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SURVEY  
OF  
DIRECTORATE OF ADMINISTRATION  
TELEVISION PRODUCTION  
ACTIVITIES  
1985

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## A. PREFACE

## That Which Makes Television Work

" In all communications, we have to make an assumption that there is a certain willingness on the part of the receiver to consider our signals. This does not imply acceptance by the receiver, merely a certain degree of receptiveness. This assumption of a receptive attitude is more characteristic of the television medium than any other. There is a sense of "immediacy" about television that is not present in other communications media. We expect to see live broadcasting, and even video tape (which may be seen days or weeks later) has a quality comparable to watching a live program. Another consideration for the use of television is that the majority of viewers has come to regard television viewing as a pleasant experience and approaches it with a relaxed feeling. If the information is presented in an informal manner, with care given to style, pace, and visual attractiveness, there is usually a positive reaction to the show and the viewers are more readily motivated.

There is a constant problem about the use of television as a communications and educational tool: it is one of the toughest media. It is a sophisticated integration of people, scripting, electronics, timing, editing and other factors. When the show is viewed, the audience neither knows nor cares about production conditions or difficulties encountered by the producers. The viewer is used to a certain level of television quality - mainly, the kind he sees on commercial TV. Anything below this level suffers by comparison. (This situation is analogous to professional-versus-home photography. The amateur photographer saves all of his out-of-focus, overexposed pictures, and, despite their viewing faults, the pictures are still of interest - to the photographer. It takes skill and discipline to throw material away, to edit carefully, and to continually strive for better quality.)

A television production, unlike a written document, doesn't have a synopsis or opening summary. The viewer expects to watch the show from beginning to end, and is critical of those parts that don't hold his interest. It is imperative to remember that television is, first of all, a visual medium, and it has the ability to integrate other communications media: people, artwork, charts, slides,



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photos, film, music, voices, and so forth. But television itself is also a special kind of communications medium - with a special way of viewing the world. This way should be essentially dynamic rather than static. The camera needs to move. The pictures need to change. " 1

1 Quick, John and Wolff, Herbert. Small-Studio Video Tape Production. 2nd Ed. Reading, MA: Addison-Wesley Publishing Company, 1976.

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B. SURVEY BRIEF

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## B - SURVEY BRIEF

B.1 INTRODUCTION

1. The purpose of this study is to provide the Deputy Director for Administration with a tool that can be used to determine what action, if any, should be taken with regard to television production activities within the Directorate of Administration (DDA). To that end, site surveys of the Office of Communications, the Office of Information Technology, the Office of Logistics, the Office of Security, and the Office of Training and Education were conducted between 22 April and 6 May 1985. At that time the production, personnel, physical plant, hardware, budget, and ancillary support requirements of the ongoing and proposed activities of each office were examined.

2. The focus of this study is to determine whether or not the centralization of television activities by the DDA will benefit the Agency. As a result several options and considerations for improving these activities with the least disruption to personnel and ongoing projects are proposed.

3. A detailed exploration of support services ancillary to successful production via the television medium, i.e., graphic design, cinematography, still photography, etc. is beyond the the scope of this survey (see Section I - Miscellaneous Considerations for Future Study).

B.2 GENERAL FINDINGS

1. From a broad management perspective, television activities within the DDA exhibit all signs and symptoms associated with a freewheeling enterprise. Oversight required to assure consistent and substantive productions of a quality that promote both the DDA and Agency's image is found to be lacking. In addition, the DDA and the Agency are approximately five to ten years behind industry with

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regard to television production and utilization. To date most customers are satisfied, if not elated, with our product because its something new. However, past experience in industry suggests that our customers will reach a level of sophistication within the next three years where our current level of television production techniques will no longer meet their requirements. It appears that the following factors have precipitated this condition:

1.1 Each component entered the field of television in a minimally controlled fashion in response to legitimate requirements. For example, the Office of Training and Education entered the field in order to provide a full range of support to their instructional efforts while the Office of logistics entered the field as the result of a natural outgrowth of trends toward "electrophotography" and to meet customer requirements that all other Agency television components were "too busy" to satisfy.

1.2 Each component has used what is not stated in their respective charters to proliferate television activities that support the needs and requirements of not only other Agency components, but other members of the Intelligence Community as well. This has led to the acceptance of jobs that were politically advantageous for perpetuating the growth of each component's activities while at the same time fostering an environment whereby customers are "shopping" for the "best" deal. In addition, this condition brings the concept of "turf" to reality in the fullest sense of the word.

