Spring 2001

The Birth of SAINTS TV: Part II Turning Planning into Production August 2000-August 2002

Deedra Prevost

Carroll College, Helena, MT

Follow this and additional works at: https://scholars.carroll.edu/communication_theses

Part of the Broadcast and Video Studies Commons

Recommended Citation


Communication Studies Undergraduate Theses. 8.

https://scholars.carroll.edu/communication_theses/8
This thesis for honors recognition has been approved for the Department of Communication Studies.
Acknowledgements

Numerous people have contributed to this project and deserve recognition. First, I would like to extend a thank you to the employees of KTVH. Without their assistance and cooperation, myself, and the rest of the SAINTS TV crew, would not have been able to produce the pilot. Their support, encouragement, and expertise in the field of broadcast helped us become more knowledgeable in the area. They taught us and essentially enabled us to produce our pilot. Special thanks go to Kim Rogers, station manager; Tim McGonigal, news director; and Greg Pace, promotion manager.

I would also like to express extreme gratitude to my committee members, Tom McCarvel and Kay Satre. Both showed extraordinary patience and support throughout the project. Their help played an important and crucial role in the theses process. I will never forget their hard work and encouragement.

Another group of people I would like to thank is the crew of SAINTS TV. These students' hard work and incredible commitment to the project enabled us to reach our goal – a student-produced pilot. Without their help, the production of the pilot would not have been possible. I cannot begin to tell them how much I appreciate all the work they have done and would like to wish those that are continuing on with the project the best of luck. I would like to especially thank Ty Shanks, an invaluable member of the crew. His experience in the TV industry helped us to explore every possible area of broadcast and enabled us to create the pilot on schedule. He put an incredible amount of time into this project and deserves recognition.

I am also extremely grateful to my friends and family who have served as my backbone and source of strength throughout this project. They are never recognized
enough, but I wholeheartedly thank them all for their encouragement and unconditional support.

Finally, I would like to extend a special thanks to Brent Northup for introducing this project to me and guiding me along the way. He continually believed in my abilities, and supported me to the end. I don't know how to express my gratitude to him. Not only has he served as my teacher and mentor, but as a friend. I will always remember his continual support and how he never once stopped believing in me.
# Table of Contents

Abstract vi

I. Recruitment and Training 1
   Recruitment 1
   Training 2

II. Production of the Pilot 6

III. Community Feedback 11

IV. The Future 15
   The Student Crew 15
   The Broadcast Major 16
   Staffing and Funding 18

V. The Dream 20

Appendix A 22
Appendix B 24
Appendix C 27
Appendix D 28
Appendix E 30
Appendix F 30

Attached Video
Abstract

In 1997, the NBC-affiliate KTVH formulated plans to move its Helena offices to the Carroll College campus. The contract between the college and the station included a promise by the station to 1) provide a classroom in the KTVH building for Carroll use and 2) guarantee airtime for a monthly student-produced Carroll TV show. Planning at Carroll began immediately to take advantage of that opportunity.

Sarah Search and I have been co-coordinators of the SAINTS TV project during the 2000-2001 school year. We are both writing senior theses about the experience of setting the stage for a monthly Carroll TV show. In Sarah's thesis, she traces the history of the project from the arrival of the station in 1997 to the Fall semester of 2000. During that time, research and planning for the production was completed.

In this thesis, I pick up the process where Sarah left off – discussing the training of the crew, the production of the pilot for a model for future shows, and community feedback of the pilot. I conclude by looking at the necessary steps for a successful future and recommendations for our successors.

The purpose of these two papers is to document the process of creating a student-run television program. There are two values to be gained by writing about this project in a thesis. First, it documents the history of the formation of a student-run television show. Second, it provides guidelines for other schools that may wish to undertake such a project.

There is no doubt that the work of creating the pilot and planning the show took more time and energy than the writing of the thesis. The production of the pilot is an integral part of this thesis. And the show itself will be, in many ways, the final chapter of this
thesis. This is not just a paper about a television show – the thesis was the actual planning and execution of a student-produced television program.
Chapter 1

Recruitment and Training

Recruitment

The first step in producing a pilot show was to recruit a group of students to assist in the project. Although the long-term plan is to have a formal broadcast major offering credits to students who enroll, no such classes existed at Carroll at the start of this project. The solution was to create an independent study opportunity, supervised by Brent Northup, chair of the Communication Studies department at Carroll. Northup recruited students, insisting on strong academic credentials and a proven history of working independently. As a result, seven students, in addition to Sarah Search and myself, signed up for this opportunity in Fall 2000 and began our work on the pilot show. The initial team (with year of graduation in parentheses) consisted of students of varying levels and academic disciplines.

Mary King (2003): English Literature Broadfield
Tiffany Obie (2003): Public Relations with Business emphasis
                      Business with Management emphasis
Erin Payne (2003):   Public Relations with Journalism
                      Minor in Sociology
Nolan Glueckert (2002): Communication Studies
                       Minor in General Visual Arts
Tim Moe (2001):      Communication Studies
Anna Nelson (2001):   Communication Studies
                      Public Relations with Journalism emphasis
Ty Shanks (2001):    Communication Studies
                      Public Relation with Journalism emphasis
Training

Fall 2000. The first step in creating a pilot was to train the crew of broadcast novices. The only student that had any experience was Ty Shanks, an employee of KTVH for two years. Our training included a tour of the station, group observations, individual observations, and actual use of the television equipment. The majority of training began after a meeting with KTVH executives, who promised their cooperation on the project.

