A REPORT ON THE PRODUCTION OF
"PLANTS, POTS & PICKLES"

A Thesis
Presented to
the Faculty of the School of Humanities
Morehead State University

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

by
Sandra Dehart Shackelford
April 1976
A REPORT ON THE PRODUCTION OF

"Plants, Pots & Pickles"

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Morehead State University, 1976

In the summer of 1975, preparations began for the production of "Plants, Pots & Pickles", a women's program, at the television production center at Morehead State University. A description of the production from its inception through the taping of fifteen half-hour programs is included in the report. This production report along with the video tapes constitute my creative thesis.

A creative thesis is defined as a video tape, audio, or multimedia production, a lecture or series of lectures, renderings, play production and direction, photographs or similar projects. The project itself shall be viewed as the thesis but a written report on the project must be submitted; the report should follow all the physical guidelines for the formal research thesis. The style of writing, however, may be more personal because of the inherent properties of the creative thesis.
"Plants, Pots & Pickles" was proposed to be a daily women's program with the contents directed toward such topics as interior decoration, consumer buying tips, general health information, and other items of interest to women. The program was to be televised on the local cable channel in Morehead, Kentucky. The ultimate goal and purpose for producing the series was that it be accepted as a regular program on Kentucky Educational Television (KET).

The first chapter of this report deals with the organizational stages of the program including the set design, selection of a hostess, selection of a title, graphics, and music for the theme.

The program ideas and their implementation are discussed in the second chapter, while chapter three is directly involved with the actual production after the program reached the studio.

The problems encountered with a production of this nature and the solutions to those problems are outlined in chapter four. In chapter five, the re-organization of the program for the spring semester's production is discussed showing the necessary changes in program format. In addition, chapter five also includes comments on distribution.

The final chapter, chapter six, explains and evaluates "Plants, Pots & Pickles" as a production for educational television as well as the individuals involved with the production. The report concludes with recommendations for future programs at the Television Production Center at Morehead State University.
Accepted by:

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Ronald L. Hughes, M.A.
Accepted by the faculty of the School of Humanities, Morehead State University, in partial fulfillment of the requirements for the Master of Arts in Communications degree.

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April 19, 1976
PREFACE

In the summer of 1975, preparations began for the production of "Plants, Pots & Pickles", a women's program, at the television production center at Morehead State University. A description of the production from its inception through the taping of fifteen half-hour programs is included in the following report. This production report along with the video tapes constitute my creative thesis.

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Chapter 1

ORGANIZATION

An idea for a women's show was one of several program concepts submitted for production consideration at Morehead State University's Television Production Center during the spring semester, 1975. The initial idea for this program was submitted by a graduate student from the English department. The proposal recommended the use of films to augment a hostess' knowledge of given subjects, such as interior decorating, consumer buying tips, general health information, with the main emphasis to be on cooking. The proposed program was to be aimed toward an audience of lower, middle-class housewives and was to be televised daily on the local cable channel in Morehead, Kentucky. The ultimate goal and purpose for producing the series was that it be accepted as a regular program on Kentucky Educational Television (KET).

In November 1975, a national survey was conducted in which adults 18 and over were polled to determine the characteristics of public television viewers. This survey indicated a majority of these viewers were married women with children. Thus a need for women's programming was established, and the above mentioned program was approved for production in the television production center beginning during the fall semester of 1975.
The originator of the program idea was unfamiliar with television production, therefore, I was asked to assist her in producing this women's program. My original role, as I understood it, was to make general suggestions on the overall program and to make sure details of production were actualized. The program's creator was also actively engaged in the production of a daily children's program. Due to these and other factors, I eventually became the producer of the program.

When it became clear who would produce the program, the following changes in format were made:

1. Since the program was slated for KET, it should be geared toward middle-class women (see Appendix A for justification of audience). The words "lower, middle-class housewives" were omitted when considering audience appeal.

2. Emphasis was removed from cooking and placed instead on items of general interest to women with regard to three factors: (a) the talents of the hostess, (b) season of the year, and (c) availability of guests.

3. The idea of using films was rejected.

4. A greater emphasis was placed on demonstrations by the hostess and guests.

5. Arts and crafts were introduced into the program.

Set Design:

A set request was submitted and a conference pertaining to the design of the set was requested of the set designer. A conference was held to discuss the fundamentals for the set. It was decided that
the set should have two basic areas—a kitchen and a work area. The set would use "drop-ins" (props suspended by string from the lighting grids) to create a surrealistic effect of being within a house. The "drop-ins" would make the set portable and easily assembled. "Drop-ins" also added to the content of the program by having interchangeable props for different seasons and holidays.

Since there would be no large areas of color, such as walls, the selection of color within the set was left to the discretion of the set designer with a recommendation that neutral colors and coordination as well as overall program content be considered.

The set designed was, unfortunately, quite different from the original plans, and the problems which resulted will be discussed in Chapter 4.

**Hostess**

An ideal hostess for the program would need to be in her mid-thirties, a middle-class working wife and mother (see Appendix A for justification). She would need a general knowledge of all areas to be covered in the program. She would need to be attractive, personable, and gregarious to create a bond between the hostess and the viewer in attracting and maintaining an audience.

The hostess selected, a home economics major with classroom teaching experience, had the talent, knowledge, and image for the program. She agreed readily to the idea of being hostess of "Plants,
Pots & Pickles™ on a regular basis and received graduate credit through an internship program in the Division of Communications.

