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ABSTRACT

Leaning heavily on National Educational Television affiliates for its information, this survey of instructional television production units and the relationship of their facilities to the quality of television courses which they produce, finds: that instructional television is fairly well off in terms of "hardware" and only slightly lacking in more highly trained personnel; and that the future, however, with its inevitable expansion of need for more and more instruction via television, does not hold a happy prospect. (EM 007 926, EM 007 927, and EM 007 929 are related documents.) (Author/GO)

EDUCATIONAL AND INSTRUCTIONAL TELEVISION FACILITIES EVALUATION: PRELIMINARY PRACTICAL PROCEDURES

EDUCATIONAL AND INSTRUCTIONAL TELEVISION FACILITIES EVALUATION: PRELIMINARY PRACTICAL PROCEDURES

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PREFACE

Twelve seminars have been conducted by the Project on Quality Factors in Instructional Materials (1968). During these seminars questions were raised frequently about space, buildings, and facilities which relate positively or negatively to the quality of instructional materials. Furthermore, reviews of the results of these seminars suggested to the Steering Committee and staff of the Project that there was need for an evaluation form as a rapid, economical, and practical means for assessing space and media facilities.

There has been extensive planning of media facilities at The Pennsylvania State University, therefore it seemed that this experience could serve as part of the basis for drafting and designing a useful information form. Educational and instructional television space and facilities were selected as objects of study for the initial phases of drafting and field testing the Media Production Facilities Evaluation Form. Both broadcast and closed-circuit installations were used as examples of the media, but modified forms could be employed for collecting data on other media.

The first task was to select and describe the general kinds of space and facilities which are needed by television installations and to write items covering each type and general category. A second problem was to organize the descriptive items of space and equipment into groupings or sections. The third problem was to design judgmental scales for the form.

There have been many attempts but few sustained efforts to develop scales of judgments for evaluating instructional materials. A recent effort has been made by this Project and reported under the title, Description of a Practical Procedure for Assessing Instructional Film and

Television Programs (1968). By contrast, relatively few attempts have been made to develop and field test evaluation forms and scales for assessing the adequacy of space and facilities for the media. Therefore, it seemed important to the Steering Committee and staff to take the initial steps to develop and test a judgmental form for the following reasons:

1. Building space, designs, equipment and apparatus are closely related to the productivity of a media unit, and they are especially closely related to the quality of the materials created.
2. It is important to know the level and kinds of media buildings and facilities that exist and that are needed in order to plan and provide for them.
3. The U.S. Office of Education and the Department of Health, Education and Welfare are responsible for large investments of federal funds in the area of media facilities, and they need a practical judgmental prodedure for supplementing other more elaborate methods for the periodic evaluation of media buildings and equipment of schools, colleges, and universities.
4. The Commission on Instructional Technology and the Corporation for the Public Broadcasting Act of 1967 will need to know what facilities are available and what are required in addition to these for the production, distribution and use of media programs.

A relatively large sample of evaluations has been reported already by those who are responsible for operating the major educational television and associated film production organizations of the country. Broadcast and closed-circuit television facilities are integral parts of modern

instructional technology. Accordingly, there were justifications for conducting an assessment of television broadcast and closed-circuit educational and instructional facilities.

The results of this effort have been to prepare and conduct a preliminary test of what promises to be a useful informational form. It can be used for the planning of space and equipment and for reflecting the status of television and related facilities. The sample of about one-third of the National Educational Television stations that responded and the dozen or so closed-circuit units on which there are assessments have yielded data which only approximates a complete status report. The information forms continued to be returned. Therefore, the final report of this Project will give additional information on media production facilities.

C. R. Carpenter

Project Director

EDUCATIONAL AND INSTRUCTIONAL TELEVISION FACILITIES EVALUATION: A PRELIMINARY PRACTICAL PROCEDURE

The report of this study was organized and edited by the Project staff under the direction of Susan Smith Reilly.

Assisting in the editorial processes were Mrs. Ruth J. Carpenter and Lenley Lewis. Trucilla Sabatino provided typing and clerical services. The names of people and their organizations who contributed information to this preliminary study are listed in Appendix B.

I. PURPOSE AND PROCEDURES

In line with the Project's purpose of discovering those factors and conditions affecting the quality and effectiveness of instructional materials as mediated by television systems, a survey was made to discover how well equipment and physical facilities were satisfying the requirements and expectancies of the people responsible for producing television courses. To this end, an information form was developed and sent to 106 affiliates of National Educational Television (NET). The presidents or station managers were asked by letter to complete the "Evaluation Form -- Media Production Facilities" and, in addition, to send a floor plan of their station and a list of major equipment. The development of the initial evaluation form, under the leadership of Donald W. Johnson with the help of the Project Steering Committee and staff, began with the selection and ordering of items or categories to be arranged for consideration. The bases for this selection were information about space and facilities needed for educational and instructional television operations, and information concerning specific planning for broadcast and closed-circuit television including a new multimedia production building at Penn State. The form was carried through many revisions, and yet another revision is suggested as a result of this reported field testing. Of the 106 forms sent to NET stations, 37 were available for statistical analysis by a cut-off date of June 10, 1968. Fourteen of the forms provided information on closed-circuit installations.

The criterion for completing the evaluation form was the extent to which the existing plant and equipment aided or hindered the production of instructional units; that is, met the requirements for teaching students

effectively. For this reason, the judgments made in completing the form give a general picture of how well existing equipment and physical plants are judged to meet the needs of the people who are responsible for producing instructional television programs.

In addition to the information collected from the NET stations, twelve production facilities were selected for a particular characteristic; for instance, an outstanding reputation for excellent courses produced, an outstanding building, or a new and innovative organization. (See Appendix B). During an on site survey of these facilities, the visiting member of the Project staff, Lane E. Carpenter, requested that three evaluation forms be completed by different staff members who were well acquainted with the station: 1) by the admisistrative head of the facility, 2) by a director of television classes, and 3) by an educator familiar with the operation of the station and its facilities. The attempt here was to get different perspectives of the facilities and to find consistencies or variations in reports. A request was also made for floor plans, equipment lists and projections for expansion and revision of the facility.

Four sets of the three forms, including a set completed by the visiting Project staff member, were used to study agreements of observations made by different observers.

Significant information supplementing the numerical data collected by the form was derived from the written comments of those who completed the form. These replies were in answer to questions asking the evaluator to "assess which of the preceeding elements, if any, are most important to the achievement of quality in the programs or films produced." The written responses are summarized in Section III of this report.

A reliability or judgment-agreement study was made of four facilities for which two or more evaluation forms were obtained. The study suggested that respondents were giving statistically unreliable evaluations of their facilities for less than .01 percent of the questions asked. This small sample indicated that the evaluation reports were reliable or that there was a rather high agreement among judgments of those who have knowledge concerning the facilities.

II. EVALUATION FORM -- STATISTICAL ANALYSIS

A. Broadcast Facilities

(1) Procedure

The following copy of the Evaluation Form -- Media Production Facilities has been annotated with figures summarized from 37 forms which were available for summarizing prior to the deadline of June 10, 1968.

The numbers listed above the 5 - 1 rating scale line indicate (1) top line -- frequency of each number being selected as descriptive of the rated facility, and (2) next line -- the percentage of the total number of people answering that question and selecting that particular point on the scale. The total number of responses to each item is 37 minus the number of "No Answers" as listed on the far right side of each scale line.

(2) Examples of Summary of Findings

According to the judgments summarized on the form, for example, the areas used for administration and for producing instructional aids at the 37 broadcast stations have adequate space and equipment as indicated by a rating of "3" on the 5 - 1 scale. The television production areas are rated better than acceptable as indicated by a "4" on the scale. Film production areas generally do not exist as separate areas in television stations. Existing camera and sound equipment quality ranged diversely across the entire scale and no meaningful average could be estimated. Construction and equipment repair shops were rated "4," better than adequate, but storage space was considered to be severely limited.

These are only a few of the observations and inferences which can be made from the details of reported opinions and judgments about facilities for the production of instructional materials given by tabulations on the summary survey form.

B. Closed-circuit Television Facilities

(1) Procedure

The following copy of the Evaluation Form -- Media Production Facilities has been annotated with summary figures computed from 12 responses from installations plus two forms that were completed by a member of the IQ-TV staff who made on-site visits.

The numbers above the 5 - 1 qualitative scale indicate (·) top line -- the frequency of that number being selected as descriptive of the facility, and (2) lower line -- the percentage of the total number of people answering that question who selected that particular answer. The total number of responses to each question is 14 minus the number of "No Answers" as noted on the far right-hand side of each scale line.

(2) Summary of Findings

According to the computed statistics, the administration areas are adequate as indicated by a rating of "3" on the 5 - 1 scale, except for the infrequent presence of consulting offices and planning rooms. Instructional aids production equipment seems adequate, again "3" on the scale, but space is lacking and animation equipment is generally not being used. The amount of television production space is adequate, "3", and equipment is found to be quite satisfactory, "4." In the support areas, only

equipment maintenance and repair were reported adequate. All others, especially storage space growth area, are unsatisfactory or nonexistent.

Details of reported opinions and judgments about facilities used for the production of instructional materials can be obtained from the summary given for each of the items on the survey form.