Although the initial meeting with KTVH was scheduled for October 18, we began training two weeks prior, anticipating a “green light” from that meeting. We began with a group tour of KTVH on October 2. In this tour, we became familiar with the station and the areas where we would be spending most of our time. Following the tour, we observed the production of the 5 p.m. and 6 p.m. news. Through these observations we gained a sense for the scope of work required for the production of a television program (see Appendix A).

After the initial observations, we had a better understanding of the process and production of a television program. Each member of the crew began thinking about what specific jobs he or she would prefer. We also learned many terms used in the industry that we would have to know in order to communicate effectively at the station.

On October 18, following our primary observations, we met with KTVH executives to discuss the further progression of our program. Those present included Kim Rogers, station manager; Kathy Ernst, sales manager; Greg Pace, promotion manager; Tim McGonigal, news director; Brent Northup, project supervisor and chair of the communication department at Carroll; Sarah Search and myself, co-coordinators of
the project; and Ty Shanks, Carroll television crew member. During the meeting we discussed many things, including the nature of the program, station contacts, the best times for use of the station and its equipment, financial issues, equipment, and, finally, the next steps we should take in order to produce a pilot.

After introductions, Sarah Search and myself updated the executives on the status of our project, including our goal of a pilot by the end of the school year. Because talk of a student-run television program had been an issue of discussion before the station was even constructed, Kim Rogers had no hesitation in agreeing to the project. Since she runs the station from Denver, however, she told us we would need on-site “point people” as our primary contacts throughout the year. These contact people would be Kathy Ernst, Greg Pace, and Tim McGonigal. The three enthusiastically expressed their willingness to help.

We determined what times we could use the station without interfering with KTVH operations. The best times were mornings until 2 p.m., especially during the weekends. We could use KTVH equipment during these times as well. Eventually, of course, we would like to own our own equipment. In order to cover the costs of such an endeavor, Ernst assured us that within 18 months of the airing of our first show, we should be able to cover our initial costs through advertising sales. She also emphasized that we would also have full ownership of our show, if we solicited our own sponsors.

The final area of discussion was planning. The executives suggested that we should start with “shadowing.” This would involve observing KTVH employees to more fully understand their job and responsibilities. Hands-on learning would lead to a quicker understanding and, with practice, a mastering of equipment and other areas of their job.
Throughout the rest of the Fall 2000 semester, our crew shadowed KTVH employees as much as possible. The position we shadowed first was the reporter. The most important aspect of a television program is the video so we really needed to focus on learning how to run a camera. More specific skills learned included interviewing, writing and editing the packages for the news, using the computer program NewsStar, using the Associated Press (AP) wire to find news stories, and writing teases for the news.

From watching a tape of a student-produced TV show from Pacific Lutheran University earlier in the semester, we gained an idea of what we wanted and didn't want our show to be like. Since the majority of our crew was returning the second semester, we gave them an assignment to watch television programs in order to keep us thinking about our project. The crew was told to pay particular attention to music, formats, graphics and the basic style of different programs. By viewing other additional programs, we hoped to achieve the final "look and feel" that we envisioned for our show.

Spring 2001. At the start of second semester, two of our crew members, Tim Moe and Anna Nelson, were unable to continue the project due to scheduling conflicts. Fortunately, however, we picked up two more, both of whom had spent a semester as an intern at KTVH.

**Allison Hutcheson (2001):** Communication Studies
Public Relations with Business and Journalism emphasis
KTVH Intern Fall 2000

**Sara Swartout (2001):** Communication Studies
Public Relations with Business and Journalism emphasis
KTVH Intern Spring 2000
Training during this semester included hands-on work with the equipment and production. Although we continued more advanced shadowing, we began production of our own packages (a short production containing a video-motivated story), an aspect that would be necessary for our pilot. We, as a crew, picked topics that were of interest to us and that we thought KTVH might want to air during the weekend. We went on shoots, conducted interviews, reviewed our video, wrote a story based on our video, and edited the video and story together to produce a package. This process proved to be an important part of our training because we produced the segments completely on our own and were able to gain more experience with the equipment. Now that we had a better handle on various aspects necessary to produce a television show, it was time to produce the pilot itself.
Chapter 2

Production of the Pilot

Once training was well underway, it was time to produce the pilot. First, of course, the pilot needed to be planned and a storyboard created. Using information from a student survey conducted in Spring 2000, we decided upon the following outline for the monthly show:

⇒ Musical introduction with shots of students working  
⇒ Anchor opening  
⇒ Main focus story--new addition to Science Building  
⇒ Cross between anchor and reporter to introduce next story  
⇒ Sports profile--Mike VanDiest, head football coach  
⇒ Live to Production Control Room for Carroll Faces introduction  
⇒ Carroll Faces, highlighting faculty and students of Carroll College  
⇒ Nat pack on other Carroll happenings--Performing Arts production  
⇒ Final note with a cross between two anchors  
⇒ Anchor closing  
⇒ Musical closing of studio and production control room with credits

The pilot obviously needed to be somewhat “timeless,” consisting of segments that would not be outdated the moment they were completed. This would allow the pilot to be shown to administrators and students, long after the work on the pilot was completed. Each segment of the pilot was assigned to a team of crew members.