Title

Several titles were considered for the show: Kaleidoscope, Koffee Klatch, Contemporary Woman. The title needed to be one that would describe the overall content of the program, one that was unusual, and one given easily to graphic form for use in promotion and credits for the open and close of the program.

The program's originator suggested the title "Plants, Pots & Pickles™. I had reservations about the title, however, there has been positive reaction to it from people involved in the program as staff, crew, and guests. These people seemed to like the unusual descriptive alteration of the title.

Graphics

After the title for the program was selected, requests for graphics were submitted to the graphics department of the television production center. The title card was done in tempera and became the opening slide for the program (see Appendix B).

The opening and closing credits needed to be unique in order to draw attention to the program. Caricatures of all the production staff were drawn, cut out, and pasted on colored construction paper. Press-on letters in a print style called Ronda were applied to white bond paper that had been cut in the shape of clouds for the titles.
These clouds were pasted next to the caricatures on the construction paper (see Appendix B for a copy of graphics request and photographs of all graphics used in opening and closing credits). When completed, all graphics were photographed and mounted for use as slides so they could be utilized on the studio slide/film chain.

Art work on all graphics was done by either workshop or internship students at the television production center.

Music

The theme needed to be an upbeat, contemporary arrangement. The music department at Morehead State University was contacted in an attempt to acquire an original student composition. The music department was unable to provide anything immediately, but promised to grant our request later in the fall semester.

A review of music available provided the theme song "Perdido"
(Enoch Light and The Light Brigade, side 2, cut 1, ASCAP) which was used while waiting for the non-copyrighted music. The problem encountered by using copyrighted music will be discussed in Chapter 4.

Studio Time

The scheduling of studio production time was dependent upon availability of the facility, the hostess, and the crews. After careful consideration of all factors, it became apparent that Monday and Wednesday afternoons were best for the production of "Plants, Pots & Pickles".
The exact date of the first production was also determined by consideration of several factors: the installation of new color equipment at the Ginger Hall Studio and the completion of a set. "Plants, Pots & Pickles" was to be the first production using the new equipment. Studio requests were submitted, and the program was scheduled for its first production on Monday, September 29, 1975. (A copy of a studio request form may be found in Appendix C.)

Production Crews and Staff

The following technical crew was needed for the production: two cameramen, floor manager, audio operator, technical director, lighting director, video engineer, and video tape engineer. Radio-television students on internship and workshop were assigned these duties with the exception of engineers, who were secured from the engineering staff at the television production center.

The production staff included: executive producer, producer, two assistant producers, director, set designer, graphics artists, and hostess. (A complete list of production crews and staff may be found in Appendix D.)
Chapter 2

PROGRAM IDEAS AND IMPLEMENTATION

A majority of the ideas for "Plants, Pots & Pickles" came from "rap sessions" during which the hostess, assistant producers, and the producer discussed areas thought to be of interest to the proposed audience.

The decision was made to devote at least sixty seconds per show to a consumer tip that would guide housewives in the conservation of energy or in saving time and money. This consumer segment would be called "Tips from Tillie", and, to implement the idea, a life-sized manikin was requested through the set designer. "Tillie" would become an integral part of the set. She would wear an apron, the pockets of which would be stuffed with household hints and consumer tips. During each program, the hostess would announce the time for a "Tip from Tillie". She would then withdraw one of the slips of paper from the apron pocket and read it to the home audience. "Tips from Tillie" would be used as the show's closing segment.

Five minutes per program was allotted for arts and crafts. Since few crafts can be completed in five minutes, a continuing project was planned to include instruction on arts and crafts projects such as decoupage, crochet, and macrame. These crafts would also link the program together as a series and hopefully entice viewers to watch the entire show on a daily basis.
An estimated three minutes was allowed at the beginning of each program for the introduction of guests and topics for discussion.

The entire production was planned to be a total of twenty-eight minutes and forty seconds to meet the requirements of the KET program format. Therefore, each program was to be outlined in the following format:

<table>
<thead>
<tr>
<th>PROGRAM SEGMENT</th>
<th>TIME ALLOTTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction of guest/s and program content</td>
<td>3 minutes</td>
</tr>
<tr>
<td>Main program content and demonstrations</td>
<td>18 minutes</td>
</tr>
<tr>
<td>Arts and crafts</td>
<td>5 minutes</td>
</tr>
<tr>
<td>Consumer tips</td>
<td>1 minute</td>
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</tbody>
</table>

The remainder of the program time would be used for opening and closing credits.

Since the bulk of the program content was to be discussion and demonstration, no formal script would be used. Instead, an outline of each segment would be given to the director prior to the show along with a thorough briefing about talent movements. This outline was necessary for the first few programs until the director became familiar with the format. Weekly production meetings were to be held for the hostess, assistant producers, and the producer to discuss and evaluate shows of the past week and plans for the following week.

I continually read women's magazines and watched television shows with similar formats for suggestions. A complete list of ideas
used in the programs is included in Appendix E. Other ideas discussed and scheduled for production were later cancelled due to production problems which will be discussed in Chapter 4.
The series "Plants, Pots & Pickles" went into production on Monday, September 29, 1975, as planned. Two thirty-minute programs were scheduled for production each Monday and Wednesday afternoon.