1.3 There is no established career service for the television professional within the Agency. Interviews with DDA "television" personnel suggest that there is a general lack of a clearly defined career track and that there is no consistent method of determining which individuals are selected to work within the field. This point is proven by the fact that all components except the Office of Logistics elected to withhold their current position descriptions from this survey as they are "under major rewrite for upcoming PMCD Reviews."

1.4 The authority of the production specialist is continually undermined by "scriptwriting by committee". In addition, there are arbitrary changes to scripts by various levels of the chain-of-command, most of whom are unfamiliar with the communication techniques required to make the medium perform at its best.

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1.5 With few exceptions an established budget for television supplies, hardware, maintenance, and other production costs is nonexistent. The whole approach to television has been on a principle of immediate need rather than by formulation of a well-developed mission to meet long term objectives.

1.6 There is little attempt at equipment and/or "systems" standardization. This makes the individual components susceptible to the persuasiveness of outside sales representatives. It also leaves most components with very few options when a vital piece of equipment fails.

1.7 Most production personnel appear to be wearing their many "hats" in a manner that tends to stagnate creativity while fostering programs that have a high degree of similarity. As a result, it is relatively easy for those Agency personnel involved in the medium to accurately identify which office produced a television program by viewing only a small segment of same. For the producer who assumes all roles from scriptwriting through editing it is a natural inclination to repeat proven techniques in order to meet deadlines. In addition, the DDA, as well as the Agency, has a tendency to emphasize the post-production aspects of television while industry has proven that program quality comes predominately from pre-production efforts.

2. Most components have expressed a need for additional well-trained personnel to meet projected requirements.

3. Most components are hampered by a general lack of space.

4. At best guess, television production activities appear to be growing at a rate of 20% per year.

### B.3 CONSIDERATIONS

1. General Considerations - The following items warrant consideration for action. Their implementation should alleviate much of the confusion that has led to the current state of television within the DDA. These items can be

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implemented individually or collectively and supercede any organizational changes that may arise.

1.1 Charter Definition - Clearly define the mission of each Office with regard to its involvement in television. This action should minimize the scramble for turf and allow each office to concentrate on improving its services in support of its own vested interests. In all charters there should be a statement such as "...and other programs(s) as directed by the DDA or his designee" in order to accommodate any special projects that fall outside of charter.

1.2 Authority of the television producer - The quality of the television program is dependent upon a trained professional being allowed to work with a certain degree of freedom. The freedom must include complete control of the text of a script. The true television producer is a person who has been trained to manage all aspects of a television production from scriptwriting to post-production editing. One way to improved quality is to give the professional producer the authority to oversee the production of a finished script in a manner that he/she knows from training and experience will deliver a readily understood message to a specified target audience. Using this approach the customer is responsible for verifying the accuracy of content while the television expert defines the aural and visual parameters of the message to be conveyed.

1.3 Career Service - establish a television career service or uniform occupational series for persons designated as full-time television production personnel. This would provide opportunities for guided professional development of DDA television personnel. In addition, such a career service could be the basis of uniformity of grades and skills which would aid in the temporary or permanent rotation of personnel between components.

1.4 Budget Management - Currently there is no easy way to assess the true amount of money expended by DDA components on television activities. The only reports available are those from the capital inventory and projected expenditures for additional equipment. These inventories have enough errors (unit cost, reporting methods, etc.) to make them suspect. In addition, operating/maintenance costs are not addressed; some equipment has been "loaned" (permanently or short-term) by various non-DDA components;

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and, there is a general lack of definition as to exactly what constitutes television production equipment. An in-depth audit and/or the creation of a Television Program Manager as defined in Sections 2.3 and 2.4 should identify the true cost of television to the DDA.

1.5 Equipment & Systems Standardization is almost non-existent. Standardization, where possible, will provide redundancy and therefore, increase reliability in meeting time critical needs in the event of equipment failure.

1.6 Engineering & Maintenance Capabilities - A side issue that developed during the site surveys is that the DDA's engineering and maintenance capabilities within the existing teleproduction units is quite limited. All components agree that a centralized technical base for maintenance/repair of all of the DDA's non-broadcast equipment (approximately 85% of the total holdings) should be established. Presently it takes four weeks to four months for equipment repair and/or routine preventative maintenance via outside contractors. With few exceptions the quality of work performed by Washington area contractors is very inconsistent. Due to the manner in which most maintenance records are currently maintained no true figure can be placed on the amount of money expended for repairs without conducting an exhaustive study of this issue.

2. Organizational Considerations - Based upon observations made during this survey the following options for organizational/reorganizational consideration were developed. The options range in scope from maintaining the status quo to full consolidation of all personnel and facilities under a single manager. Only the Office of Logistics was in favor of some form of centralization.