Science Building: Mary King, Tiffany Obie and Sara Swartout. The trio decided whom to interview and when, as well as what “cover video” (story-related video used to fill space on a package) should be taken. They contacted Dr. Kyle Strode, professor of chemistry, for a teacher’s perspective as well as Adam Sprankle, a senior biology major,
for a student’s outlook. The three watched their video and wrote their story accordingly. Wanting a different look to their package, they also opted for a “look-live” before editing. Insufficient equipment (especially no tripod) and inexperience with the camera proved to reduce video quality.

**Profile on VanDiest:** Allison Hutcheson and Ty Shanks. These two followed the same steps as mentioned above. They first contacted Mike VanDiest, head football coach, for an interview. Then they wrote their story according to what he said. Lack of variety in the “cover video” proved to be a problem, but they were able to find football game coverage from the KTVH newsfile. The newsfile contained video of this past season’s games, including the playoffs.

**Carroll Faces:** Nolan Glueckert, Erin Payne, and Sara Swartout. Following the same process, the three chose Patricia English and Caleb Frank for a faculty member and student to highlight in the pilot. Although “cover video” and the unavailability of a tripod proved to be problems, the overall segment showed how well we had learned to write to the video we had.

**Performing Arts:** Nolan Glueckert and Ty Shanks. This duo filmed the practice and performance of a recent theater production. Once shot, they looked at it and opted to produce a “nat pack.” A “nat pack” is a package that only uses natural sound instead of a pre-recorded “voice over” superimposed on the video. Problems included some inexperience filming, no tripod for steady shots, and editing. Although they tried to edit the video of the play to match what Kim DeLong was teaching his actors, it proved more difficult than it seemed. They lacked the “cover video” needed to do so, but in the end, they achieved what they were aiming for in the package.
Everyone also had to write his or her own anchor introduction and closing. Access to equipment was essential and the KTVH staff helped us as much as they could. In order to get a camera, we would call and reserve it. The only problem we ever had accessing equipment, such as the cameras, was when there was miscommunication. Sometimes, when we would be given permission from the news director to access equipment, other people from the station were not informed - and their work took priority, of course. We were able, however, to reschedule, and from this experience, we learned to become more flexible.

Many other aspects of production also had to be finished in order to film our show. First, we had to produce an opening for the pilot. The opening is crucial because it sets the mood and style the show will take on during the half-hour it runs. We had to decide upon what music and what video would capture the informal, and more casual look we wanted to have. We chose to film shots of ourselves working on the pilot in order to give the initial impression to our audience that students produced the show. After the video was filmed, we needed to produce graphics and edit them together to the music.

Since music sets the tone for a show, we wanted our music to be fun and lively. The music we specifically used cannot be aired since it is from the Dave Matthews band and would infringe on copyrights. However, due to time constraints, we chose songs from his CD that would portray the style of our show. We used our opening song because it matched the tempo of our show. It was upbeat, fun and something we could edit to. The closing song was a little slower and more relaxing than the first song because it signaled the end of our show.
Another major issue that was crucial in our production was our set. We were able to use the set, previously used by FOX, due to organizational changes within KTVH eliminating that news program. We created our set by moving the chairs and desk in front of the TV screen next to the original FOX set and were able to display a graphic as our background. Greg Pace, promotion manager, helped Ty Shanks with the creation of this background. They used boxes of purple and gold, our school colors, for the graphic. It matched the FOX set almost perfectly, and in the end, the set looked extremely professional.

Yet another challenge we found was creating additional graphics for the show. In order to create the graphics, we first needed to set criteria to guide our decision-making. First, we wanted our school colors. Second, we wanted the Carroll seal. Both would help the identity of our show. One of the primary graphics needed for our show were "supers," combined pieces of graphic and text displayed during production, identifying either people on camera, voices of reporters, or the videographers of the package. Another essential graphic was the credits for our show. Both the "supers" and credits required two lines: 1) location or specific name and 2) the date or a person's title. The font used in our graphics throughout the show would embody the style of our show, so we picked a softer and rounder font than what the news uses. With the expertise of Greg Pace, Ty Shanks produced "supers" and credits that also looked extremely professional.

A full screen graphic (FSG) revealing more information on exchange programs was also essential. The criteria used for the "supers" and credits were carried through to the full screen graphic. Pace and Shanks chose a background with our school colors and an imprint of the Carroll seal. They used the same font as the rest of the graphics.
Fortunately, with the help of Greg Pace, the graphics for our show were produced to complement our work.

The last stumbling block we encountered was deciding the roles for each of us to take in the making of the pilot. Due to various factors, based on skill and availability, positions were assigned to each of us (see Appendix B).

The actual production of the pilot took place on Sunday, March 4, 2001. In order to produce a live show, we needed to have a dry run-through. After this, we decided to change some scripts to improve the show. A second run-through helped prepare us for the actual recording. We then began recording. The first take went well, but we noticed a few verbal slip-ups and places where we looked at the wrong camera. We knew that we could improve upon these things so we recorded a second time.