Prior to each taping, a list of props needed was given to the set designer. If these props were not readily available in the shop, they were purchased.

Due to the simplicity of the lighting requirements, lighting plans were not used. Instead, the lighting director was consulted prior to each production regarding number of guests, talent movements, and other factors that might be of concern beyond the normal lighting of the set.

Crew calls were at 12:30 p.m. for setup, which entailed erecting the flats (walls), placing props in place, and lighting the set.

The hostess and all guests were scheduled to be in the studio at 1:00 p.m. As guests arrived at the studio, releases (see Appendix F) for their television appearances were signed. At this time the guests were instructed on television demonstration and any other special topics about which they needed to be informed prior to production. I also discussed with the hostess the sequence of the show to avoid any confusion and to enable me to properly brief the
Programs were discussed in full during production meetings prior to taping. Make-up was then applied to the hostess and guests, if necessary, and a last minute check of supplies and props was made.

At 1:30 p.m., the director came to the studio. He was briefed by the producer on talent movements and the basic sequence of demonstrations. After meeting the guests, he added his instructions to those already given by the producer to the production crew. The director gave the crew a "rundown" on the program, concentrating on camera movements. The cameramen were asked to rehearse any shots which might cause problems during the production. After the director's briefing of talent and crew, the first production began.

After the first production of the day, the hostess took a short break to change her clothes for the next show. Since the two shows taped each session were shown at different times, the hostess needed to appear in different clothing. Any changes to the set and props were made and the same procedure was followed in instructing guests, director, and crew.

The second production of the day was scheduled for completion by 3:30 p.m. at which time the crew would "strike" the set. In the studio, the strike included: disassembly of the flats, putting away props and supplies, replacing all equipment in its proper place, and sweeping the studio floor. All tapes, slides, scripts, notes, and other production aids were removed from the control room. The same sequence was followed for all productions.
The program, from the standpoint of the director, is discussed in a memorandum included in Appendix G.
Chapter 4

PROBLEMS AND SOLUTIONS

I was originally assigned to assist another graduate student in the production of "Plants, Pots & Pickles", a student who was unfamiliar with television production. The definition of my role in the production was not clearly defined which lead to some confusion and frustration.

The other student was already overextended with a full-time job, a full graduate load, and work on a daily children's program. Thus the time she was able to devote to "Plants, Pots & Pickles" was minimal. Due to these factors, I soon became the producer, a development which provided a better perspective from which to work. Having responsibilities more clearly defined enabled me to accomplish production tasks that had previously been neglected.

Set Design

As indicated in Chapter 1, the set that was constructed for "Plants, Pots & Pickles" was far different from the one requested. Herein lies a dramatic demonstration of the difficulties one can encounter when an assumption is made. It was assumed the set design would be the one discussed in consultation with the set designer, however, such was not the case.
The set was a two-room, T-shaped design constructed of \( \frac{1}{4} \)" foamboard, supposedly to make it lightweight. But, the foamboard was attached to 2x4's. This construction made it virtually impossible for fewer than three people to erect the set for each show, two people holding the flats while another clamped and nailed braces onto them.

It was also assumed the designer would have an experienced eye for color and pattern blend. Instead, on the afternoon of the first production, the pattern of the tablecloth proved to clash terribly with that of the curtains hanging immediately above it. The curtains were not hung properly. There was a space of approximately two inches between the curtain hem and the window ledge.

The walls of the demonstration area were painted lilac, a color which upset the hostess. There were two pictures on the walls, the predominant color of both was red (another color not favored by either the hostess or the lilac walls). The pictures also interfered with the director's picture composition. They appeared to jut out of the hostess' head when she was in the demonstration area.

The set designer called the set "fragmented". The walls had large abstract cutaways where the studs were exposed (another picture composition problem). According to the designer, this fragmented set should give the illusion of being within a house, while obviously being a set in a television studio (see Appendix H for sketch).
The initial reaction to this type of set from crew, engineers, talent, and visitors evoked a variety of comments, such as: "What is it?", "What are the holes for?", "Did you run out of materials?", "Do you have termites?".

The cost of materials and manpower for construction of the set influenced a compromise solution. Since part of the program would be centered around interior decoration, it was imperative that at least four changes be made: (1) the curtains be hung properly; (2) a new tablecloth in a solid color be purchased; (3) the pictures be removed; (4) the lilac wall be painted either blue or green. Unless these changes were made, it would be difficult to convince the viewing audience of anything related to interior decoration.

The designer agreed to make these changes. The director tried to eliminate the holes in the walls through picture composition by using several close-ups and different camera angles in an attempt to solve the remaining problem of set construction.

The only other problem encountered with the set was the lack of durability of the foamboard walls. The set was erected twice a week for over two months. The foamboard began to pull loose from the 2x4's after only a few productions. Fortunately, with the use of a durable staple gun serious problems were avoided.

Hostess

The hostess of the program was unaccustomed to television production. She, therefore, had difficulty with television demon-
stratfums, eye contact with the camera, and production concepts. Most of these problems were corrected with time, advice, and experience, and she soon began making suggestions on ways to improve program content.

The hostess was teaching in another department of the university. The head of that department did not encourage her involvement in "Plants, Pots & Pickles" which created an emotional turmoil for the hostess. By working directly with the Dean of her school, the needed support was secured. Also, the hostess was willing to work with the program for graduate internship credit instead of money.