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EVALUATION FORM - MEDIA PRODUCTION FACILITIES

Broadcast Television Facilities

	OUTSTANDING 5	ADEQUATE 4	FAIR 3	2	NONEXISTENT 1	No Answer
A. Administration and Staff						
1. Reception and secretarial area	6 16.22	3 8.11	15 40.54	7 18.92	6 16.22	0 0.0
2. Administrative staff office and work areas	1 2.70	10 27.03	13 35.14	8 21.62	5 13.51	0 0.0
3. Consultants and faculty offices	1 2.86	5 14.29	9 25.71	4 11.43	5 14.29	11 31.43	2 5.41
4. Conference and planning rooms	5 13.89	5 13.89	10 27.78	4 11.11	6 16.67	6 16.67	1 2.70
5. Film storage area	2 5.56	4 11.11	13 36.11	8 22.22	7 19.44	2 5.56	1 2.70
6. Library (film and/or books)	3 8.57	2 51.71	10 28.57	7 20.20	8 22.86	5 14.29	2 5.41
B. Instructional Aids Production Space and Equipment						
1. Graphic arts studio Space	4 10.81	6 16.22	12 32.43	8 21.62	3 8.11	4 10.81	0 0.0
Equipment	3 8.11	9 24.32	12 23.43	10 27.03	1 2.70	2 5.41	0 0.0
2. Still photography studio Space	4 11.11	4 11.11	12 33.33	3 8.33	8 22.22	5 13.89	1 2.70
Equipment	5 13.89	10 27.78	12 33.33	5 13.89	3 8.33	1 2.78	1 2.70

3. Animation studio	2	3	2	0	6	23	1
	5.56	8.33	5.56	0.0	16.67	63.89	2.70
Space	5	4	3	2	1	☐	
	1	2	4	2	5	22	1
	2.78	5.56	11.11	5.56	13.89	61.11	2.70
Equipment	5	4	3	2	1	☐	
4. Film processing	2	4	5	3	6	17	0
	5.41	10.81		13.51	8.11	16.22	0.0
Space	5	4	3	2	1	☐	
	2	1	12	4	1	17	0
	5.41	2.70	32.43	10.81	2.70	45.95	0.0
Equipment	5	4	3	2	1	☐	
5. Layout, editing, and assembly room	1	3	15	8	5	3	2
	2.86	8.57	42.86	22.86	14.29	8.57	5.41
Space	5	4	3	2	1	☐	
	2	6	17	4	5	1	2
	5.71	17.14	48.57	11.43	14.29	2.86	5.41
Equipment	5	4	3	2	1	☐	
6. Sound recording studios	2	8	8	9	1	8	1
	5.56	22.22	22.22	25.00	2.78	22.22	2.70
Space	5	4	3	2	1	☐	
	4	10	14	4	0	4	1
	11.11	27.78	38.89	11.11	0.0	11.11	2.70
Equipment	5	4	3	2	1	☐	
7. Preview rooms	0	4	12	8	4	8	1
	0.0	11.11	33.33	22.22	11.11	22.22	2.70
Space	5	4	3	2	1	☐	
	1	6	17	4	4	4	1
	2.78	16.67	47.22	11.11	11.11	11.11	2.70
Equipment	5	4	3	2	1	☐	

C. Television Production Area and Equipment

1. Television studios	4	18	5	8	2	0	0
	10.81	48.65	13.51	21.62	5.41	0.0	0.0
Space	5	4	3	2	1	☐	
	3	11	12	11	0	0	0
	8.11	29.73	32.43	29.73	0.0	0.0	0.0
Equipment	5	4	3	2	1	☐	

2.	Control room	6	11	12	5	3	0	0
		16.22	29.73	32.43	13.51	8.11	0.0	0.0
	Space	5	4	3	2	1		
		6	15	10	5	1	0	0
		16.22	40.54	27.03	13.51	2.70	0.0	0.0
	Equipment	5	4	3	2	1		
3.	Central control and engineering area	5	9	11	6	5	1	0
		13.51	24.32	29.73	16.22	13.51	2.70	0.0
	Space	5	4	3	2	1		
		9	11	13	2	2	0	0
		24.32	29.73	35.14	5.41	5.41	0.0	0.0
	Equipment	5	4	3	2	1		
4.	Recording room	3	12	7	5	6	4	0
		8.11	32.43	18.92	13.51	16.22	10.81	0.0
	Space	5	4	3	2	1		
		7	12	8	6	3	1	0
		18.92	32.43	21.62	16.22	8.11	2.70	0.0
	Equipment	5	4	3	2	1		
5.	Film chain room	6	9	8	7	4	2	1
		16.67	25.00	22.22	19.44	11.11	5.56	2.70
	Space	5	4	3	2	1		
		8	11	11	2	5	0	0
		21.62	29.73	29.73	5.41	13.51	0.0	0.0
	Equipment	5	4	3	2	1		
6.	Dressing rooms	2	4	7	5	5	14	0
		5.41	10.81	18.92	13.51	13.51	37.84	0.0
	Space	5	4	3	2	1		
		0	6	5	9	5	12	0
		0.0	16.22	13.51	24.32	13.51	32.43	0.0
	Furnishings	5	4	3	2	1		
D.	Film Production							
1.	Film studios	2	4	3	4	2	22	0
		5.41	10.81	8.11	10.81	5.41	59.46	0.0
	Space	5	4	3	2	1		
		4	11	9	2	1	10	0
		10.81	29.73	24.32	5.41	2.70	27.03	0.0
	Equipment	5	4	3	2	1		

2.	Sound-film studios	3	4	2	3	2	23	0
		8.11	10.81	5.41	8.11	5.41	62.16	0.0
	Space	5	4	3	2	1	☐	
		3	6	10	4	2	11	1
		8.33	16.67	27.78	11.11	5.56	30.56	2.70
	Equipment	5	4	3	2	1	☐	
3.	Control rooms	2	5	4	2	1	22	1
		5.56	13.89	11.11	5.56	2.78	61.11	2.70
	Space	5	4	3	2	1	☐	
		2	4	5	3	2	20	1
		5.56	11.11	13.89	8.33	5.56	55.56	2.70
	Equipment	5	4	3	2	1	☐	
4.	Dressing rooms	1	3	4	3	2	24	0
		2.70	8.11	10.81	8.11	5.41	64.86	0.0
	Space	5	4	3	2	1	☐	
		0	2	4	6	2	23	0
		0.0	5.41	10.81	16.22	5.41	62.16	0.0
	Furnishings	5	4	3	2	1	☐	
5.	Film processing	0	4	5	2	1	25	0
		0.0	10.81	13.51	5.41	2.70	67.57	0.0
	Space	5	4	3	2	1	☐	
		2	1	6	2	0	26	0
		5.41	2.70	16.22	5.41	0.0	70.27	0.0
	Equipment	5	4	3	2	1	☐	

E. Support Areas

1.	Model and set production shop	3	8	6	5	9	6	0
		8.11	21.62	16.22	13.51	24.32	16.22	0.0
		5	4	3	2	1	☐	
2.	Demonstration apparatus assembly	1	3	10	5	7	11	0
		2.70	8.11	27.03	13.51	18.92	29.73	0.0
		5	4	3	2	1	☐	
3.	Equipment maintenance and repair	4	7	16	5	4	0	1
		11.11	19.44	44.44	13.89	11.11	0.0	2.70
		5	4	3	2	1	☐	
4.	Storage area (present) (Note access, restrictions.)	2	2	7	12	12	2	0
		5.41	5.41	18.92	32.43	32.43	5.41	0.0
		5	4	3	2	1	☐	

5. Storage area (growth space)	1	3	7	4	10	12	0
	2.70	8.11	18.92	10.81	27.03	32.43	0.0
	5	4	3	2	1		
6. Receiving area	2	4	13	7	7	4	0
	5.41	10.81	35.14	18.92	18.92	10.81	0.0
	5	4	3	2	1		

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EVALUATION FORM - MEDIA PRODUCTION FACILITIES

Closed-Circuit Television Facilities

	OUTSTANDING		ADEQUATE	FAIR	NONEXISTENT		No Answer
A. Administration and Staff							
1. Reception and secretarial area	2	1	7	2	1	1	0
	14.29	7.14	50.00	14.29	7.14	7.14	0.0
	5	4	3	2	1	☐	
2. Administrative staff office and work areas	1	2	5	2	4	0	0
	7.14	14.29	35.71	14.29	28.57	0.0	0.0
	5	4	3	2	1	☐	
3. Consultants and faculty offices	0	2	5	2	1	4	0
	0.0	14.29	35.71	14.29	7.14	28.57	0.0
	5	4	3	2	1	☐	
4. Conference and planning rooms	0	1	2	2	2	6	1
	0.0	7.69	15.38	15.38	15.38	46.15	7.14
	5	4	3	2	1	☐	
5. Film storage area	1	1	3	5	1	3	0
	7.14	7.14	21.43	35.71	7.14	21.43	0.0
	5	4	3	2	1	☐	
6. Library (film and/or books)	1	2	3	4	2	0	2
	8.33	16.67	25.00	33.33	16.67	0.0	14.29
	5	4	3	2	1	☐	
B. Instructional Aids Production Space and Equipment							
1. Graphic arts studio	1	3	2	6	1	1	0
	7.14	21.43	14.29	42.86	7.14	7.14	0.0
Space	5	4	3	2	1	☐	
	3	5	3	1	1	1	0
	21.43	35.71	21.43	7.14	7.14	7.14	0.0
Equipment	5	4	3	2	1	☐	
2. Still photography studio	1	2	3	4	1	2	1
	7.69	15.38	23.08	30.77	7.69	15.38	7.14
Space	5	4	3	2	1	☐	
	2	4	3	3	1	0	1
	15.38	30.77	23.08	23.08	7.69	0.0	7.14
Equipment	5	4	3	2	1	☐	