The final result was the first-ever student-produced television show at Carroll College (see Appendix F).
Chapter 3

Community Feedback

Once the pilot was complete, it was time to present the pilot to the community. In order to present the pilot fairly, the crew produced its own critique of the show, showing the critique to those that would watch it (see Appendix B). The pilot was shown to various staff and administrators of Carroll. These included Nancy Lee, director of marketing and communication; Jim Trudnowski, vice-president of academic affairs; Tom McCarvel, vice-president for advancement; and Lynn Etchart, vice-president of finance and facilities. During the screenings, they viewed the pilot, read over our critique, and then participated in a question-and-answer session to provide feedback about the show.

The first screening took place Friday, March 30, with Nancy Lee and Roxanne Doxtator, Lee's assistant. After viewing the show for the first time, they were extremely impressed with it. Lee felt as though it conveyed a very professional feel with the set design and graphics. She expressed that the look of the show was exactly what she had envisioned it being. “The live production provides a sense of realness, too,” she said.

Lee also commented on some improvements that she saw that could be made. She agreed with our own criticisms on the video quality. She noted it being very dark. “Lighting,” she emphasized, “can either add or take away from a story.” Lee also thought that even more stories could be shown, even if they were in smaller bits.

“This show has such potential,” Lee added. She liked the way we portrayed the new addition to the science building as well as other construction and growth happening
around the campus. She added that not only is this nice for Carroll, but it ties nicely to the community.

"What a great way for even non-profit organizations to get some attention," said Lee, referring to the elimination of the neighborhood news that highlighted non-profit organizations during the 5 p.m. news at KTVH? She also mentioned that the show could provide students with an opportunity to cover controversial issues.

Lee concluded saying that we should show the pilot to Cabinet members and the new president, Dr. Trebon, to see if they would be interested in providing the necessary financial support. She also suggested writing a grant for the project. Overall, Lee was impressed with the pilot. "You are on an amazing track," Lee concluded.

Dr. Trudnowski and Tom McCarvel attended the next screening on Tuesday, April 3. Even before the viewing was completely finished, both men commented on how well the pilot was produced. Trudnowski expressed his happiness on the completion of the pilot while McCarvel raved about how well we did. The two then reviewed our critique.

One of the first things McCarvel mentioned after looking over the critique was the fact that he thought the length of our stories wasn't a weakness. "The length didn't seem to be a problem for me. All the stories were written and packaged well enough to maintain my interest," McCarvel concluded. Trudnowski agreed. Trudnowski also mentioned that the variety of our stories proved to be a great strength. "Not only do you cover different aspects of Carroll such as academics and sports," said Trudnowski, "but you cover the different departments in academics."
Both Trudnowski and McCarvel were curious about the future of the show. They expressed their excitement about the reality of a student-produced television program at Carroll and were anxious about the next steps that would need to be taken to get this program off the ground. Trudnowski pointed out that this program could attract a variety of students from all different disciplines. "The opportunities for both students and the college are endless," Trudnowski said.

Overall, the two men agreed that we were too hard on ourselves with our critique. "I do like the fact, however, that there are many more strengths listed here than weaknesses," McCarvel said. "I also like the fact that the strengths completely outweigh the weaknesses."

Both men came to the conclusion that the weaknesses would dissipate once we gain more experience. "Evaluation is necessary, though," Trudnowski said. "Things will change with time, and I'm excited to see how this evolves over time."

The final screening of the pilot took place Friday, April 6, with Lynn Etchart. After viewing the pilot, she expressed great excitement. She thought that the scripts, production and overall look to the show were wonderful. "Were the professors coached?" she asked, referring to their points in relation to the stories told. After being informed that they weren't, she complimented our story-writing ability, too.

Etchart continued to express her enthusiasm when she said that she could see many facets of Carroll academics involved in the long-run. She suggested contacting the CEO club to help with the marketing and advertising. Etchart knew that the club did a service project every year, and thought that they would be willing to help out next year. She also saw the engineering and computer science departments getting involved with the
program. In addition, with the stories on biology, she felt that that department would love to get involved.

"Now where do we go from here?" Etchart asked. After being told of the goals of the program, she suggested that probably the first step would involve a faculty member to be responsible for the program. She thought that we should recommend possible adjunct faculty credentials. That way, the school would have a better idea of who to hire and what to look for when they do. She also suggested contacting Jim Rogers, owner of the TV station. "You should give him a copy of the tape to show him what he has helped produce," said Etchart.

Overall, Etchart wholeheartedly supported the pilot and where the program is heading. "The mistakes in the show aren't a big deal," she mentioned. "Experience will help overcome those." And as for what she thought could make the show better she said, "I'm not quite sure how to make it any better. Nice job."
Chapter Four

The Future

In order to ensure the success of this program, we need to look at what the steps we need to take next. Many things need to be accomplished before this program becomes a reality, and this chapter will sketch a plan that to ensure the project does not lose its momentum.