Graphics

The only problem with graphics was one of organization. The newly formed graphics component within the television production center was not functioning to capacity, and it was, therefore, necessary for the producer to complete graphics in the early morning hours of September 29. This problem has, to date, not been solved.

Music

Trying to get an original theme for "Plants, Pots & Pickles" became an impossible task. After a half-dozen attempts, the idea to have an original composition was dropped.

The album cut used was to be only a stop-gap measure for the first few pilot shows. Afterward, we fully expected to be able
to use an unpublished score. Acquiring copyright clearance for the music initially used for the theme was never accomplished.

Production Crews and Staff

The production crews for "Plants, Pots & Pickles" were excellent and no problems of any consequence were encountered in working with them. As previously stated, the crews consisted of radio-television students on workshops or internships in the field of communications.

One assistant producer, a sophomore majoring in radio-television, was involved with the production of a daily children's program and this arrangement did create a few minor problems until she was permanently assigned to the production of the women's program toward the end of the fall semester.

Director

The director had been selected prior to my becoming the producer of "Plants, Pots & Pickles". He informed me he would direct the first few segments while training a graduate student to handle the task. After he felt secure with the student's directing abilities, he would allow her to assume responsibilities for the remaining programs.

I was familiar with the student's work and was very apprehensive about her directing the series. I expressed my concerns to the director, who reluctantly agreed.
A few days later, the director asked to be replaced because he was busy with the production of a daily children's program. I then contacted a full-time faculty member who was a more experienced director. He agreed to direct a majority of the programs.

Properties

The first few programs were pilot projects to determine the feasibility of the show. Therefore, much use of existing materials was made and purchasing was limited to supplies for demonstrations. After the persons involved agreed that the production had potential, other items were needed—mainly a stove and refrigerator for the kitchen area.

An attempt was made to borrow a stove and refrigerator from various sources. Finally, a used white electric range was secured. Because white creates too much reflection for color television cameras, the stove was painted—orange. The choice of the color orange remains a mystery, however, there was a distinct resemblance between the color of the paint and the color of the tablecloth. Another problem resulted from attempts to get the studio wired for 220 volts to accommodate the stove. Assurance had been given that the stove was in working order which proved not to be the case.

Two productions were planned to demonstrate how to make bread. All supplies were readied, the dough was rising, and production time was swiftly approaching when the discovery was made that the stove
would not work. Both programs were cancelled and all cooking segments were abandoned for the fall semester.

**Guests**

The guests for the series were largely inexperienced with television production. Some of them did not follow instructions well, others became terrified of the camera, and a few tried to produce the shows themselves. These were unavoidable problems with one possible solution being a more discriminating guest list and/or rehearsals.

**Production**

The introduction of new equipment in the television production center created a problem. Although the installation was scheduled to be finished by the last week of September, due to shipping delays no one could guarantee the target date. One possible solution to the uncertainty was to proceed with production plans for September 29.

There was a great deal of skepticism regarding the completion of equipment installation, and, as a result of this pessimism, procrastination thwarted production efforts. The insistence of the producer prevailed and everyone concerned was convinced that "Plants, Pots & Pickles" would be taped on schedule.
Chapter 5

RE-ORGANIZATION AND DISTRIBUTION

The difficulties encountered, while small, were frustrating and time-consuming. After several programs had been taped, I decided that a number of alterations needed to be made in the program prior to the spring semester's production.

Re-Organization

It was almost impossible to plan a continuing program of arts and crafts instruction since supplies of that nature were very difficult to find in local stores. Our crafts were, therefore, limited to supplies readily available.

To solve the problem of procuring supplies, a purchase order was requested and a substantial quantity of items was purchased at an arts and crafts center in Lexington, Kentucky.

I had particularly wanted "Tips from Tillie" to be a regular feature on the program as was originally planned. However, that segment never materialized because the set designer did not provide a manikin. The hostess only used consumer tips to fill in when she ran short of program material. This addition should be made in future productions. Although a manikin is not readily available, it is not essential to the conveyance of this important segment of the show.
The amount and type of material demonstrated in the program was often dry and boring. To break up these portions, special segments could be filmed on location. These films would include going to the homes of talented local people and filming their needlework, interior decoration, and handicrafts, anything that would fit into the program's format. These film clips would be between two and five minutes in length.

In addition to film segments, entire programs would be filmed or taped outside the studio. These might include features on flower gardens, arts and crafts festivals, and outdoor cooking.

The original set began to fall apart by the end of the fall semester. I considered the original set idea and asked that a new design be made with the same "drop-in" effect to meet the specifications as listed in Appendix I.

Re-organization should also include a new program format (see original format on page 8):

<table>
<thead>
<tr>
<th>PROGRAM SEGMENT</th>
<th>TIME ALLOTTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction of guest/s and program</td>
<td>2 minutes</td>
</tr>
<tr>
<td>Instruction on arts and crafts</td>
<td>5 minutes</td>
</tr>
<tr>
<td>Discussion and/or demonstration</td>
<td>8 minutes</td>
</tr>
<tr>
<td>Feature film or video tape</td>
<td>2-5 minutes</td>
</tr>
<tr>
<td>Discussion and/or demonstration</td>
<td>6-9 minutes</td>
</tr>
<tr>
<td>Consumer tip</td>
<td>1 minute</td>
</tr>
</tbody>
</table>
The remainder of the program time would be allotted for the opening and closing credits.