2.1 Maintain status quo - No comments required.

2.2 Consolidate into two areas - One possible change is to divide the Office of Training & Education into one television entity and the rest of the DDA into another. There are better alternatives to this option.

2.3 Program Manager (Monitoring Function) - Create a television program management staff to establish and maintain fiscal reviews, technical reviews (to include equipment approval), a television database, and maintenance support activities for the DDA. At a minimum this staff

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should consist of one television professional (competent in both production and engineering functions), one administrative assistant, and one secretary. This staff would also serve as the DDA focal point for state-of-the-art procedures and technological developments relevant to television productions. Within 18 to 24 months this staff should be able to provide the DDA with sufficient information to determine whether or not further movement toward a centralized management of television is warranted.

2.4 Program Manager (Full Function) - This staff is an expansion of the one described in the previous paragraph. The full function Program Manager would have the additional duties having all scriptwriting personnel on his/her staff. Not only would this provide control of program quality but would also allow for the movement of scriptwriting personnel through a wide variety of projects. The periodic rotation of scriptwriters is mandated in order to foster a creative environment and prevent stagnation. Creation of this position would provide the DDA with maximum control without the problems associated with total consolidation of all personnel and facilities.

2.5 Total Consolidation - Establish total control at all television production activities under a single authority. The premise of the memorandum on "Suggestions for Centralizing Agency Television Activities" by the previous Director, Office of Communications has merit. However, a reorganization of this nature must be approached cautiously in order to minimize the disruption of television services.

#### B.4 SUMMARY

1. In summary, the television activities within the DDA are in need of improvement and further analysis. Of all the options presented it appears that the best way to accomplish both with the least disruption to personnel and ongoing activities may be through the establishment of a Television Program Management Staff (monitoring function) in a component that has minimal vested interests.

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C. OC MEMO

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C. SUPPORTING DOCUMENT - "Suggestions for Centralizing Agency Television Activities

1. In the event that a decision is made in favor of total consolidation of television activities within the DDA, the premise of the attached proposal by Mr. William Donnally has merit. However, a cautious approach, to include a detailed audit and analysis of ongoing and projected activities, should be considered in order to identify a well-developed mission to meet long term objectives - prior to consolidation.

2. Past experience in both public and private sectors indicates that the effective consolidation of all personnel, budget, hardware, and facilities will not be possible unless:

a. Management studies the issue of whether to consolidate under an existing component or create a new one and issues the necessary decrees to create a single unit; and,

b. Management is willing to absorb the complaints of those parties whose turf has been usurped for the 1-1/2 to 2 years it will take to prove to said parties that total consolidation can be effective; and,

c. Management is willing to invest in a minimum of 20,000 square feet of space (1,500 square feet requires 2-story ceilings) on the Headquarters Compound to house a television complex (studio, editing suites, viewing rooms, engineering control, etc.) that will be readily available to clients; and,

d. Management is willing to make an initial investment of approximately  to equip the new complex in a state-of-the-art, standardized fashion; and,

e. Management is willing to tolerate the lengthy "start-up" time required to install, debug, and provide training on such a complex; and,

f. Management is willing to turn ALL production parameters over to the professionals (Note: it appears that the DDA does not have enough true professionals for consolidation at this time); and,

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g. Management is willing to hire the necessary expertise to make a centralized facility function (scriptwriters, engineers, etc.).

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Next 11 Page(s) In Document Denied

D. OMB MEMO

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D. SUPPORTING DOCUMENT - "Management of Federal  
Audiovisual Activities"

1. The attached Circular No. A-114 from the Office of Management and Budget (OMB) supports the notion that upper-level government management is concerned about the poorly monitored growth of television activities. To that end OMB has been conducting A-76 reviews of most government agencies, i.e., the National Institutes of Health has been undergoing an analysis of its television activities and cost-effectiveness of same for the past four years. The OMB has also provided what it considers to be guidance to the improved management of television (audiovisual) productions.

2. The Agency, while excluded prima facie due to reasons of National Security, has exhibited a "good faith" effort toward compliance with OMB policy by entertaining the considerations set forth in this survey.