The Student Crew

Recruitment. The first challenge, and actually the most important issue at this point, is the recruitment of next year's crew. Nolan Glueckert and Mary King, members of this year's crew, have already agreed to lead the rest of the crew towards producing the actual show. A class for this program is listed for Fall 2001, but at this time, very few people know about the program. Effective advertising will need to be done, not only at the end of this semester, but also at the beginning of the fall semester. An advertisement and story about the program are featured in the April issue of the Prospector. Another way to recruit new students is to broadcast the pilot during lunch hours in the Cube. This would reach a large number of students, and those interested could talk to members of this year's crew for more information. Hopefully, that publicity will help recruit another successful crew.

Spring 2001. The crew needs to accomplish several things before the start of next year. First, they should meet with the members of this year's crew to clarify any problems and discuss future events. Second, they should send the pilot along with a letter
to both Jim Rogers, owner of KTVH, and Kim Rogers, manager of KTVH. On the advice of Nancy Lee, the new crew should then show the pilot to the Cabinet of Carroll College, as well as Dr. Trebon, the new president. By having these members of Carroll view the show, it may be possible for the program to receive some money to continue the project.

**Equipment**. The crew must also find out exactly which equipment is needed for the program and how much it costs (see Appendix C). An analysis of what equipment would be the most beneficial at the start of the program needs to be completed as well. In this analysis, the crew needs to add equipment necessary for the KTVH classroom, as well as equipment for the field and post-production. With this analysis, the crew can then evaluate their options for securing the necessary equipment (see Appendix D).

Fall 2001. When the crew begins working next semester, they should continue “shadowing” KTVH employees. This will help the newcomers learn about the program and about the production of a television show. Once the crew has a basic understanding of the equipment and the production process, they should begin working on producing packages weekly, just as we did in the past. This will keep their skills sharp, while preparing for the opening show. In addition, the crew should continue trying to get as much support as possible from the school in order to take this project to the next level.

**The Broadcast Major**

Probably the most crucial thing that is needed in order for this program to be a success in the future is support from the school. This support can be shown in many different ways. First, I support Brent Northup’s proposal that Carroll develop a broadcast
emphasis in the field of public relations (PR). This way, there will be specific courses outlined in the catalog, instead of relying on independent study courses. This would not only help with the growth of the communication studies department, but also support a variety of disciplines at Carroll.

The broadcast major would be a third wing of the public relations major: PR Business, PR Print Journalism, and PR Broadcast Journalism (see Appendix E). There will be three types of courses offered with the new major. First, Elements of TV Broadcasting would be offered in the fall where students learn the basics of broadcasting and gain a general understanding of the industry. Next, an Advanced TV Broadcasting class would be offered in the spring to teach advance skills. The final set of classes offered would be classified under SAINTS TV. This class would be offered every semester, and students could take it for as many semesters as they want for one, two, or three credits. SAINTS TV would include production of the monthly television show. Depending on their year in school, the course number would change accordingly. First year students would take SAINTS TV CO 170-171, second year would take SAINTS TV CO 270-271, and so on.

Students in any discipline would be able to take any of these classes without majoring in broadcasting. For those majoring, however, the requirements would include two semesters interning at KTVH, totaling at least three credits; four semester of SAINTS TV totaling 12 credits; Elements of TV Broadcasting for three credits; and Advanced TV Broadcasting for three credits (see Appendix E). In addition to the public relations requirements, TV Broadcast majors would be required to acquire a total of 21 broadcast-specific credits for completion of the major.
Staffing and Funding

Staffing. It is also essential that the school hire an adjunct faculty member to teach two classes per semester. In the fall, the adjunct would teach Elements of Broadcasting and SAINTS TV. He or she would teach Advanced TV Broadcasting and SAINTS TV in the spring. The adjunct would be required to have knowledge of the television industry as well. One possible suggestion would be to hire someone that is already working for KTVH and helping Carroll with the project.

The need for an adjunct is crucial to the continuation of the broadcast program. Without someone to help guide and teach students about the TV industry, this major would be impossible. There are so many technical aspects to broadcasting that students would have to intern at the KTVH station all fours years to gain even a basic understanding of this field.

Eventually, the adjunct should be replaced by a full-time communication professor. This full-time faculty member would supervise the program each month. He or she would oversee each and every aired program, making sure stories are acceptable and that everything is on track. This program should be run like the Prospector, in which students are supervised by a faculty member. With a full-time faculty member, SAINTS TV will have stability and will grow.

Equipment. Another avenue of support from Carroll includes equipment (see Appendix D). If the school were able to furnish enough money to cover start-up costs, the show, as mentioned earlier, would be able to cover its own costs within 18 months by advertising. Equipment bought and used for educational purposes is often available at discount prices.
After talking with Greg Pace, promotion manager of KTVH, and Doug Bliler, of AVI Systems, I found out some top-of-the-line equipment at reasonable costs. With the help of Pace and Bliler, I was able to determine three equipment costs for the program: a minimal package, an acceptable package, and an ideal package (see Appendix C). These estimates include equipment needed for fieldwork, post-production, and the classroom.

**Scholarships.** A final area of support from the college includes scholarships. A scholarship for the two student executive managers should be given each semester. These two students would serve as the backbone of the program, just as do the editors of the *Prospector*, who also receive scholarships. The students should receive a scholarship for their hard work and tremendous commitment to SAINTS TV.