A list of the proposed program ideas for spring semester-1976 is included in Appendix J.

Distribution

The primary purpose of the program was to produce a daily women's show that would hopefully be aired on Kentucky Educational Television, and on the local cable channel in Morehead, Kentucky. A few pilot tapes were taken to KET for preview.

After the tapes were viewed by KET, we were informed on more than one occasion that the program would be accepted on a weekly basis beginning in 1976. KET's evaluation commended us on the camera work, graphics, and hostess of the show. They appeared to be impressed with the quality of this program produced at Morehead State University.

On January 19th, I went to KET to ask how many segments they wanted and when the first one would be aired. I was told that no agreement had been made to accept the program and there was an obvious misunderstanding. After some discussion, KET asked me to continue with the taping of between six and thirteen new shows which would be considered for airing in the second program quarter (beginning in April) when the Public Broadcasting System (PBS) began reruns. The entire series would have to be previewed by KET before any segments were accepted for air.
The inference was that the quality of "Plants, Pots & Pickles" was not adequate for KET, which was in direct conflict with their evaluation of the pilot tapes.

It was not feasible to continue production without a written agreement with KET. The program had already been requested by a few cable companies in eastern Kentucky, but this was the only distribution outlet available. Such an outlet did not justify the expense of a new set, mailing and dubbing (reproducing) tapes, and other production costs. The hostess had, in the meantime, moved out of state due to her husband's employment. This created another problem related to finding another hostess. In February of 1976, the series "Plants, Pots & Pickles" was indefinitely suspended until another distribution outlet could be found.
This paper is not written in the traditional manner, nor will it be summarized traditionally. I prefer, instead, to do an in-depth evaluation of the entire production and those involved in it. The experience gained by producing the program will also be evaluated.

"Plants, Pots & Pickles" was the first series of its kind to be taped in the television production center at Morehead State University. It was the beginning phase of a rigid production schedule never before followed, and it was the first series I had produced. After taping such programs as "Plants, Pots & Pickles", the personnel of the television production center have a better perspective from which to work and many problems dealt with in this production should not occur in future shows.

Guests

Public relations is vital to virtually every successful endeavor and television production is certainly no exception. I came into contact with a variety of people, thus allowing an opportunity to strengthen my ability to deal with different personalities diplomatically and with discretion. Projecting a positive image for the show made procuring guests easier.
On occasion, the guests presented difficulties for me. One learns, however, to smile and thank a guest who has just ruined a production as a result of not following instructions which had been given to her three times. One gains the ability not to appear disappointed when a guest becomes ill and has to be replaced.

It was not always easy to locate guests who were qualified, available, and willing to work free of charge. I had, however, a distinct advantage in this regard by being a native of the geographic area and, therefore, knowing people who would be assets to the program. These contacts, along with those of the hostess, provided an adequate list of prospective guests.

Hostess

The hostess was a delightful, talented person who was easy to work with and was very eager to contribute to a successful program. She worked against tremendous odds due to the fact that she was extremely busy even prior to accepting the position as hostess for "Plants, Pots & Pickles". She also worked against factional opposition to her involvement in the production, opposition which came from within her department at the university.

Working with a hostess who is unfamiliar with television production is not always challenging and rewarding. Periodically throughout the program's production I received telephone calls which interrupted my meals or sleep. These calls often represented insecurity on the hostess' part wherein my role became one of
encouragement to her. Small occurrences such as this are a part of production work never covered in textbooks and only learned through an "on-the-job" experience.

Crew

The end result of everyone's efforts was obviously aimed toward a finished product which could be viewed by television audiences. However, assuming for a moment that none of these tapes was ever run, a wealth of practical experience was gained. Students were able to develop a particular crew position by working the same job on each production. They began to feel they were part of the series and looked forward to continuing with it in the spring. The students involved in the program were dedicated, eager workers, and attitudes of this type can only be an asset to a program.

The crew members developed pride in their work and took pleasure in doing a good job. Each projected a professional attitude toward guests on the program and was amiable to everyone involved in the show. They followed instructions given by the director and me without question. Their expertise became a matter of personal satisfaction for me.

Director

I was very fortunate to have not only an excellent crew, but an experienced director with whom production problems could always be discussed. He was cooperative and instrumental in program evaluation
and improvement and never questioned my decisions. The director instead pointed out situations or circumstances which may have eluded me. He always maintained the attitude that "Plants, Pots & Pickles" was my program and my instructions were to be implemented.

It has been established that this series of programs was begun with totally inexperienced personnel with but one exception, the director. His commercial television experience proved invaluable for everyone involved. He provided a stabilizing influence which ultimately became a focal point of confidence for each person.

The director enabled me to concentrate on matters other than program direction, because after a few programs it became evident that he was very capable.

The crew members soon learned that following his directions resulted in good programs.

Graphics

Problems inevitably arise from time to time, but some of those encountered with this production were needless and time-consuming. Herein lies another lesson for me. One cannot and should not assume anything in production work. This was particularly the case when dealing with set and graphics.

One of the responsibilities of the producer was to provide graphics. There seemed to be no way to get them finished in time for the first show except do them myself. The graphics department at the television production center was only a month old at the time,
and most of the staff was totally unfamiliar with television graphics. The assumption that the credits would be done on time was rewarded with a last minute rush and long hours of work.