3. Animation studio		0	0	0	3	0	9	2
		0.0	0.0	0.0	25.00	0.0	75.00	14.29
	Space	5	4	3	2	1		
		0	0	2	1	1	8	2
		0.0	0.0	16.67	8.33	8.33	66.67	14.29
	Equipment	5	4	3	2	1		
4. Film processing		1	3	1	1	3	5	0
		7.14	21.43	7.14	7.14	21.43	35.71	0.0
	Space	5	4	3	2	1		
		3	0	3	2	2	4	0
		21.43	0.0	21.43	14.29	14.29	28.58	0.0
	Equipment	5	4	3	2	1		
5. Layout, editing and assembly room		0	2	1	3	6	0	2
		0.0	16.67	8.33	25.00	50.00	0.0	14.29
	Space	5	4	3	2	1		
		1	1	4	4	2	0	2
		8.33	8.33	33.33	33.33	16.67	0.0	14.29
	Equipment	5	4	3	2	1		
6. Sound recording studio		3	3	2	2	1	3	0
		21.43	21.43	14.29	14.29	7.14	21.43	0.0
	Space	5	4	3	2	1		
		4	6	2	0	1	1	0
		28.57	42.86	14.29	0.0	7.14	7.14	0.0
	Equipment	5	4	3	2	1		
7. Preview rooms		0	1	2	5	2	4	0
		0.0	7.14	14.29	35.71	14.29	28.57	0.0
	Space	5	4	3	2	1		
		1	4	5	1	1	2	0
		7.14	28.57	35.71	7.14	7.14	14.29	0.0
	Equipment	5	4	3	2	1		

C. Television Production Area and Equipment

1. Television studios		3	4	1	2	4	0	0
		21.43	28.57	7.14	14.29	28.57	0.0	0.0
	Space	5	4	3	2	1		
		4	7	2	1	0	0	0
		28.57	50.00	14.29	7.14	0.0	0.0	0.0
	Equipment	5	4	3	2	1		

2.	Control room	3	4	2	4	1	0	0
		21.43	28.57	14.29	28.57	7.14	0.0	0.0
	Space	5	4	3	2	1	☐	
		5	6	2	1	0	0	0
		35.71	42.86	14.29	7.14	0.0	0.0	0.0
	Equipment	5	4	3	2	1	☐	
3.	Central control and engineering area	3	1	1	6	2	1	0
		21.43	7.14	7.14	42.86	14.29	7.14	0.0
	Space	5	4	3	2	1	☐	
		5	5	2	0	1	1	0
		35.71	35.71	14.29	0.0	7.14	7.14	0.0
	Equipment	5	4	3	2	1	☐	
4.	Recording room	3	1	5	5	0	0	0
		21.43	7.14	35.71	35.71	0.0	0.0	0.0
	Space	5	4	3	2	1	☐	
		5	5	2	2	0	0	0
		35.71	35.71	14.29	14.29	0.0	0.0	0.0
	Equipment	5	4	3	2	1	☐	
5.	Film chain room	1	1	2	5	3	1	1
		7.69	7.69	15.38	38.46	23.08	7.69	7.14
	Space	5	4	3	2	1	☐	
		3	2	4	3	1	0	1
		23.08	15.38	30.77	23.08	7.69	0.0	7.14
	Equipment	5	4	3	2	1	☐	
6.	Dressing rooms	0	1	2	3	0	7	1
		0.0	7.69	15.38	23.08	0.0	53.85	7.14
	Space	5	4	3	2	1	☐	
		1	0	2	2	1	7	1
		7.69	0.0	15.38	15.38	7.69	53.85	7.14
	Furnishings	5	4	3	2	1	☐	
D.	Film Production							
1.	Film studios	1	1	0	2	2	7	1
		7.69	7.69	0.0	15.38	15.38	53.85	7.14
	Space	5	4	3	2	1	☐	
		2	2	1	2	2	4	1
		15.38	15.38	7.69	15.38	15.38	30.77	7.14
	Equipment	5	4	3	2	1	☐	

2.	Sound-film studios	1	0	1	2	2	7	1
		7.69	0.0	7.69	15.38	15.38	53.85	7.14
	Space	5	4	3	2	1		
		2	2	0	1	3	5	1
		15.38	15.38	0.0	7.69	23.08	33.46	7.14
	Equipment	5	4	3	2	1		
3.	Control rooms	0	1	0	1	1	10	1
		0.0	7.69	0.0	7.69	7.69	76.92	7.14
	Space	5	4	3	2	1		
		0	2	2	0	1	8	1
		0.0	15.38	15.38	0.0	7.69	61.54	7.14
	Equipment	5	4	3	2	1		
4.	Dressing rooms	0	0	1	0	1	11	1
		0.0	0.0	7.69	0.0	7.69	84.62	7.14
	Space	5	4	3	2	1		
		0	0	1	0	1	11	1
		0.0	0.0	7.69	0.0	7.69	84.62	7.14
	Furnishings	5	4	3	2	1		
5.	Film processing	0	1	0	2	1	9	1
		0.0	7.69	0.0	15.38	7.69	69.23	7.14
	Space	5	4	3	2	1		
		0	0	3	0	1	9	1
		0.0	0.0	23.08	0.0	7.69	69.23	7.14
	Equipment	5	4	3	2	1		
E.	Support Areas							
1.	Model and set production shop	1	2	1	2	2	5	1
		7.69	15.38	7.69	15.38	15.38	38.46	7.14
		5	4	3	2	1		
2.	Demonstration apparatus assembly	1	1	1	3	2	5	1
		7.69	7.69	7.69	23.08	15.38	38.46	7.14
		5	4	3	2	1		
3.	Equipment maintenance and repair	2	2	5	3	0	1	1
		15.38	15.38	38.46	23.08	0.0	7.69	7.14
		5	4	3	2	1		
4.	Storage area (present) (Note access, restrictions.)	0	0	1	2	7	3	1
		0.0	0.0	7.69	15.38	53.85	23.08	7.14
		5	4	3	2	1		

5. Storage area (growth space)	0	0	1	0	6	6	1
	0.0	0.0	7.69	0.0	46.15	46.15	7.14
	5	4	3	2	1	☐	
6. Receiving area	1	1	2	3	2	4	1
	7.69	7.69	15.38	23.08	15.38	30.77	7.14
	5	4	3	2	1	☐	

F. Other (Identify area and describe use.)

_____						
	5	4	3	2	1	☐
_____						

III. ABSTRACTS OF RESPONDENTS' WRITTEN COMMENTS

A. Factors Relevant to the Achievement of Quality in Production

Respondents were repeatedly asked on the evaluation form to "assess which of the elements (in each section), if any, are most important relative to the achievement of quality in the television programs or films produced."

Each of the following sections of the report is presented in three segments. The first is a brief introductory statement about the category of production being evaluated. The second is a listing of the facilities which were mentioned specifically by 25 respondents as those making the greatest contribution to the quality of production within the predetermined categories. For our purposes, a statement of no more than two elements was permitted for each category. The third segment contains noteworthy quotations pertaining to each category taken from the evaluation forms.

(Section A) Administration and Staff

Administrative staff offices, work areas, and conference and planning rooms were most frequently specified as important in achieving instructional program quality. However, generally stated needs were most often given in answer to this question. Statements such as the following were made frequently: "Operation badly separated at present time," "The relationship of our work areas is very poor," "Isolation of administration space causes minor communication problems." It was clear that the space design of office areas was an important factor in the efficiency of the staff's work. Where buildings were specifically designed as television production situations, the production personnel seemed much more satisfied in this

regard than where the buildings had been converted from other unrelated functions.

Facility	Number of Responses
Design of office space	10
Conference and planning rooms	3
Administration staff office and work areas	2
Secretarial and reception area	1

These are some other comments:

"Some days the noise is unbelievable; concentration is impossible."

"When spaces are too close to each other and too small, everyone can hear all the conversation that goes on. It becomes distracting, and there is a tendency for the staff to waste a lot of time in conversation. Separate consultant, faculty and conference rooms would greatly facilitate operations."

"All the problems which do arise revolve around relationships of work areas and necessary mingling of staff who have disparate functions. These problems are all due to limited space."

"Relationships of spaces contribute more to basic effectiveness than does size and number (of rooms)."

"Under our system, there is a highly informal and cooperative relationship among the staff because of the proximity of working areas. At the same time, there is some interference with work time because of the tendency of the staff to fraternize more than would be normally expected."

"The relationship of our work areas is very poor. This results in some time being wasted. On the positive side, the studio is located in the same building as the library which provides vast quantities of (available) material."

(Section B) Instructional Aids Production Space and Equipment

Graphic arts studio space and equipment clearly appeared to be the facility most often found lacking and indicated as being needed. The clearest statement of this need came from the director of broadcasting of an ETV station, who said, "The graphic arts department is a necessity since we are dealing with a visual medium that demands quality graphic presentation. Animation is a luxury that we do not foresee we can afford. Therefore, from a priority standpoint, animation would be the last item needed."

The next most frequently mentioned needs were stressed equally. They were, interestingly, animation and still photography. No specific reasons were given for these selections, but the quotation given above could apply in all cases, except that the others did not consider animation a "luxury."

Film processing space and layout, editing and assembly rooms were also mentioned.

