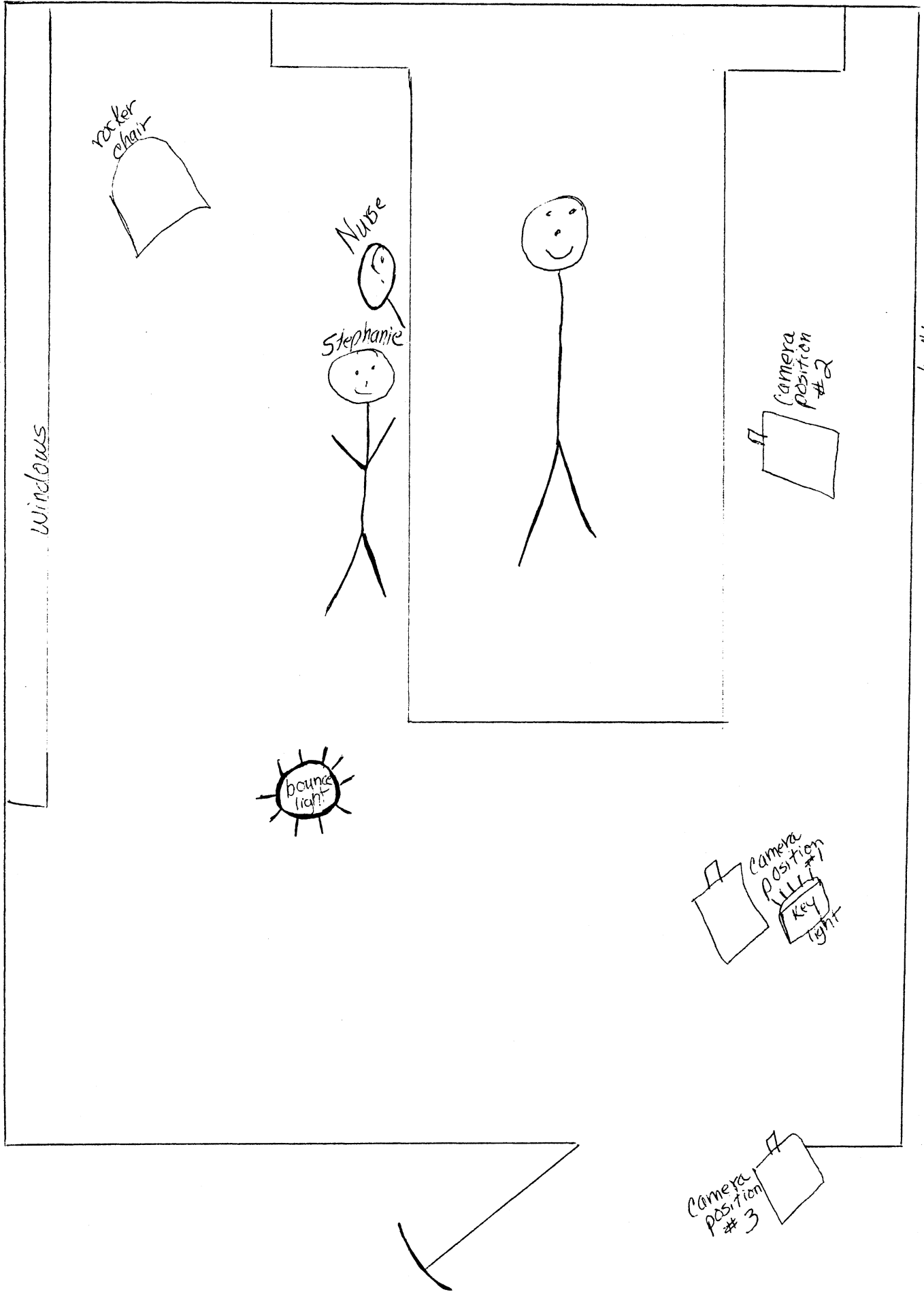
Bookshelves

Bookshelves

Bookshelves

Bookshelves

Bookshelves



APPENDIX G

EMPLOYEE INTERVIEWS

Schedule for August 20, 1987

10 a.m. - Ed the painter

11 a.m. - Connie Teter

1:45 p.m. - Dave Lane

2:30 p.m. - Roy Pike

3 p.m. - Pat Griffin

3:30 p.m. - Florene Ragland

4 p.m. - Marilyn Hedgecock

4:30 p.m. - Pat Baccus

5:15 p.m. - Kay Parker

5:30 p.m. - Dr. Ed Mason

Interview Questions

1. How do you see what you do as being of service to others?
2. How do you, within your job duties, serve others?
3. If you can, share a specific incident in which you felt what you did was of service, or beneficial to someone?
4. Part of our purpose here is to minister Christ's love to bring wholeness to others. Please comment on how you see what you do contribute to that overall goal.

Talent List

Ken Mayton
Stephane Gooding
Max Abney
Joann Abney
Sharon Land
Laura the signer
Donna the nurse
Annette Sopper
Laura Bottoms
Jim Mertins
Steven Kanacki
Kay Parker
Dan Cogan
Connie Teter
Ed the painter
Pat Baccus
Pat Griffin
Marilyn Hedgecock
Roy Pike
Florene Ragland
Dave Lane
Ed Mason

Crew List

Jim Mertins
Chuck Benson
Steven Kanacki
Gerry Landers
Roger Bush
Christi Reynolds
John Bencher

APPENDIX H



ETV Video Log

☐ Shot List
☒ Edit List
☐ Time Code

Program Agreement in Service
Client _____
P/D _____ Page 2 of 5

Tape #	Scene #	Take #	Start	End	Notes
Library Segment					Zero counter after bars
Segment A			025		marathon
			192		tracking problems, stumble on words
			236		good intro, a bit like reading but not bad
			285		skipped words, stumbled
			320		stumbled and made face
			350		okay, not great, but I think the best
Segment B					
			380		pretty good, good intro, "mission" weak
			410		no good, not believable, we also see mic
			436		scratched
			447		scratched
			451		pretty good, pauses before "lifestyle"



ETV Video Log

☐ Shot List
☒ Edit List
☐ Time Code

Program Agreement in Service
 Client _____