**Set Design**

The set design was another matter, for the assumption here was formulated on the experience of the designer. I should have requested to see the sketches and have supervised every facet of this production element. Instead, when entering the studio on the day production began, I saw a set totally different from the one requested.

**Music**

I have never been able to understand the reasons an original score was never received. A definite commitment was made by the music department, but never carried through.

**Distribution**

I do not feel the quality of the production had anything to do with its not being aired by Kentucky Educational Television. If the program's quality was insufficient, we would not have been told on different occasions that KET would accept it.

Without some type of audience survey, it is difficult to prove the success of "Plants, Pots & Pickles", however, the program did accomplish its objectives. The problems discussed in Chapter 4 necessitated a reduction in production schedule, however, we proved
the show could be produced on a daily basis with the facilities and crews available. Although the program was never aired, KET did verbally accept it. It is currently being shown on West Liberty Cable Company with good viewer response. The program itself is a good one, and, with the proposed changes suggested in Chapter 5, the show has great possibilities for further production.

**Recommendations**

Several program ideas were under consideration for production during the fall semester at the television production center. I was assigned to produce four of these program series and to assist with the production of two others. Of these six series, four were produced with varying results and two were cancelled. I would recommend, therefore, that the personnel of the television production center concentrate on fewer program ideas with an increased emphasis on program quality. Program ideas could, preferably, come from graduate students and upperclassmen, in addition to professional staff.

A student is usually not qualified to produce and direct a show until he has completed a major portion of his coursework in radio-televison, but may well be qualified to be used as an assistant or crew member. This was well evidenced by the quality of the productions during the fall semester. This recommendation is not made in an attempt to stymie creativity in the undergraduate student, but to give him the benefit of working with a more experienced student.
Once the choice of programs has been made, standards should be set with respect to construction of sets and availability of supplies. Shows approved for production should receive top priority. The "leftovers" could be used for shows of doubtful quality or for use in video production labs. These priorities should become evident to students wishing to pursue certain program ideas which have not been previously approved for production at the television production center. These students would then have knowledge of the "wait-in-line" procedures and not expect sets that could not be supplied. These standards might also be applied to graphics requests. A graphics supervisor would alleviate the situation wherein a producer must do his own follow-up.

I wish a way could be found to strengthen relations with KET. It would be a positive factor to have an outlet other than a local cable channel to air student productions of exceptional quality. This would serve as a reward and encourage students to perform their best at all times.

In retrospect, the majority of problems encountered during the production of "Plants, Pots & Pickles", although frustrating at the time, were small ones and their solutions provided invaluable training for me. The experience gained through producing this show was immeasurable. During the fall semester, I learned more about the practical application of production work than during any other semester.
A producer is responsible for every aspect of a production, and, ultimately, the quality of the finished program. I had no comprehension of the detail necessary in producing a show or the sequence to follow in requesting graphics, set, and studio until this program was produced. The production of "Plants, Pots & Pickles" became the foundation from which to work in the production of other series at the television production center. It is my belief, therefore, that graduate students should be encouraged to pursue the creative thesis as one of the best possible avenues to gaining much needed practical experience.
APPENDIX A
AUDIENCE SURVEY FOR PUBLIC TELEVISION

Corporation for Public Broadcasting
February 2, 1976
FOCUS ON RESEARCH

A FRESH LOOK AT THE PTV VIEWER

The November 1975 Roper Report, a national survey of 2007 adults 18 and over, included questions to determine the characteristics of public television viewers. Two aided recall questions were used to identify "viewers". The first question was an aided recall of public and commercial TV programs; the second question asked for the number of shows seen on public or educational television during the past four weeks. Of the 2007 respondents in the total sample, 866 (43%) were determined to be PTV viewers. The report which follows was prepared by the CPB Office of Research.

DETAILED HIGHLIGHTS

Age

It is often reported that the PTV audience has a large share of persons over 50. Roper's findings do not support this view. Roper found that more than half of the total PTV viewers are 22-44 years old. This closely matches the total population in that age group. Only 15% of the total viewers are 60 and over, compared with 20% for the total population. The 30-44 age group
accounts for the highest proportion of viewers, while the 18-21 age group accounts for the lowest proportion.

**Sex**

Females constitute a substantial majority of the PTV audience. Though there are more women than men in the total population, there is a somewhat larger disparity between the sexes of the PTV viewers. This may partially be accounted for by the large number of mothers who watch PTV with their children.

**Presence of Children**

The high level of female viewing is closely related to the presence of children in the home and the success of PTV's children's programs. While 45% of the PTV viewers have children under 12 years, only 39% of the total population have children this age. Those with no children under 18 make up 46% of the PTV viewers, but this figure rises to 51% among the total population. Even so, a sizeable portion of the PTV audience is made up of people with no children under 18.

Among those families with teenagers, PTV gets its fair share of viewers.

**Marital Status**

Among PTV viewers, 77% are married; among the total population, this figure falls to 73%. Single people account for the same proportion of the PTV audience as their incidence in the population (12%).
Race

The total population is overwhelmingly white (90%), and among PTV viewers this figure rises to 93%. Blacks are slightly underrepresented among the PTV viewers.

Religious Affiliation

In keeping with the general population characteristics, the majority of PTV viewers are Protestant (57%). Among the total population, this figure rises to 62%. Among Catholics, 30% are PTV viewers, a higher proportion than in the total population (26%). Jews are almost equally represented among the two groups (3% and 2%, respectively).