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EXECUTIVE OFFICE OF THE PRESIDENT  
OFFICE OF MANAGEMENT AND BUDGET  
WASHINGTON, D.C. 20503

March 20, 1985

Executive Registry	
85-	1157

DD/A Registry
85 1219

CIRCULAR NO. A-114  
(Revised)

TO THE HEADS OF EXECUTIVE DEPARTMENTS AND ESTABLISHMENTS

SUBJECT: Management of Federal Audiovisual Activities

1. Purpose. This Circular prescribes policies and procedures to improve Federal audiovisual management.
2. Rescission. This rescinds OMB Circular No. A-114, dated April 13, 1978, and Transmittal Memorandum No. 1, dated August 30, 1978.
3. Background. OMB Circular No. A-114 was issued on April 13, 1978, to provide policies governing the consolidation, use and management of Federal audiovisual resources. An amendment to the Circular, issued on August 30, 1978, established an Interagency Audiovisual Review Board and prescribed a Government-wide contracting system for the procurement of motion picture film productions.

On April 20, 1981, the President expressed concern about Government spending for unnecessary magazines, pamphlets and films. A moratorium was imposed on the acquisition of new periodicals, pamphlets, and audiovisual productions, pending the development of specific plans to control spending in these areas. This revised Circular incorporates the audiovisual management control policies prescribed by OMB Bulletin No. 81-16 of June 5, 1981. Bulletin No. 81-16 was issued in response to the President's concerns. The revision also improves the organization and clarity of the original Circular and updates the management policies initially prescribed in 1978.

4. Applicability and Scope. The Circular applies to all agencies of the executive branch of the Federal Government.

5. Responsibilities.

a. The head of each agency is responsible for promulgating such regulations and controls, as necessary, to implement the provisions of this Circular. Each agency head shall designate an office which will have responsibility for the management oversight of the agency's audiovisual activities. This office should be at a management policy level with agency-wide authority. Internal control systems shall provide for monitoring and documenting the extent of agency audiovisual activities and the use of audiovisual resources.

b. Each agency shall forward the name, mailing address, and telephone number of the office which is assigned responsibility for management oversight of the agency's audiovisual activities to the Office of Federal Procurement Policy (OFPP), with an information copy to the National Audiovisual Center (mailing address: National Audiovisual Center (NAC), National Archives and Records

Administration, Washington, D. C. 20409). These designated offices shall serve as the main point of contact for OFPP and NAC in all matters relating to Government-wide audiovisual policies.

c. The individual responsible for management oversight of the agency's audiovisual activities will represent the agency on the Federal Audiovisual Committee (FAC). The FAC is an interagency committee established to advise OMB on Government-wide audiovisual policy issues. The FAC is chaired by the OFPP and meets at the call of the chair.

d. Agencies should institute, maintain, and document management control systems to ensure economy and efficiency in audiovisual activities and in audiovisual production and acquisition. Agency control systems shall meet the following criteria:

(1) The need for audiovisual products must be confirmed at a management level above the using activity before production is authorized.

(2) Monitoring offices should normally not have operational responsibilities for the production or procurement of audiovisual products.

(3) The policies and procedures governing the mode of operation for audiovisual activities shall be in compliance with OMB Circular No. A-76 (Revised).

(4) The agency control systems must cover all audiovisual productions, including field office productions.

e. Heads of agencies shall be guided by the policies and procedures in this Circular and in the following:

- Attachment A, Audiovisual Activities
- Attachment B, Agency Management of Audiovisual Productions
- Attachment C, Distribution and Evaluation of Audiovisual Productions
- Attachment D, SF 203/Annual Audiovisual Report

## 6. Definitions.

a. Agency: As used in this Circular, agency means any department or independent establishment of the executive branch of the Federal Government.

b. Audiovisual Productions: A unified presentation, developed according to a plan or script, containing visual imagery, sound, or both, and used to convey information. Audiovisual productions include slide sets, film strips, motion pictures, television (videotape and disc), audio recordings (tape and disc) and multi-media (any combination of two or more media) productions.

c. Audiovisual Services: Individual functions such as scripting; photography, sound and video recording; photo instrumentation; film processing; broadcasting; film-to-video and video-to-film transfers; video, film and sound editing; video, film



and sound duplication; audiovisual media depository and records center operations; distribution; audiovisual production evaluation programs; and support and maintenance of audiovisual equipment and facilities.

d. **Audiovisual Activity:** An organization or function within an organization employing one or more individuals whose principal job is to provide an audiovisual service, produce or acquire audiovisual productions, or manage audiovisual resources. Resources include equipment, budgets, facilities, personnel, supplies and accessories.

e. **Audiovisual Equipment:** Equipment used for the recording, production, reproduction, processing, broadcasting, distribution, storage or exhibiting of audiovisual products.

f. **Audiovisual Facility:** A building, or space within a building, owned or operated by the Government which houses an audiovisual activity.