Facility	Number of Responses
Graphic arts studio	8
Still photography	4
Animation studio	2
Layout, editing and assembly room	2
Sound recording studio	2

Film processing	1
Preview room	1

(Section C) Television Production Area and Equipment

The most often mentioned need in this area was for better television studios. Although equipment was the most frequently mentioned commodity, increased space was also very often cited as being an important need. The particular request for television studios is to add color equipment, which the respondents see as an essential requirement in the near future. Only once did a respondent rate television equipment entirely below the limits of acceptability. Studio space was generally in demand. Producers complained that production was hampered because their studios were used for storage of sets and props as well as for production. A preference for the two-studio concept which allows use of one studio for rehearsal while production set-up for taping is going on in the other appeared often in the evaluation forms.

Control, recording, and film chain space was judged generally as too limited. Often these functions were housed in the same room, creating cramped and noisy working conditions. Increased sophistication in videotape recorders does not necessarily contribute to the content and quality of the courses recorded, but the more sophisticated recorders appeared necessary for large-scale operations.

Facility	Number of Responses
Television studio	
Space	2
Equipment	3
Both	7
Control room	
Space	1
Equipment	0
Both	6
Recording room	
Space	0
Equipment	4
Both	0

Some comments are as follows:

"Studio equipment available to producer-director is now the limiting factor (for achieving quality). Activation of a second fully equipped and staffed studio is generally needed to allow more set-up and rehearsal time for production of additional programs."

"The studio space has the greatest direct effect on quality (of programs)."

"Film and tape storage should be dust-free and temperature controlled."

"The main problem is isolation of videotape room which is one floor above studios and without elevator."

"Our most critical lack is that of quality, reliable and available videotape recorders. These cannot add to the content of the image or quality of the program sources being recorded, but they can store and distribute these materials upon demand and without signal loss, and this is the key element in long-range development of closed-circuit programing. While we have only

black and white equipment, all of our switching, control room, and distribution equipment can 'pass' color, so that only the cameras and upgrading of the videotape recorders, plus receivers, are needed for color. All of our film studio work is done in television studios or on location."

"Centralization of functions (within the university) allows purchase of highly sophisticated equipment."

"Compromise with vidicons instead of image orthicon and slant-track for quadraplex videotape recorders reduces quality that is otherwise inherent in studios and systems."

(Section D) Film Production

Film space and equipment shared equally as being in great demand. Sound-film studios and space followed, and film processing equipment was the last of those needs specifically mentioned. Television studios are now being used to make silent or sound motion pictures. Processing equipment was desired by two respondents, one of whom had his facility on an island thousands of miles from the nearest commercial processor. One general manager said of the film equipment, "All of these items can be leased and rented, but the accepted procedure is to use commercially available film processing."

Facility	Number of Responses
Film studio	
Space	0
Equipment	3
Both	3
Sound film studio	
Space	1
Equipment	1
Both	4

Film processing	
Space	0
Equipment	0
Both	2
Control room	
Space	1
Equipment	0
Both	0

(Section E) Support Areas

The desirability of model and set production shops heavily outweighed all other statements of needs. Next in demand was equipment maintenance and repair, then storage area growth space. This relationship is confirmed by the Project staff member's observations of 12 production facilities. However, simply because storage space ranks third, it should not be considered lightly. Every facility visited had an urgent need for increased storage space, and this was especially evident from conversations with people who were actually operating the facilities as compared to the administrative viewpoint. As stated above, studio space is often used for storage, thereby greatly reducing the useful space of the studio and reducing proportionately its original intended flexibility.

Facility	Number of Responses
Model and set production shop	13
Equipment maintenance and repair	8
Storage area	5
Demonstration apparatus assembly	3

Some comments were as follows:

"(We need) model and set building space, shop equipment and storage space for completing sets and props."

"(In support areas) equipment, maintenance and repair is probably most important, followed by model and set production shop. Storage space is very important; otherwise you cannot make set changes as you might otherwise make them."

"Model and set production shop and equipment repair shop are of great importance to the quality of our programs since we produce 1200-1500 programs per year."

"(We need) adequate and separate workshops in radio and TV. Students in TV and radio should have their own facilities that can be scheduled solely for them.

B. Need for Good Working Relationships and Qualified Personnel

Two major areas of inadequacy in instructional television were described in written comments included in the evaluation form. The first need was for a well coordinated, informally operated team of people who can develop high-quality instructional television programs. The other need is for people to compose the teams. These specialists are in very short supply, and there is no pool from which to draw as the demand increases.

The need for a special relationship among people working in instructional television was generally stated in this manner: "TV production is a team function. The relationship and esprit de corps of individuals may be more important than the individuals themselves. People must understand the characteristics of a team made up of mutually dependent artists."

These are some of the other comments:

"In all situations, relationships of people are critically relevant to the effective utilization of facilities."

"Lack of barriers created by a regimented staff leads to honest interaction of employees, develops enthusiasm, and promotes imagination and experimentation (in their work)."

"I think interactions of employees, individual willingness of each to assist another staff member in a project (is the most important element toward achieving quality). Lack of inter- and intradepartmental jealousies contributes to a better product, as does the free and open exchange of ideas and information among all levels, from top administration to the janitor."

"Rapport with the educational community concerning needs which the TV facility is capable of meeting is very desirable. There appears to be a genuine interest on the part of representatives of schools' and the stations' curriculum committees to develop a program service which will be directed at the 'mainstream' of the curriculum. In its first year of operation, the station was instrumental in getting the State Board of Education to establish a regulation requiring all public school systems (in the state) to install, by September 1970, master antennae systems."

Although a very small portion of the evaluation form dealt with personnel and indeed carried the title, "Media Production Facilities," many respondents felt compelled to describe the need for the recognition of the great and soon to increase demand for adequately trained production personnel.

An ETV station director stated this need most simply: "Personnel first -- studio equipment second."

Others expanded on that theme: "One can have wonderful equipment, but without good people and progressive station philosophy one can produce incredibly bad work."

"The demand for production from schools and community exceeds the capacities of our existing staff, which is limited by (operating) finances and by funds for expansion.

"Inadequate staff to do meaningful productions. No time with other duties."

"In the opinion of those department heads interviewed, it was the personnel who counted most and not the hardware. Fortunately, we have plenty of hardware."

"In general, equipment is of slightly greater importance than space. However, acquiring and developing qualified personnel to utilize and maximize quality of programs or lessons is of the greatest importance."

"A new kind of academic program is necessary to develop instructional materials design specialists."

C. Statements of "Most Outstanding Features"

In the concluding section of the evaluation form, respondents were asked, "What is the most outstanding feature of this facility?" They were encouraged to look particularly at space arrangement, interaction of employees, and how these factors affect the quality of production. It is important to observe that the three positive features most frequently mentioned were high-quality personnel, effective use of limited space, and high-quality equipment, and that in other sections of the evaluation form these three appeared as the areas of most pressing need.

Statements of outstanding features are listed below in order of the frequency with which they were mentioned by 28 respondents. The list is divided into positive and negative characteristics.

Positive characteristics	Number of Responses
Personnel of high quality	8
Effective use of limited space	4
Equipment of high quality	3
Space design good	2
Good product from such limited space	2
Lesson pretesting	1
High-quality, low quantity production	1
New "Learning Resources Center"	1
Proximity of studios to offices	1
Public affairs film productions	1

Negative characteristics	Number of Responses
Lack of space	2
Housed in football stadium	1
Fear of future need for increased production	1

IV. SUGGESTED REVISION TO THE EVALUATION FORM

"The Evaluation Form -- Media Production Facilities" was used during this Project to gather immediate information and to field test a type of evaluation form that might be used by instructional television personnel.

The following sections contain point-by-point suggestions for the revision of the evaluation form with comments being made only concerning those sections needing revision.

Revised 4/1/68

EVALUATION FORM -- MEDIA PRODUCTION FACILITIES

Facility _____ Date of Visit _____

Person in charge _____ Title _____

Address _____ Phone _____

_____

- -

Person completing form _____ Title _____

Address _____ Phone _____

_____

- -

NOTE TO EVALUATOR: This is the best form we have been able to devise for our particular purpose. Since there are many production facilities with unique components which do not fall neatly into headings on an evaluation form, please use the space for comments to describe and judge anything

which you think would be helpful in assessing the facility, particularly in regard to the quality of the instructional material it produces.

COMMENTS:

PROJECT STAFF COMMENTS:

This form is to be used by production units with divergent overall production objectives. As a result, many functional areas and pieces of specific equipment will be mentioned which may not be present at the evaluator's facility. He should be aware that the mere presence of a question asking for the evaluation of a piece of equipment does not imply that the equipment <u>should</u> be on hand for evaluation at this facility.

SUGGESTED REVISIONS:

NOTE TO EVALUATOR: This is the best form we have been able to devise for your purposes. Since there are many production facilities with unique components which do not fall neatly into headings on an evaluation form, please use the space for comments to describe and judge anything which you think would be helpful in assessing your facility, particularly in regard to the quality of the instructional material it produces. Because this form is to be used by production units with divergent production objectives, some functional areas and pieces of equipment will be mentioned which may not be present at

certain facilities. As you complete this form, remember that the presence of a question asking for the evaluation of a piece of equipment does not imply that the equipment should be on hand at the facility.

Live TV, tape and film distribution and personnel relationships are not considered within the form.

I. Objectives of the production unit. (Specify whether production includes open-circuit or closed-circuit television, film, animation, etc. Give number of broadcast hours or approximate percentage of time. Note how much live television is broadcast.)