 P/D _____ Page 3 of 5

Tape #	Scene #	Take #	(Good / Bad)	Start	End	Notes
Hospital 1						
Zero counter after bars						
Segment #1				135		real good
				150		pretty good
				160		fine
				165		fine
				180		no good
				186		fine
Segment #2						"Service or Success"
				246		okay
				253		a bit forced
				*258		pretty good, with sincerity
				275		not good, looks like a reading, forced
				285		okay
Segment #3						
				304		reading obvious. -- looks bad
				365		reading too obvious
				428		a bit hesitant, okay but not strong
				436		not bad, a pretty good
				450		a bit of stumbling
				472		not good
Segment #4 (newsp)				*044		pretty good, sounds convincing, still a bit obvious
				062		okay
				070		a bit of stumbling on words
				085		okay

ETV Video Log

Program Agreement in Service
Client _____
P/D _____ Page 1 of 5

[illegible]

ETV Video Log

☐ Shot List

Program _____

☐ Edit List

Client _____

☐ Time CodeP/D _____ Page 5 of 5

Tape #	Scene #	Take #	(Color / Black)	Start	End	Notes
Employee Int.						Zero counter after bars
Ray Parker				2580		"I don't feel anything I can do to help..."
				2640		"Everyone that's here at the COF, ORC, ORFA..."
				2680		"Every (Christian) is called to serve"
Dr. Mason				2778		"Doctors don't work by themselves..."
				2848		"The ultimate job of any physician, person"
ape #2						
an Cogan				013		"Just by the very nature of the job that I do..."
				060		"Working with the facility..."
				140		"I have recognized in the last few years"
				328		"You don't think you make that much of an influence"
the Painter				620		"You can't separate your religion & your work..."
				696		"All my life... religion is people..."
Connie Teter				1046		"a real healing for her"
				1186		"So if we serve and are faithful"
		*		1209		"Whatever we do as Christians... that's our mission"
				1259		"If I didn't have the Christian perspective..."
				1349		"That's unfortunate that..."
				1359		"I don't work here, (minister) here."