**Benefits.** Both staffing and equipment, along with scholarships, will require a financial investment from the school. An investment in this endeavor, however, would have huge payoffs for Carroll and its students. The school would benefit from each monthly show, which would help bring Carroll to the Helena community as well as other communities. The college might also see more incoming students who are interested in participating in such an opportunity. Students, though, would be the greatest beneficiaries of this program. They would not only receive knowledge in the TV industry, but hands-on experience as well. This experience is an essential part to success in television broadcasting.

Overall, with support from the school, the prospect of having a student-produced television program at Carroll College is bright. The college has much to gain by supporting this program, as Nancy Lee expressed in our meeting. “The potential for this program is incredible,” said Lee, “I don’t see it going anywhere but up.”
Chapter 5
The Dream

As we look to the future, the dream of SAINTS TV, a student-produced television show and major can be realized. With the addition of a new major, an adjunct faculty member, and equipment, the program will no doubt succeed. The ideal timeline includes the first show airing by Spring 2002. New equipment would also be available by then. By Fall 2002, the new broadcasting major would begin and an adjunct faculty member would start teaching two courses: Elements of TV Broadcasting and SAINTS TV.

The creation of a Carroll TV Broadcast manual is also in the future. The manual would include Carroll’s TV Broadcast mission, requirements for the major, and additional information about the program. It would not only be used as a guide for the station, but also as a type of brochure to be sent out to high schools for recruitment purposes. This manual should be created within the next year.

Within a few years, the program should be self-sufficient. An overview of the future would include a full-time faculty and staff, with ten students creating the show each year. Ideally, there would be five majors each year with non-majors as well. The older majors would, most likely, hold management positions in SAINTS TV.

As Carroll enrolls more and more students each year, these numbers will increase. Each year, 12 shows would air. This would ideally include the summer months, if student producers were available.

The ideal staff would include 16 student members. Each member would have a different job and responsibilities (see Appendix A) each semester except for the executive
positions, which would be yearly. In addition to a faculty advisor, the 16 students would fill the following positions:

- One Producer (Executive Management - senior)
- One Assistant Producer (Executive Management – junior)
- One Director
- One Technical Director
- Two Assignment Editors
- Three Reporters
- Two Anchors
- Three Tape Rollers/Graphics
- Two Camera Operators/Videographers

Looking at the content of the show in years to come, I envision a forum where controversial issues can be discussed, a place to highlight the best of Carroll, and an informative arena for the community of Helena. Our dream to have a monthly student-produced television program and broadcasting major is within sight.

**SAINTS TV Ideal Timeline**

**Spring 2001-Fall 2002**

**Spring 2001**
- Recruit Staff (Prospector article, emails, and informational meetings)
- Recruit Student-Producer
- Organize meeting with new and old crew

**Fall 2001**
- Train new student crew
- Submit major to Curriculum Committee
- Prepare shows for January, February, March, April, and May

**Spring 2002**
- January-May shows air
- Acquire new equipment (Carroll-owned)

**Fall 2002**
- Broadcast major begins
- Adjunct teaches 2 courses
Job Descriptions/Responsibilities

Producing News Team

Producer
(Manages time and flow of show)
• What are the options of the stories that have been assigned?
• Develops the flow of the show  
  -What story goes where  
  -Decides the time slots for stories
• Fills Show  
  -Copy stories  
  -Researches

Assignment Editor
(Basic Organizer)
• Research and decide what stories will be pursued
• Who is reporting the story
• Assigns  
  -Videographer  
  -Where for the shooting  
  -Who is being interviewed  
  -What gear is needed

The Assignment Editor works in advance of the rest of the team to set up all of this.

Reporter
• Gets assignments for assignment editor  
  -Who are they shooting with  
  -What equipment do they need
• Checks video first  
  -Makes sure that there is good footage before the reporter starts to write script (video motivated stories)
• Many times will act as the editor of the video that will be used

Anchor
• Reads scripts early
• On set ready 5 minutes early
• Can you read the prompter? Do you need a pen? Do you have any scrap paper?
• Anchor
Technical Production

**Director**
In charge of everything from the moment the show starts until it ends.
The never-questioned authority
- Makes sure to have all scripts
- Gets and marks all scripts
- Finds graphics for show and puts them into the computer
- Double checks to make sure all tapes are in place
- Runs audio
- Makes sure that the show starts and ends on time
- Directs show

**Technical Director**
- Second in command
- Troubleshooter
  - Engineering expert
- Right hand person
- Has the ability to take over in case the director does not show
- Checks shots
- Covers director without overstepping

**Tape Roller/Graphics**
- Locates all tapes and puts them in order
- Makes sure all tapes are present
- Loads and Q’s tapes
- Rewinds all tapes when finished
- Checks all graphics on machine and makes sure that there are no errors
- Makes sure all teases get done
- Puts tapes away at the end of show

**Camera Operator**
- Works with the producer to get scripts together
  - Makes sure that everyone has a copy
- Makes sure that the tape has tape rundown
- Makes sure that the director has back times run down
- Sets up studio
  - Lights, chairs, microphones, backdrop, pencil/pen and paper for anchors
- Makes sure that the cameras are operational before every show
- Communication link between the director and anchors
- Sets shots based upon director’s orders
The actual production of the pilot took place during the weekend of March 2-4. The pilot was recorded live on Sunday, March 4. The crew reviewed and critiqued the pilot within the next two weeks, focusing on its strengths as well as identifying areas of improvement. The following critique is divided into an overall critique of the pilot, a more specific critique of its segments, and other individual preferences.