PROJECT STAFF COMMENTS:

I. A. Objective of the production unit: Clear recognition of the objective of the evaluator's production facilities is essential. For instance, that objective is not merely the production of a given number of hours of recorded or televised instruction, but the teaching of certain units of knowledge and skills that will lead to specified changes in the behavior of the target audience (the student). Such changes in behavior should be the primary objective, all other elements are contributory factors.

B. Number of hours and types of production: Quantity and types of productions must be

recognized as determinants of the sophistication and types of equipment necessary. These should be stated on the Form and noted by the evaluator as he is making his qualitative evaluations.

C. Accessibility of equipment from outside sources: A statement should be made dealing with accessibility of equipment from outside sources. The need for this was found in universities where certain functions were not performed by the ITV staff but were readily available within the university structure as a whole, or by rental, i.e. graphic arts, motion picture photography.

SUGGESTED REVISIONS:

I. A. Objectives of the production unit: The objective of instruction is the teaching of certain units of knowledge or skills that will lead to specific desired changes in the behavior of the student. Your objectives of using media should be clearly thought out and stated here before continuing completion of the form.

COMMENTS:

B. Number of hours of production and types of production: Quantity and types of production are determinants of the degree of sophistication and kinds of equipment necessary.

State average weekly number of hours of studio production time, weekly average of closed-circuit or broadcast time, weekly amount of videotape, kinescope and motion picture film produced.

COMMENTS:

C. State whether equipment not within your facility is readily accessible to you from an outside source (i.e. elsewhere on your school campus or by rental).

COMMENTS:

II. Production Facilities

A. Administration and Staff	OUTSTANDING		ADEQUATE		FAIR	NONEXISTENT
1. Reception and secretarial area	5	4	3	2	1	☐
2. Administrative staff office and work areas	5	4	3	2	1	☐
3. Consultants and faculty offices	5	4	3	2	1	☐
4. Conference and planning rooms	5	4	3	2	1	☐
5. Film storage area	5	4	3	2	1	☐

6. Library (film and/or books) _____ 5 4 3 2 1 ☐

COMMENTS: What factors could or do affect the elements in a particular situation (relationship of work areas, cooperative personality of librarian, isolation of administration, for example)?

OTHER COMMENTS:

PROJECT STAFF COMMENTS:

Section II.

A. #1 - Reception and secretarial -- clerical areas are separate functions and often physically removed from each other. This separation calls for an individual question evaluating each, and room for a comment as to whether or not they are separate.

#2 - An additional question should be asked regarding production staff office area.

#3 - Rewording of this question to "Course Instructors and Curriculum Planners" would make it clearer.

#4 - Film storage belongs under Support Areas.

#5 - "In-house" library would differentiate this from a distributing library.

GENERAL COMMENT: This should be reworded so as not to permit generalized answers.

SUGGESTED REVISIONS:

II. Production Facilities	EXCELLENT 5	4	ADEQUATE 3	2	INADEQUATE 1	NONEXISTENT
A. Administration and Staff						
1. Reception area	5	4	3	2	1	☐
2. Secretarial area	5	4	3	2	1	☐
3. Administrative staff office area	5	4	3	2	1	☐
4. Production staff office	5	4	3	2	1	☐
5. Course instructors and curriculum planners office areas	5	4	3	2	1	☐
6. Conference and planning rooms	5	4	3	2	1	☐
7. In-house library (films and/or books)	5	4	3	2	1	☐

COMMENTS: What factors most importantly affect the elements in a particular working situation (relationships of work areas, cooperative personality of librarian, isolation of administration, for example)?

Are the functions named above joined or separated in space?

OTHER COMMENTS:

B. Instructional Aids Production Space and Equipment

	OUTSTANDING		ADEQUATE		FAIR	NONEXISTENT	
1. Graphic arts studio Space	5	4	3	2	1		☐
Equipment	5	4	3	2	1		☐
2. Still photography studio Space	5	4	3	2	1		☐
Equipment	5	4	3	2	1		☐
3. Animation studio Space	5	4	3	2	1		☐
Equipment	5	4	3	2	1		☐
4. Film processing Space	5	4	3	2	1		☐
Equipment	5	4	3	2	1		☐

5. Layout, editing, and assembly room
   Space — 5 4 3 2 1 ☐

   Equipment — 5 4 3 2 1 ☐

6. Sound recording studio
   Space — 5 4 3 2 1 ☐

   Equipment — 5 4 3 2 1 ☐

7. Preview room
   Space — 5 4 3 2 1 ☐

   Equipment — 5 4 3 2 1 ☐

COMMENTS: Assess which of the preceding elements, if any, are most important to the achievement of quality in the programs or films produced.

OTHER COMMENTS:

PROJECT STAFF COMMENTS:

Section II

B. #1 - Space design is critical in many areas. Here, and elsewhere, a scale for design evaluation should be added.

#2 - "Laboratory" should be substituted for "Studio". This question and #5 should be placed consecutively.

#3 - Animation studios are rare and a separate studio's preferred presence should not be implied. Dropping the word "Studio" would solve this.

#4 - With the suggested revision of question #2, this question may be deleted.

#5 - "Still photography" should be specified with "layout" deleted and "slide" added. This question should be moved as suggested in #2.

#6 - This question may be deleted here and better asked under television production.

GENERAL COMMENT: This and the other "comments" should be reworded so as not to permit generalized answers.

SUGGESTED REVISIONS:

Section II.

B. Instructional Aids Production	EXCELLENT 5	4	ADEQUATE 3	2	INADEQUATE 1	NONEXISTENT
1. Graphic arts studio Space	5	4	3	2	1	☐
Design	5	4	3	2	1	☐
Equipment	5	4	3	2	1	☐

2. Still photography
   Equipment — 5 4 3 2 1 ☐

3. Still photography laboratory
   Space — 5 4 3 2 1 ☐

   Design — 5 4 3 2 1 ☐

   Equipment — 5 4 3 2 1 ☐

4. Still photography-slide editing and assembly
   Space — 5 4 3 2 1 ☐

   Equipment — 5 4 3 2 1 ☐

5. Animation
   Space — 5 4 3 2 1 ☐

   Equipment — 5 4 3 2 1 ☐

6. Sound recording studio
   Space — 5 4 3 2 1 ☐

   Design — 5 4 3 2 1 ☐

   Equipment — 5 4 3 2 1 ☐

COMMENTS: Which of the preceding elements are essential to the achievement of quality in the television programs or films produced?

OTHER COMMENTS:

	OUTSTANDING		ADEQUATE		FAIR		NONEXISTENT	
C. Television Production Area and Equipment								
1. Television studios Space	5	4	3	2	1	☐		
Equipment	5	4	3	2	1	☐		
2. Control room Space	5	4	3	2	1	☐		
Equipment	5	4	3	2	1	☐		
3. Central control and engineering area Space	5	4	3	2	1	☐		
Equipment	5	4	3	2	1	☐		
4. Recording room Space	5	4	3	2	1	☐		
Equipment	5	4	3	2	1	☐		
5. Film chain room Space	5	4	3	2	1	☐		
Equipment	5	4	3	2	1	☐		

6. Dressing rooms

Space	5	4	3	2	1	☐
Equipment	5	4	3	2	1	☐

COMMENTS: Assess which of the preceding elements, if any, are most important to the achievement of quality in the programs or films produced.

OTHER COMMENTS:

PROJECT STAFF COMMENTS:

Section II

C. #1 - The question on equipment may be deleted and additional questions asked about cameras, lighting, sound pick-up equipment and additional production equipment.

#2 - Within Control room equipment, video and audio production control equipment should be differentiated and again differentiated from technical control.

#3 - "Master" should be substituted for "Central", "Production" added and "Engineering" deleted.

#4 - Videotape recording may be specified here with space available on the form for other types of video recording.

#5 - "Room" should be deleted since most facilities' film chains are located in rooms along with other equipment.

SUGGESTED REVISIONS:

Section II

	EXCELLENT		ADEQUATE		INADEQUATE	NONEXISTENT
C. Television Production						
1. Television studio Space	5	4	3	2	1	☐
Design	5	4	3	2	1	☐
2. Television cameras Equipment	5	4	3	2	1	☐
3. Television lighting Design	5	4	3	2	1	☐
Equipment	5	4	3	2	1	☐
4. Television sound pick-up Equipment	5	4	3	2	1	☐
5. Other studio production Equipment	5	4	3	2	1	☐
6. Production control room Space	5	4	3	2	1	☐
Design	5	4	3	2	1	☐

Equipment	5 4 3 2 1	☐
7. Video production control Space	5 4 3 2 1	☐
Equipment	5 4 3 2 1	☐
8. Audio production control Space	5 4 3 2 1	☐
Equipment	5 4 3 2 1	☐
9. Master control Space	5 4 3 2 1	☐
Design	5 4 3 2 1	☐
Equipment	5 4 3 2 1	☐
10. Videotape recording Space	5 4 3 2 1	☐
Equipment	5 4 3 2 1	☐
11. Other video recorders (kinescope) Space	5 4 3 2 1	☐
Equipment	5 4 3 2 1	☐
12. Film chain Space	5 4 3 2 1	☐

	5	4	3	2	1	
Equipment						☐
13. Mobile unit Space						☐
Design						☐
Equipment						☐
14. Dressing rooms Space						☐
Furnishings						☐

COMMENTS: Which of the preceding elements are essential to the achievement of quality in the television films produced?