ETV Video Log

☐ Shot List
☐ Edit List
☐ Time Code

Program Agreement in Service
Client _____
P/D _____ Page 4 of 5

Tape #	Scene #	Take #	(Clock / 12:00)	Start	End	Notes
Employee Int.						Zero counter after bars
Dave Lane				0042		"nurture staff ..."
				202		- possibly
				275		- possibly
				435		- "Living the Christian lifestyle, support"
				505		"Our patients come in at a low period ..."
			X	670		"... lifestyle of recovery"
Ray Pike				789		"The whole job is for service"
				885		"My job is an amulet ..."
				1080		- possibly
				1177		"Paying attention to a request"
			X	1214		"Sometimes just listening ..."
				1340		- talking about dietary
Eborene Rayland				1418		"Sometimes it can be very simplified ..."
				1580		"My primary job is problem-solving ..."
				1722		"Helping others, wherever appears ..."
			X	1741		"To show Christ's love ... help get needs met"
Pat Griffin			X	1873		"If your gift is that of serving others ..."
				2070		"I volunteered to do that, because I saw ..."
				2175		"I have the opportunity to intervene ..."
				2183		"I think Christian service involves you totally"
Marilyn				2360		"I think real Christian service will come out of your heart."
Pat Barcus				2425		"Think patient & employees ..."
				2481		"One thing I try to keep #1 in my job ..."
				2504		"I think Christian service can exist ..."
				2557		"I think if you just show what's in your heart ..."

APPENDIX I

Goal of Internship Experience

The intern will understand the process of taking an idea of a client and turning it into an appropriate general media form.

Learning Objectives:

Spring 1987

1. Intern will demonstrate she understands the process of visualization and picturization by scripting and storyboarding a program.
2. Intern will understand the concepts involved in the production of a single-camera program.
3. Intern will learn appropriate theories and techniques of lighting, placement, camera placement (viewpoint) and camera framing.
4. Intern will apply the various aspects of production involved in creating a video program as evidenced by generating a shooting script and storyboard.

Summer/Fall 1987

1. Intern will learn to mix and "sweeten" audio recordings.
2. Intern will learn the process of electronic video editing in order to assemble the produced program.
3. Student will act as the program's content specialist as well as producer. This experience will culminate in the finished products of a videotape and report.

Note: Internship documents will include at least the following:

- a log
- script in various stages
- storyboard
- production notes
- floor plans and lighting placements
- scouting notes
- crew lists
- a review of experience gained
- reflection of how the product or process could have been improved

ORU Educational Television
Intern Guidelines

Intern Expectations:

1. The intern will be expected to work 10 hours per week while he/she is a part of the intern program in ETV.
2. The intern will routinely be on time. Any absences from regularly scheduled time will require prior notice. Excused absences include academic, sick and hardship reasons.
3. The intern will be expected to show self-motivation while in the program, ask questions, give supervisor adequate feedback in relationship to areas of concern to the student.
4. The student will handle all equipment with extreme care. SHOULD DAMAGE OCCUR, IT IS TO BE REPORTED IMMEDIATELY TO THE INTERN'S DIRECT SUPERVISOR. Failure to do so could result in the intern's elimination from the internship program.
5. The intern should possess minimal equipment knowledge upon entry in one more of the following areas: ENG--specifically camera and recorder, lighting, audio, video, and editing.
6. The intern will check in and check out with supervisor each week.

Supervisor Expectations

1. The supervisor will be available and provide adequate work or guidance for the intern including reviewing work done by intern.
2. The supervisor will provide opportunities for intern's skill development including: ENG, field lighting and audio, time code and control track editing, and post-production editing.

Note on Absences:

- I. Missing a shoot without pre-confirmed excuse from producer in charge merits immediate dismissal.
- II. (All other absences)
 - 1 Unexcused absence -- warning
 - 2 Unexcused absences -- grade lowered one level
 - 3 Unexcused absences -- dismissal