<table>
<thead>
<tr>
<th>Strengths</th>
<th>Weaknesses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overall</td>
<td></td>
</tr>
<tr>
<td>Professional set</td>
<td>Dark and shaky video</td>
</tr>
<tr>
<td>Nice graphics</td>
<td>More cover video</td>
</tr>
<tr>
<td>Basic format</td>
<td>Awkward interaction</td>
</tr>
<tr>
<td>Informal style</td>
<td>on set</td>
</tr>
<tr>
<td>Strong stories</td>
<td>Shorter story lengths</td>
</tr>
<tr>
<td>Live production</td>
<td>Poor use of</td>
</tr>
<tr>
<td>Anchoring by Mary</td>
<td>microphone</td>
</tr>
<tr>
<td>Intro and close tags</td>
<td>Add Nat sound</td>
</tr>
<tr>
<td>Strong writing</td>
<td></td>
</tr>
<tr>
<td>Package</td>
<td>Strengths</td>
</tr>
<tr>
<td>------------------</td>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td><strong>Introduction</strong></td>
<td>- Good music editing</td>
</tr>
<tr>
<td></td>
<td>- Shots of students</td>
</tr>
<tr>
<td></td>
<td>- Great set</td>
</tr>
<tr>
<td></td>
<td>- Anchoring by Mary</td>
</tr>
<tr>
<td></td>
<td>- Nice graphics</td>
</tr>
<tr>
<td></td>
<td>- Relaxed atmosphere</td>
</tr>
<tr>
<td><strong>Package 1—Science</strong></td>
<td>- Good look-live</td>
</tr>
<tr>
<td></td>
<td>- Well-written story</td>
</tr>
<tr>
<td></td>
<td>- Good interviews</td>
</tr>
<tr>
<td></td>
<td>- Nice shots of science building</td>
</tr>
<tr>
<td><strong>Cross w/ Mary--Sarah</strong></td>
<td>- Good idea</td>
</tr>
<tr>
<td></td>
<td>- Good tag by Sarah</td>
</tr>
<tr>
<td><strong>Package 2—VanDiest</strong></td>
<td>- Nice shot of coach</td>
</tr>
<tr>
<td></td>
<td>- Well-written story</td>
</tr>
<tr>
<td></td>
<td>- News file cover video</td>
</tr>
<tr>
<td></td>
<td>- Strong interview</td>
</tr>
<tr>
<td><strong>Package 3—CC Faces</strong></td>
<td>- Shot of Erin in PCR</td>
</tr>
<tr>
<td></td>
<td>- Good tag to stories</td>
</tr>
<tr>
<td><strong>Patty English</strong></td>
<td>- Strong interview</td>
</tr>
<tr>
<td></td>
<td>- Nice cover video</td>
</tr>
<tr>
<td></td>
<td>- Well-written story</td>
</tr>
<tr>
<td><strong>Caleb Frank</strong></td>
<td>- Well-written story</td>
</tr>
<tr>
<td></td>
<td>- Good Nat sound</td>
</tr>
<tr>
<td></td>
<td>- Shot of him w/ pictures</td>
</tr>
<tr>
<td></td>
<td>- Tie in with Carroll</td>
</tr>
<tr>
<td></td>
<td>- Information at end</td>
</tr>
<tr>
<td></td>
<td>- Great FSG</td>
</tr>
<tr>
<td></td>
<td>- Good video of map</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Strengths

<table>
<thead>
<tr>
<th>Package 4—Theatre</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Nice idea</td>
<td></td>
</tr>
<tr>
<td>Good blend with</td>
<td></td>
</tr>
<tr>
<td>director and play</td>
<td></td>
</tr>
<tr>
<td>Good use of creativity</td>
<td></td>
</tr>
</tbody>
</table>

## Weaknesses

<table>
<thead>
<tr>
<th>Package 4—Theatre</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Dark and shaky video</td>
<td></td>
</tr>
<tr>
<td>Lack of story</td>
<td></td>
</tr>
<tr>
<td>Editing of story</td>
<td></td>
</tr>
<tr>
<td>Sound conflicts with</td>
<td></td>
</tr>
<tr>
<td>DeLong and play</td>
<td></td>
</tr>
<tr>
<td>Add interview</td>
<td></td>
</tr>
<tr>
<td>Heads cut off</td>
<td></td>
</tr>
</tbody>
</table>

## Cross w/ Mary--Nolan

| Good chemistry        |  |
| Like humor            |  |
| Conversational        |  |
| Casual                |  |
| Fun                   |  |

## Weaknesses

<table>
<thead>
<tr>
<th>Cross w/ Mary--Nolan</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Should be CC events or</td>
<td></td>
</tr>
<tr>
<td>a controversial issue</td>
<td></td>
</tr>
<tr>
<td>More organization</td>
<td></td>
</tr>
<tr>
<td>More variety of shots</td>
<td></td>
</tr>
<tr>
<td>Used words nice and</td>
<td></td>
</tr>
<tr>
<td>beautiful too much</td>
<td></td>
</tr>
</tbody>
</table>