OTHER COMMENTS:

D. Film Production	OUTSTANDING 5	ADEQUATE 4	FAIR 3	2	NONEXISTENT 1	
1. Film studios Space						☐
Equipment						☐
2. Sound-film studios Space						☐

Equipment	5 4 3 2 1	☐
3. Control rooms Space	5 4 3 2 1	☐
Equipment	5 4 3 2 1	☐
4. Dressing rooms Space	5 4 3 2 1	☐
Furnishings	5 4 3 2 1	☐
5. Film processing Space	5 4 3 2 1	☐
Equipment	5 4 3 2 1	☐

COMMENTS: Assess which of the preceding elements, if any, are most important to the achievement of quality in the programs or films produced.

OTHER COMMENTS:

PROJECT STAFF COMMENTS:

Section II

D. #1 - Portable equipment should be added for evaluation.

#2 - This question should be replaced by "Sound recording".

#3 - Specify sound editing. Additional questions should be asked relating to non-studio cameras, lighting and sound pick-up equipment.

SUGGESTED REVISIONS:

Section II

	EXCELLENT 5	4	ADEQUATE 3	2	INADEQUATE 1	NONEXISTENT
D. Film Production						
1. Film studio Space	5	4	3	2	1	☐
Design	5	4	3	2	1	☐
2. Studio cameras Equipment	5	4	3	2	1	☐
3. Studio lighting Equipment	5	4	3	2	1	☐
4. Studio sound pick-up Equipment	5	4	3	2	1	☐
5. Studio sound recording Space	5	4	3	2	1	☐
Equipment	5	4	3	2	1	☐
6. Portable cameras Equipment	5	4	3	2	1	☐

7. Portable sound pick-up Equipment — 5 4 3 2 1 ☐

8. Film editing Space — 5 4 3 2 1 ☐

Design — 5 4 3 2 1 ☐

Equipment — 5 4 3 2 1 ☐

9. Sound editing Space — 5 4 3 2 1 ☐

Design — 5 4 3 2 1 ☐

Equipment — 5 4 3 2 1 ☐

10. Film processing Space — 5 4 3 2 1 ☐

Equipment — 5 4 3 2 1 ☐

11. Dressing rooms Space — 5 4 3 2 1 ☐

Furnishings — 5 4 3 2 1 ☐

COMMENTS: Which of the preceding elements are essential to the achievement of quality in the films produced?

OTHER COMMENTS:

E. Support Areas

	OUTSTANDING				NONEXISTENT	
1. Model and set production shop	5	4	3	2	1	☐
2. Demonstration apparatus assembly	5	4	3	2	1	☐
3. Equipment maintenance and repair	5	4	3	2	1	☐
4. Storage area (present) (note access, restrictions.)	5	4	3	2	1	☐
5. Storage area (growth space)	5	4	3	2	1	☐
6. Receiving area	5	4	3	2	1	☐

COMMENTS: Assess which of the preceding elements, if any, are most important to the achievement of quality in the programs or films produced.

OTHER COMMENTS:

PROJECT STAFF COMMENTS:

Section II

E. #2 - May be deleted.

#4 & 5 - Differentiation should be made between film/tape and bulk storage areas.

SUGGESTED REVISIONS:

Section II

	EXCELLENT		ADEQUATE		INADEQUATE	NONEXISTENT
E. Support areas						
1. Model and set construction shop	5	4	3	2	1	☐
2. Equipment repair and maintenance	5	4	3	2	1	☐
3. Tape/film storage area	5	4	3	2	1	☐
4. Set and prop storage area	5	4	3	2	1	☐
5. Storage area (growth space)	5	4	3	2	1	☐
6. Recieving area	5	4	3	2	1	☐

COMMENTS: Which of the preceding elements are essential to the achievement of quality in the television programs or films produced?

OTHER COMMENTS:

F. Other (Identify area and describe use.)

	OUTSTANDING		ADEQUATE		FAIR		NONEXISTENT	
_____	5	4	3	2	1	☐		
_____								

COMMENTS:

PROJECT STAFF COMMENTS:

Section II

F. An additional question should be asked to evaluate the overall space design and equipment placement at the facility.

SUGGESTED REVISIONS:

Section II

	EXCELLENT		ADEQUATE		INADEQUATE	NONEXISTENT
F. Overall space design and equipment placement	5	4	3	2	1	☐

COMMENTS:

G. Other equipment and areas
(Identify and describe use.)

_____ 5 4 3 2 1 ☐

_____ 5 4 3 2 1 ☐

COMMENTS:

III. Personnel (If possible, obtain facility organization chart.)

Total staff: _____ No. of full-time employees _____

No. of part-time employees _____

Title of Head: _____

Staff: (Record number of employees in appropriate box; if no such job exists, put X in box. Also note if any staff members also hold academic faculty positions.)

Assistant Director	☐	Program Director	☐
Producer-Director	☐	Asst. Program Director	☐
Asst. Producer-Director	☐	Program Assistant	☐
Unit Manager	☐	Measurement-Testing Specialist	☐
Artist	☐	Subject Matter-Curriculum Specialist	☐
Writer	☐	Consultant	☐
		Production Assistant	☐

Other: (Give job titles and number of persons employed.)

COMMENTS: (Who really directs operation? Is staff adequate? State reason why more (or less) personnel is needed?)

PROJECT STAFF COMMENTS:

Section III

No comments.

SUGGESTED REVISIONS:

III. Personnel (If possible, obtain facility organization chart.)

Total staff: _____ No. of full-time employees _____

No. of part-time employees _____

Title of Head: _____

Staff: (Record number of employees in appropriate box; if no such job exists, put X in box. Also note if any staff members also hold academic faculty positions.)

Assistant Director	☐	Program Director	☐
Producer-Director	☐	Asst. Program Director	☐
Asst. Producer-Director	☐	Program Assistant	☐
Unit Manager	☐	Measurement-Testing Specialist	☐
Artist	☐	Subject Matter-Curriculum Specialist	☐

Writer ☐ Subject Matter-Consultants ☐

Production Assistant ☐

Other: (Give job titles and number of persons employed.)

COMMENTS: Who really directs operation? Is staff adequate? State reason why more (or less) personnel is needed?

IV. What is the most outstanding feature of this facility? (Look for arrangement of space for particular functions, close proximity of working areas according to the relationship of the work involved and the interaction of the employees, etc., and how these factors affect the quality of the programs or films produced.)

COMMENTS:

PROJECT STAFF COMMENTS:

Section IV

Question should be reworded to make the evaluator aware in more detail of his facility.

SUGGESTED REVISIONS:

IV. Comment on proximity of working areas according to function and interaction of employees. How do these factors affect the quality of programs and films produced?

V. Is there any necessary component (except for additional funds, which is understood) for production missing in this facility?

COMMENTS:

PROJECT STAFF COMMENTS:

Section V

No comments.

SUGGESTED REVISIONS:

V. No change.

VI. OTHER COMMENTS:

PROJECT STAFF COMMENTS:

Section VI

No comments.

SUGGESTED REVISIONS:

Section VI

VI. OTHER COMMENTS: No change.

V. SUMMARY

What began in this project as an evaluation of instructional television production units and the relationship of their facilities to the quality of television courses produced by them evolved into a report of the state of development in 1968 of these television facilities. The information gathered reflected the degrees of satisfaction of production people with the facilities which they operate.

It was found that, although the personnel now operating ITV production units are well qualified in their field and able to overcome the need for increased resources, many more highly trained people are needed to fill the present demand for television courses and more still to fill the even greater demands of the near future. Judging from the comments received during this survey, it was also found that an informal, cooperative atmosphere within the station is very important to the achievement of quality in production.

The survey relied heavily on National Educational Television affiliates for its information. Taking into consideration that these stations are, on the whole, relatively new, it can be understood that there was no great plea made by them for more and newer television equipment. This, however, does not seem to hold true for equipment in the support areas of television. The element of color television enters here also, and is soon to become a near necessity throughout the country.

At present, then, instructional television is fairly well off in terms of "hardware" and only a slightly lacking when it comes to personnel. But the future, with its certain expansion of need for more and more instruction via television, does not hold a happy prospect.

APPENDIX A

Revised 6/20/68

MEDIA PRODUCTION FACILITIES EVALUATION FORM

Facility_____ Date of Visit_____

Person in charge_____ Title_____

Address_____ Phone_____

_____

- -

Person completing form_____ Title_____

Address_____ Phone_____

_____

- -

NOTE TO EVALUATOR: This is the best form we have been able to devise for your purposes. Since there are many production facilities with unique components which do not fall neatly into headings on an evaluation form, please use the space for comments to describe and judge anything which you think would be helpful in assessing your facility, particularly in regard to the quality of the instructional material it produces. Because this form is to be used by production units with divergent production objectives, some functional areas and pieces of equipment will be mentioned which may not be present at certain facilities. As you complete this form, remember that the presence of a question asking for the evaluation of a piece of equipment does not imply that the equipment <u>should</u> be on hand at the facility.

I. A. Objectives of the production unit: The objective of instruction is the teaching of certain units of knowledge or skills that will lead to specific desired changes in the behavior of the student.

Your objectives of using media should be clearly thought out and stated here before continuing completion of the form.

COMMENTS:

B. Number of hours of production and types of production: Quantity and types of production are determinants of the degree of sophistication and kinds of equipment necessary. State average weekly number of hours of studio production time, weekly average of closed circuit or broadcast time, weekly amount of videotape, kinescope and motion picture film produced.