Geographic Characteristics

The Northeast and Midwest sections of the country have the most PTV viewers (27% and 21%, respectively). This total of 60% PTV viewers exceeds the 52% of the total population living in these areas. This pattern is probably related to the high concentration of PTV stations in these parts of the country. The biggest discrepancy in viewing is in the South where there is an 11% difference between the PTV viewers (20%) and the total population (31%).

Education

PTV viewers are distributed in the upper educational levels more than in the total population. Among PTV viewers, 39% have at least some college education. Only 30% of the total population have
this much education. There is not as much difference among people with a high-school education (50% and 54% respectively). It is interesting to note that 59% of the PTV audience have only a high-school education or less, compared with 69% for the total population. The fact that almost 1 out of 10 PTV viewers has only a grade-school education raises questions about assertions that PTV is "elitist".

Occupation

The somewhat higher educational level of PTV viewers is also reflected in the occupational levels. The PTV audience has a little higher proportion of the executive/professional and white-collar categories than the total population. The largest percent of both groups are employed in blue-collar positions, with the total population having a slightly larger proportion of these workers.

Income

PTV viewers are distributed throughout all income levels. The middle income range ($9,000-$14,999) contains over a fourth of the respondents from both groups. The difference between the groups comes in the more extreme categories. Even though almost a fifth of the PTV viewers have incomes under $9,000, among the total population 26% have incomes of $9,000 or less. The higher income ranges have a somewhat larger percentage of PTV viewers.
<table>
<thead>
<tr>
<th>GRAPHICS</th>
<th>CENTER FOR TELECOMMUNICATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>PROGRAM</td>
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<tr>
<td>PRODUCED</td>
<td></td>
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<tr>
<td>DUE BY:</td>
<td></td>
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**ARTWORK**
- Photography
- Printing
- Animation or Special Effects
- Crawl
- Studio Card

**PHOTOGRAPHY**
- Transparency quantity
- 51/4 Print quantity
- Color Print quantity
- Duplicate quantity
- Transparencies

**KEY CARD**
- Upper Third
- Centered
- Lower Third
- Other

**PRINTING**
- TYPE #
- All Caps
- All Lower Case
- Upper & Lower Case
- Black on White
- White on Black

**INSTRUCTIONS:**

---

38
PLANTS
POTS
&
PICKLES
executive producer: Joe Misiewicz

producer: Sandy Shackelford
associate producer:
Barbara Messer

associate producer:
Jill Kepler
hostess: Beverly Lucas

director: Russell Dean
set design:
John Martin

lighting:
Ron Hughes
caricatures:
Sue Sheaffer

a production of
TELEVISION CENTER
MOREHEAD STATE UNIVERSITY
# Appendix C

## Crew Call Sheet

<table>
<thead>
<tr>
<th>Origin Studio Request</th>
<th>Ginger Hall</th>
<th>Breck Studio</th>
<th>Audio Board/Booth</th>
</tr>
</thead>
</table>

### Director of Productions

### Director of Engineering

### Series Title

### Producer

### Show Title

### Director

### Day

### Program Length

### Date

### Tape Stock Needed

### Start Time | End Time | Date | Equipment |
<table>
<thead>
<tr>
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<tbody>
<tr>
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<td>( ) Color Cameras 1 2 (circle)</td>
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<tr>
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<td>( ) TK - 60's 1 2 (circle)</td>
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<td>Production</td>
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<td>( ) VTR 1200 1 2 (circle)</td>
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<tr>
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<td></td>
<td>( ) 3130 1 2 (circle)</td>
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<tr>
<td>Edit</td>
<td></td>
<td></td>
<td>( ) Backup Record</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>( ) Audio Board/Booth Only</td>
</tr>
</tbody>
</table>

### Initial

### Assistant Director

### Lighting Director

### Audio Operator

### Switcher

### Floor Director

### Cameraman

### Cameraman

### Cameraman

### Cameraman

### Floor Crew

### Floor Crew

### Floor Crew

### Projectionist

### Boom Operator

### Engineering Staff Needed

### Video Engineer

### VTR Engineer
APPENDIX D

PRODUCTION CREW AND STAFF

Executive Producer:
Dr. Joe Misiewicz
Director of Productions

Producer:
Sandra Shackelford
Graduate Student in Communications

Assistant Producer:
Barbara Messer
Graduate Student in English

Assistant Producer:
Jill Kepler
Undergraduate Student in R-TV

Hostess:
Beverly Lucas
Instructor - Home Economics

Director:
Russell Dean
Instructor - R-TV

Lighting Director:
Ron Hughes
Instructor - R-TV

Set Designer:
John Martin
Graduate Student in Communications

Graphics:
Sue Sheaffer
Undergraduate Student in Art

Camera:
Dusty Crum
Greg Martin
Undergraduate Students in R-TV

Floor Manager:
Lynn Van Benschoten
Undergraduate Student in R-TV

Technical Director:
Tom Carter
Undergraduate Student in R-TV

Audio:
John Collier
Undergraduate Student in R-TV

Engineers:
Bob Wilson
Ron Adkins
Dan Ratliff
Jim Cooke
Staff - Center for Telecommunications
APPENDIX E

LIST OF PROGRAMS

1. Fall Fashions--A fashion show with twelve models from the Chi Omega sorority. Narration by Karen Kelly.

2. Co-ordination of Accessories and Re-cycling Clothes--Karen Kelly gives tips on choosing the proper accessories, Beverly Lucas demonstrates how to re-cycle old, out-of-style clothing.