## Close

| Nice ending shot      |  |
| Rolling of credits    |  |
| Shot of PCR           |  |
| Nice style of music   |  |

## Weaknesses

<table>
<thead>
<tr>
<th>Close</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Take different camera</td>
<td></td>
</tr>
<tr>
<td>Can’t use music</td>
<td></td>
</tr>
<tr>
<td>Dissolve into credits</td>
<td></td>
</tr>
<tr>
<td>Blurry PCR shot</td>
<td></td>
</tr>
</tbody>
</table>
Equipment Estimates

State-of-the-Art Package: $50,000-$60,000
(Equipment used at TV stations and top broadcast schools)

Standard Package: $25,000-$38,000
(Typical, low-end package used at TV stations)

Minimal Package: $12,000-$16,000
(Below standard used at typical TV station)

Equipment Resources

AVI Systems
Contact: Doug Bliler, Technical Services
Great Falls Office: (406) 761-0097
Cell Phone: (406) 899-8310
www.avisystems.com

DVLine Work Station
Contact: Ken Bell, Sales
Toll Free Number: (800) 826-0556
www.dvline.com

The Professional’s Source: B&H Photo, Video and Pro Audio
Contact: (800) 606-6969
www02.bhphotovideo.com
SAINTS TV: Equipment List

Field Production

- Camera
  - Lens
  - Tripod Plate
  - Protective Case w/Raincoat for Camera (portabrace)
  - 2-4 Camera Batteries
  - Battery Charger

- Tripod
  - Fluid Head
  - Shoulder Strap (for tripod)

- Wireless Lapel Microphone (Transmitter and Receiver) or Wired Lapel Microphone

- Hand-held Microphone (for back-up, also for use in Post-Suite)

- Microphone Cables

- Anton Bauer ULTRALIGHT Single Kit (Battery Belt? or Camera Adapter?) or equivalent.

- Lowell BASICALLY 3 Light Kit (with gels) or equivalent.

Post-Production

- Non-Linear Edit Suite

  Desired Features:
  - Turnkey System (Example: 256k Integrated L2 Cache, 256MB PC133 SDRAM, 30GB UltraDMA System Drive, 150GB Video/Project Storage (2-75GB RAID 0 Configuration, 19” ViewSonic E790 Monitor, Creative SoundBlaster Live Value, Altec Lansing w/Subwoofer, Matrox G450 DualHead 32MB Video, MS Windows 2000 Professional, Mid Tower, Floppy, Keyboard, 300 Watt Power Supply, HP 9500i 12/8/32 RWCD, Pinnacle DC1000 w/DV Option, Includes Minerva Impression, TitleDeko, miroINSTANT Video, ACID Music, Hollywood FX, DV, Composite and S-Video I/O, etc.)
  - Adobe Premier 6.0
  - Device Control (VTR control for batch digitizing, print to tape functions)
  - 250 ZIP drive
Post-Production (cont.)

♦ DVD Authoring
♦ Video Layering
♦ 2D Effects (upgradable to 3D effects, Rotation and Perspective)
♦ Character/Graphics Generation
♦ *Paint System
♦ Audio Editing/Layering
♦ Audio System w/Speakers
♦ 17” monitor (at least)
♦ Breakout Box

❖ NTSC Color Monitor (A/B sides)
❖ VTR (for system input and output – should match camera format
❖ *SVHS Player/Recorder (for dubbing and work with KTVH)
❖ Basic Audio Board (Mackie)
❖ *Adobe Photo Shop 6.0 (if paint system is not bundled with NLE)
❖ CD Player
❖ DAT Player/Recorder or 360 Systems disc recorder
❖ Microphone stand
❖ Head Phones
❖ Microphone Cables
❖ Video/Audio Cables and Connectors
❖ Sonex Tiles for Post/Audio Suite
❖ Waveform Monitor and Vector Scope
Major in Public Relations

Major Program Requirements:
Thirty (30) semester credits of interdepartmental studies, including:

CO 101 Basic Communication
CO 206 Small Group Communication
CO 215 Introduction to Public Relations: Theory
CO 216 Introduction to Public Relations: Practice
CO 225 Professional Communication
CO 308 Communication Ethics
CO 310 Mass Media
CO 340 Interpersonal Communication Theory
CO 425 Career Internship
CO 495 Communication Seminar

Plus one or two of the following areas of concentration:

A. Business (15 credits):

BA 100 Introduction to Business
BA 306 Marketing
CO 320 Organizational Communication
EN 320 Business Writing plus one (1) of the following:
BA 375 Fundamentals of Management
PAD 205 Introduction to Public Administration

B. Journalism (15 credits):

CO/EN 251 Writing for the Media
EN 325 Technical Writing
VA 108 Desktop Publishing
VA 114 Photography
CO 426 Prospector Internship

C. TV Broadcasting (21 credits):

CO 260 Elements of TV Broadcasting
CO 261 Advanced TV Broadcasting
CO 428-429 KTVH Internship (two semester totaling 3 credits)
CO 170-171/470-471 SAINTS TV (four semesters)

II. Other Program Requirements:

An oral comprehensive examination will be administered by the Communication Studies Department at the end of the student’s senior year. Students who complete CO 499 Honors Thesis are not required to take the oral comprehensive exams.