COMMENTS:

C. State whether equipment not within your facility is readily accessible to you from an outside source (i.e. elsewhere on your school campus or by rental).

COMMENTS:

II. Production Facilities	EXCELLENT		ADEQUATE		INADEQUATE	NONEXISTENT
A. Administration and Staff						
1. Reception area	5	4	3	2	1	☐

2. Secretarial area

5 4 3 2 1 ☐

3. Administrative staff office area

5 4 3 2 1 ☐

4. Production staff office

5 4 3 2 1 ☐

5. Course instructors and curriculum planners office areas

5 4 3 2 1 ☐

6. Conference and planning rooms

5 4 3 2 1 ☐

7. In-house library (films and/or books)

5 4 3 2 1 ☐

COMMENTS: What factors most importantly affect the elements in a particular working situation (relationships of work areas, cooperative personality of librarian, isolation of administration, for example)?

Are the functions named above joined or separated in space?

OTHER COMMENTS:

B. Instructional Aids Production

1. Graphic arts studio Space

5 4 3 2 1 ☐

Design

5 4 3 2 1 ☐

Equipment	5 4 3 2 1	☐
2. Still photography Equipment	5 4 3 2 1	☐
3. Still photography laboratory Space	5 4 3 2 1	☐
Design	5 4 3 2 1	☐
Equipment	5 4 3 2 1	☐
4. Still photography, slide editing and assembly Space	5 4 3 2 1	☐
Equipment	5 4 3 2 1	☐
5. Animation Space	5 4 3 2 1	☐
Equipment	5 4 3 2 1	☐
6. Sound recording studio Space	5 4 3 2 1	☐
Design	5 4 3 2 1	☐
Equipment	5 4 3 2 1	☐

COMMENTS: Which of the preceding elements are essential to the achievement of quality in the television programs or films produced?

OTHER COMMENTS:

C. Television Production	EXCELLENT 5	4	ADEQUATE 3	2	INADEQUATE 1	NONEXISTENT ☐
1. Television studio Space	5	4	3	2	1	☐
Design	5	4	3	2	1	☐
2. Television cameras Equipment	5	4	3	2	1	☐
3. Television lighting Design	5	4	3	2	1	☐
Equipment	5	4	3	2	1	☐
4. Television sound pick-up Equipment	5	4	3	2	1	☐
5. Other studio production Equipment	5	4	3	2	1	☐
6. Production control room Space	5	4	3	2	1	☐
Design	5	4	3	2	1	☐
Equipment	5	4	3	2	1	☐

7. Video production control Space	5	4	3	2	1	☐
Equipment	5	4	3	2	1	☐
8. Audio production control Space	5	4	3	2	1	☐
Equipment	5	4	3	2	1	☐
9. Master control Space	5	4	3	2	1	☐
Design	5	4	3	2	1	☐
Equipment	5	4	3	2	1	☐
10. Videotape recording Space	5	4	3	2	1	☐
Equipment	5	4	3	2	1	☐
11. Other video recorders (kinescope) Space	5	4	3	2	1	☐
Equipment	5	4	3	2	1	☐
12. Film chain Space	5	4	3	2	1	☐
Equipment	5	4	3	2	1	☐

13. Mobile unit
    Space 5 4 3 2 1 ☐

    Design 5 4 3 2 1 ☐

    Equipment 5 4 3 2 1 ☐

14. Dressing rooms
    Space 5 4 3 2 1 ☐

    Furnishings 5 4 3 2 1 ☐

COMMENTS: Which of the preceding elements are essential to the achievement of quality in the television programs or films produced?

OTHER COMMENTS:

	EXCELLENT		ADEQUATE		INADEQUATE	NONEXISTENT
D. Film Production						
1. Film studio Space	5	4	3	2	1	☐
Design	5	4	3	2	1	☐
2. Studio cameras Equipment	5	4	3	2	1	☐
3. Studio lighting Equipment	5	4	3	2	1	☐

4. Studio sound pick-up Equipment	5	4	3	2	1	☐
5. Studio sound recording Space	5	4	3	2	1	☐
Equipment	5	4	3	2	1	☐
6. Portable cameras Equipment	5	4	3	2	1	☐
7. Portable sound pick-up Equipment	5	4	3	2	1	☐
8. Film editing Space	5	4	3	2	1	☐
Design	5	4	3	2	1	☐
Equipment	5	4	3	2	1	☐
9. Sound editing Space	5	4	3	2	1	☐
Design	5	4	3	2	1	☐
Equipment	5	4	3	2	1	☐
10. Film processing Space	5	4	3	2	1	☐
Equipment	5	4	3	2	1	☐

11. Dressing rooms Space — 5 4 3 2 1 ☐

Furnishings — 5 4 3 2 1 ☐

COMMENTS: Which of the preceding elements are essential to the achievement of quality in the films produced?

OTHER COMMENTS:

	EXCELLENT		ADEQUATE		INADEQUATE	NONEXISTENT
E. Support areas						
1. Model and set construction shop	5	4	3	2	1	☐
2. Equipment repair and maintenance	5	4	3	2	1	☐
3. Tape/film storage area	5	4	3	2	1	☐
4. Set and prop storage area	5	4	3	2	1	☐
5. Storage area (growth space)	5	4	3	2	1	☐

6. Receiving area

5 4 3 2 1 ☐

COMMENTS: Which of the preceding elements are essential to the achievement of quality in the television programs or films produced?

OTHER COMMENTS:

	EXCELLENT		ADEQUATE		INADEQUATE	NONEXISTENT
F. Overall Space design and equipment placement	5	4	3	2	1	☐

COMMENTS:

G. Other equipment and areas (Identify and describe use)

_____ 5 4 3 2 1 ☐

_____ 5 4 3 2 1 ☐

COMMENTS:

III. Personnel (If possible, obtain facility organization chart.)

Total staff: _____ No. of full-time employees _____

No. of part-time employees _____

Title of Head: _____

Staff: (Record number of employees in appropriate box; if no such job exists, put X in box. Also note if any staff members also hold academic faculty positions.)

Assistant Director	☐	Program Director	☐
Producer-Director	☐	Asst. Program Director	☐
Asst. Producer-Director	☐	Program Assistant	☐
Unit Manager	☐	Measurement-Testing Specialist	☐
Artist	☐	Subject Matter-Curriculum Specialist	☐
Writer	☐	Subject Matter-Consultant	☐
		Production Assistant	☐

Other: (Give job titles and number of persons employed.)

COMMENTS: Who really directs operation? Is staff adequate? State reason why more (or less) personnel is needed?

IV. Comment on close proximity of working areas according to function and the interaction of the employees. How do these factors affect the quality of the programs or films produced?

COMMENTS:

V. Is there any necessary component (except for additional funds, which is understood) for production missing in this facility?

COMMENTS:

VI. OTHER COMMENTS:

APPENDIX B

RESPONDENTS TO EVALUATION FORM -- MEDIA PRODUCTION FACILITIES

Director and Facility	Broad-cast	Closed-Circuit	Mail Response	Staff Visit	No. of Forms
AMERICAN SAMOA					
Dr. John W. Harold, Director* Department of Educational-TV Government of American Samoa Pago Pago, American Samoa 96920	X		X		1
ARIZONA					
Mr. Robert H. Ellis, Station Manager Bureau of Broadcasting Arizona State University Tempe, Arizona 85281	X		X		1
CALIFORNIA					
Dr. James L. Loper, Vice-Pres.* & General Manager Community Television of Southern California 1313 North Vine Street Hollywood, California 90028					
Mr. John P. Witherspoon, General Manager, KEBS San Diego State College San Diego, California 92115	X		X		1
Mr. T. Banks Coordinator, ETV San Francisco Medical Center San Francisco, California 94122		X	X		1
DISTRICT OF COLUMBIA					
Mr. William McCarter General Manager, WETA-TV 2600 4th Street, N.W. Washington, D. C.	X			X	4

*Received too late for inclusion in statistical analysis.

Director and Facility	Broad-cast	Closed-Circuit	Mail Response	Staff Visit	No. of Forms
FLORIDA					
Dr. Kenneth A. Christiansen Dir. of TV & Station Manager University of Florida 234 Stadium Gainesville, Florida 32601	X		X		1
Mr. Fred Rebman, General Manager Community Television, Inc. 2037 Main Street Jacksonville, Florida 32206	X		X		1
Mrs. Oneida P. Carpenter Director of ETV Pensacola Junior College 1000 College Boulevard Pensacola, Florida 32504	X		X		1
Mr. Edward L. Herp Director of Broadcasting 202 Dodd Hall Florida State University Tallahassee, Florida 32306	X		X		1
GEORGIA					
Dr. William H. Hale, Jr. Associate Director The Georgia Center The University of Georgia Athens, Georgia 30601	X		X		1
Mr. Gilbert E. Tauffner Executive Director, WETV 740 Bismark Road, N.E. Atlanta, Georgia 30324	X		X		1
IDAHO					
Mr. Gordon A. Law, Station Manager Radio-Television Center University of Idaho Moscow, Idaho 83843	X		X		1

Director and Facility	Broad-cast	Closed-Circuit	Mail Response	Staff Visit	No. of Forms
ILLINOIS					
Dr. John B. Haney, Director Office of Instructional Resources University of Illinois Chicago Circle Chicago, Illinois	X	X	X		1
INDIANA					
Dr. Donley Feddersen Chairman and Director Department of Radio and TV Indiana University Bloomington, Indiana 47401		X		X	4
Mr. James Miles Director of Television Purdue University Lafayette, Indiana 47907	X	X	X		1
IOWA					
Mr. John A. Montgomery, Director Educational Television, KDPS 1800 Grand Avenue Des Moines, Iowa 50307	X		X		1
KANSAS					
Dr. Dale N. Anderson, Director* Educational Television Signal Hill Washburn University of Topeka Topeka, Kansas 66604	X		X		1
KENTUCKY					
Mr. Kenneth Lam Executive Director, WFPK 2301 Clarendon Avenue Louisville, Kentucky 40205		X	X		1

*Received too late for inclusion in statistical analysis.