3. Nut Tree--Guest Lynda Russell demonstrates how to make a nut tree.

4. Pumpkin Pie--Guest Sharon Whitaker demonstrates how to make a pumpkin pie.

5, 6, 7, 8, and 9. Mrs. Lucas gives sewing instruction on how to make a skirt.

10. First Aid--Guest Pauline Ramey, R.N., gives tips to mothers about first aid.

11. Plants--Guest Bob Wolfe discusses the different types of house plants and how to care for them.


14. Make-up--Guest Gerry Cox, Merle Norman Cosmetics, demonstrates the proper way to remove and apply make-up.

15. Dried Flowers--Guest Dinah Tyree, Dogwood Tree floral shop, gives instruction on the proper way to arrange dried flowers.

16. Ballet--Guests from the Lexington Ballet Company demonstrate the art as a good way to stay slim. (This program was bulk erased due to technical difficulties.)
APPENDIX F

WAIVER OF CLAIM

TO: Center for Telecommunications
Television Productions
Morehead State University
Morehead, Kentucky 40351

I agree to participate in the production of a television broadcast, either live or pre-recorded, which production I understand will be used by Television Productions, a division of Morehead State University, for educational purposes. I further understand that the production may be shown on Morehead TV Cable, Morehead University's closed circuit system, Kentucky Educational Television, other cable systems, and/or commercial stations throughout Kentucky. I further understand that Television Productions may receive remuneration for the use of said production and that said use will not constitute a profit making enterprise for Morehead State University but that the remuneration will be only for the purpose of defraying the expenses of production.

In view of the above, I hereby consent to the proposed use of the production, to the use of my name, likeness and biography for the purpose of promoting the program, waive any claim that I might have for compensation or royalties from the sale or rental of said production, and I further warrant and represent that all material furnished and used by me on the production is my own property and/or that I have full authority to use such material for the above stated purpose.

__________________________________________
Name

__________________________________________
Date
APPENDIX G
MEMORANDUM FROM DIRECTOR

MEMORANDUM

TO: Sandy Shackelford
FROM: Russell Dean
DATE: March 18, 1976
SUBJECT: "Plants, Pots & Pickles"

From a director's standpoint, "Plants, Pots & Pickles" was a relatively uncomplicated and problem free series.

The problems encountered were minor. They centered around the inexperience of the hostess. Because of that inexperience, Mrs. Lucas did things or failed to do things that made directing somewhat more difficult.

In general, the hostess was not familiar with the medium. This lack of familiarity helped create an ill-at-ease atmosphere. This atmosphere was intensified when inexperienced guests appeared with her. As could be predicted, with each show the uneasiness dissipated.

Here are some specific areas in which the hostess' inexperience presented some problems:

1. eye contact and camera awareness
2. hand position during demonstrations
3. body movements
4. lack of attention to floor director especially in the area of taking time cues
5. rough transitions and abrupt closes

Again, let me point out that these areas of concern were minor and were on the way toward correction when we stopped production. Though inexperienced, the hostess was a quick and willing pupil.

There is one other aspect of the show that warrants review from the director's vantage point.
By its very nature, the show was a simple one. It did not lend itself to the grandiose production techniques we see on so many of today's programs. This simplicity, however, caused unique problems for the director. To keep the show varied and interesting, I, as director, felt increased pressure to make reasonable effective use of camera shots, blocking, dissolves and other effects and techniques at my disposal. When it was possible, use of non-studio kinds of things like film, slide or taped inserts would have helped to relieve some of the pressure and achieve this variety.

All things considered, the series was a good one. I think it has potential for local and state-wide programming. Further, I would have no reservations about directing the program in the future.

Thank you for letting me participate.
APPENDIX I

PROPOSED SET DESIGN SPECIFICATIONS

I. Kitchen
   A. Drop-in window with curtains
   B. Hanging plant
   C. Hanging pegboard section
   D. Small dinette with two chairs
   E. Cabinet unit with refrigerator
   F. Cooking island with storage space and Formica countertop

II. Demonstration
   A. An L-shaped, dual-level demonstration table
      with Formica top and lockable storage compartments
   B. Shelving unit
   C. Section of pegboard applied to the back of the free-standing blackboard from the original set

III. Living Room
   A. Two love seats
   B. Coffee table
   C. Standing plant
   D. Drop-in wall hanging
APPENDIX J

SPRING PROGRAM IDEAS

1. How to choose toys
2. How to make puppets
3. How to choose china, etc.
4. How to wrap gifts
5. Car repair
6. Divorce, wills, deeds, etc.
7. Electrical home repairs
8. Male menopause and depression
9. Alcoholism
10. Drug addiction
11. Pet care
12. Income taxes
13. How to make candles
14. How to make soap
15. Gardening
16. Floor coverings
17. Metric system
18. Aging
19. Being a widow
20. Astrology/astronomy
21. Child abuse
22. Appraising homes, mortgages, credit life, etc.
23. Insurance
24. Re-decorating
25. Dieting and nutrition
26. Birth Control
BIBLIOGRAPHY