Director and Facility	Broad-cast	Closed-Circuit	Mail Response	Staff Visit	No. of Forms
LOUISANA					
Mr. W. S. Hart, General Manager Greater New Orleans Ed. TV Foundation P.O. Box 24026 New Orleans, Louisiana 70124	X		X		1
MASSACHUSETTS					
Mr. Hartford Gunn General Manager, WBGH-TV 125 Western Avenue Boston, Massachusetts	X			X	4
MICHIGAN					
Dr. E. S. Jorgensen* Director of Closed-circuit TV Michigan State University 230 Erickson Hall East Lansing, Michigan 48823		X	X		1
Mr. William G. Mitchell, Director Learning Resources Center Lee Hal Northern Michigan University Marquette, Michigan 49855		X	X		1
Mr. William J. Ballard Director of Television Delta College University Center, Michigan 48710	X		X		1
MINNESOTA					
Mr. George A. Beck, Station Manager Duluth-Superior Area Ed. TV Corp. 403 Bradley Building Duluth, Minnesota 55802	X		X		1

*Received too late for inclusion in statistical analysis.

Director and Facility	Broad-cast	Closed-Circuit	Mail Response	Staff Visit	No. of Forms
Dr. John C. Schwarzwalder Ex. Vice Pres. & General Manager Twin City Area Ed. TV Corp. 1640 Como Avenue St. Paul, Minnesota 55108	X		X		1
MISSOURI					
Mr. Neal Balanoff Director, Instructional Services Stephens College Columbia, Missouri 65201		X		X	3
Mr. Robert C. Glazier Ex. Dir. & General Manager St. Louis Ed. TV Commission 6996 Millbrook Blvd. St. Louis, Missouri 63130	X		X		1
NEBRASKA					
Mr. Jack McBride Director of Television University of Nebraska 1600 R Street Lincoln, Nebraska 65805	X	X	X		1
NEW YORK					
Mr. J. R. Brown, General Manager Southern Tier Ed. TV Assoc., Inc. Box 954 Binghamton, New York 13902	X		X		1
Mr. F. Brooks Sanders Director of Learning Resources State University of New York at Binghamton Binghamton, New York 13901		X		X	3
Dr. Tahee Razik Director, Instructional Communications State University of New York at Buffalo 3435 Main Street, Fostee Annex Buffalo, New York 14214		X		X	2

Director and Facility	Broad-cast	Closed-Circuit	Mail Response	Staff Visit	No. of Forms
Mr. David A. Humphrey, Act. Director Instructional Resources State University College Oneonta, New York 13820		X		X	3
Mr. Thomas Petry, Vice-Pres. and General Manager Educational TV Council of Central New York, Inc. Old Liverpool Road Liverpool, New York 13088	X		X		1
Mr. John S. Porter General Manager Rochester Area Ed. TV Assoc., Inc. 410 Alexander Street Rochester, New York 14607	X		X		1
NORTH DAKOTA					
Mr. Carleton W. Brookins General Manager, KFME 4500 South University Drive Fargo, North Dakota 58102	X		X		1
OHIO					
Miss Betty Cope, General Manager Ed. TV Assoc. of Met. Cleveland 4300 Brookpark Road Cleveland, Ohio 44134	X		X		1
Mr. Richard B. Hull* Director of Telecommunications The Ohio State University 2470 North Star Road Columbus, Ohio 43221	X	X	X		2
Mr. Loren H. Briggs, Supt.* Newark City Schools 9-19 North Fifth Street Newark, Ohio 43055	X		X		1

*Received too late for inclusion in statistical analysis.

Director and Facility	Broad-cast	Closed-Circuit	Mail Response	Staff Visit	No. of Forms
Mrs. Helen Davis, Station Manager Greater Toledo Ed. TV Found., Inc. Manhattan Blvd. at Elm Toledo, Ohio 43608	X		X		1
OREGON					
Mr. Luke F. Lamb, Director KOAC-TV Covell Hall Corvallis, Oregon	X		X		1
Mr. William F. McGrath* General Manager, KOAP-TV 2828 S.W. Front Avenue Portland, Oregon 97201	X		X		1
PENNSYLVANIA					
Mr. Sheldon P. Siegel, Ex. Vice-President and General Manager Lehigh Valley Ed. TV Corp. South Mountain Drive, West Bethlehem, Pennsylvania 18015	X		X		1
Mr. Robert J. Chitester General Manager Ed. TV of Northwest Penna., Inc. Waterford Pike Road Erie, Pennsylvania 16509	X		X		1
Mr. Donald V. Taverner President, WQED-WQEX 4337 Fifth Avenue Pittsburgh, Pennsylvania	X			X	2
Mr. George H. Strimel General Manager Northeastern Pa. ETV Assoc. Box 4444 Scranton, Pa. 18509	X		X		1

*Received too late for inclusion in statistical analysis.

Director and Facility	Broad-cast	Closed-Circuit	Mail Response	Staff Visit	No. of Forms
Mr. L. P. Greenhill Director, University Division of Instructional Services The Pennsylvania State University University Park, Pa. 16802		X		X	1
RHODE ISLAND					
Mr. Robert P. Danilowicz General Manager, WSBE-TV 600 Mt. Pleasant Avenue Providence, Rhode Island 02908	X		X		1
SOUTH DAKOTA					
Dr. Ben C. Markland, Director of Educational Media South Dakota State University Solberg Hall Brookings, South Dakota 57006	X		X		1
Mr. Martin P. Busch, Director Telecommunications Center University of South Dakota Vermillion, South Dakota	X		X		1
TENNESSEE					
Mr. Dale K. Ouzts Acting Station Manager, WSJK-TV Neyland Stadium The University of Tennessee Knoxville, Tennessee 37916	X		X		1
Mr. Howard D. Holst Managing Director, WKNO-TV Memphis State University Box 80,000 Memphis, Tennessee 38111	X		X		1
TEXAS					
Mr. Robert F. Schenkkan General Manager Southwest Texas Ed. TV Council P. O. Box 7158 Austin, Texas 78712	X	X	X		1

Director and Facility	Broad-cast	Closed-Circuit	Mail Response	Staff Visit	No. of Forms
UTAH					
Mr. Burrell F. Hansen, Chairman Radio-Television Utah State University Logan, Utah 84321		X	X		1
VERMONT					
Mr. Odell Skinner Station Manager, WETK University of Vermont Ethan Allen Avenue Winooski, Vermont 05404	X		X		1
VIRGINIA					
Mr. Randolph S. Brent General Manager Hampton Roads Ed. TV Assoc. 5200 Hampton Boulevard Norfolk, Virginia 23508	X		X		1
WASHINGTON					
Mr. Loren Stone, General Manager Station KCTS-TV University of Washington Seattle, Washington 98105	X		X		1
WISCONSIN					
Dr. George A. Parkinson, Ex. Dir. Station WMVS-TV 1015 North Sixth Street Milwaukee, Wisconsin 53203	X		X		1

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Brugger, John R. A Survey of Television Equipment and Facilities Used for Purposes of Instruction by Public Schools, Colleges and Universities. Hagerstown, Md: Washington County Board of Education, 1960.

An extensive national survey of educational equipment and facilities. Includes critiques for 56 institutions.

Campion, Lee E. and Kelley, Clarice Y. A Directory of Closed-Circuit Television Installations in American Education with a Pattern of Growth. Technological Development Project Occasional Paper No. 10. Washington, D.C.: National Education Association, 1963.

List of CCTV installations in the United States. Data were analyzed for equipment, facilities, utilization, and patterns of development.

Carpenter, C.R. and Ruth J. Carpenter. Abstracts of Seminar Discussions on Quality Factors in Instructional Materials. The Pennsylvania State University, University Park, Penna. 16802. USOE Project Number OEC-1-7-071142-4372.

Carpenter, C.R. and Marlowe Froke. Description of a Practical Procedure for Assessing Instructional Film and Television Programs. The Pennsylvania State University, University Park, Penna. USOE Project Number OEC-1-7-071142-4372.

Design for ETV: Planning for Schools with Television. Prepared by David Chapman, Inc. Industrial Design for Educational Facilities Laboratories, Inc.

The book describes a basic approach to the problem of designing television in a classroom or auditorium. Designs are for varying group sizes and for production.

Television Factbook, Services Volume 1968-69. (Annual) Edition/no. 38. Washington, D.C.: Television Digest, Inc. 1968.

The Factbook includes a section on "U.S. ETV Station Equipment" by state, covering broadcast ETV station equipment.

Wigren, Harold, et al. A Survey of Instructional Closed-Circuit Television. Washington, D.C.: National Education Association, 1967.

The survey updates the 1963 study of Campion and Kelley. Data were collected for equipment, staffing, courses, uses, and budgets.