7. **Exclusions.** The following materials are excluded from all provisions of this Circular:

a. Commercial entertainment productions (such as those distributed to theaters on military installations).

b. Audiovisual information collected exclusively for surveillance, reconnaissance, or intelligence purposes or equipment integrated in a reconnaissance collecting vehicle. *U1*

c. Photo-mechanical reproduction, cartography, X-rays, and microfilm/fiche productions.

d. Graphic arts and still photographic activities except when their products are used in audiovisual productions.

e. Productions produced by Voice of America and the Armed Forces Radio and Television Service for exhibition overseas.

Should audiovisual information excluded under paragraphs a through c above be used in producing a subsequent production, that production will be subject to the provisions of the Circular.

8. **Sunset Review.** The policies contained in this Circular will be reviewed by the Office of Management and Budget 3 years from the date of issuance.

9. **Inquiries.** Further information concerning this Circular may be obtained by contacting the Office of Federal Procurement Policy, Office of Management and Budget, Room 9013 New Executive Office Building, 726 Jackson Place, N.W., Washington, D. C. 20503, Telephone: IDS 103-6803 or FTS (202) 395-6803.

*David A. Stockman*

David A. Stockman  
Director

OMB Circular No. A-114  
Attachment A

## AUDIOVISUAL ACTIVITIES

1. Purpose. This Attachment describes specific policies governing the management and utilization of audiovisual activities.

2. Consolidation. Agencies shall consolidate audiovisual activities into as few locations as possible. As a general rule, each agency will attempt to consolidate its audiovisual activities into a single facility within each metropolitan area. Where consolidation is not feasible or economical, these activities should, as a minimum, be centrally managed.

3. Commercial Activities. Audiovisual activities and related functions, such as graphic arts and still photographic activities, provide products or services which can be obtained from commercial sources and should not be initiated or continued with Government resources unless justified under the provisions of OMB Circular A-76.

a. Utilization. Through the use of management studies specified in OMB Circular No. A-76, agencies shall survey existing audiovisual activities to ensure full use of facilities, personnel and equipment. Resources made available from these studies or in the consolidation of audiovisual activities shall be declared excess in accordance with existing regulations.

b. Use of Other Federal Activities. Excess audiovisual property and services available from other Federal agencies may be used unless the needed product or service can be more economically obtained from the commercial sector. Prices shall be solicited from the commercial sector and from the prospective providing agency. A contract shall be awarded if the commercial price is more economical.

(1) Agencies shall not retain, create or expand internal audiovisual capacity for the purpose of providing commercially available products or services to other agencies, foreign governments, or private organizations. When the performing agency's own requirements increase, capacity used to support other agencies shall be used rather than acquiring additional capacity for the purpose of supporting other agencies. Agencies using such excess capacity should be provided sufficient notice to arrange alternative sources.

(2) All audiovisual activities must be inventoried and reviewed for possible conversion to contract by September 30, 1987, and all external support must be included in the Performance Work Statement developed for this review. If the activity has been reviewed, agencies may use the products or services provided with no further justification. If, after September 30, 1987, the activity has not been justified for continued in-house performance, under the provisions of OMB Circular A-76, user agencies shall obtain the required services directly from a commercial source.

OMB Circular No. A-114  
Attachment B

## AGENCY MANAGEMENT OF AUDIOVISUAL PRODUCTIONS

1. Purpose. This attachment provides guidance to improve agency management of audiovisual productions.

2. Policy. Audiovisual productions, where cost effective and otherwise appropriate, may be used by agencies to support specific Government programs. Audiovisual productions should be limited to those essential to agency missions and should not be used to promote an agency or to provide forums for agency opinions on broad subjects, without specific program reference. As a general rule:

a. Agencies should not develop or support audiovisual productions to influence pending legislation, promote sales of products, or promote the status of various industries.

b. Material produced for research or documentation must be limited to research or documentation; not the promotion of an agency's programs.

c. Agencies should use procurement contracts to procure audiovisual productions. Grants, cooperative agreements and other legal instruments should not be used when the production is intended for the direct benefit or use of the Government.

d. Procurement policies and procedures for audiovisual productions are contained in OFPP Policy Letter 79-4.

3. Needs Assessment. The acquisition or production of audiovisual products may be authorized only where the agency has determined that the products are the most effective means of communicating the required message to the intended audience. In making this determination, agencies shall consider and document all relevant factors, including but not limited to: communication objective; target audience; production costs; user cost; life span of the information to be conveyed; frequency of use; immediacy of requirement; necessity for periodic updating; method, level and cost of distribution; and compatibility with other existing communication programs.

4. Subject Search. Agencies must check commercial and Government sources before authorizing audiovisual productions or procurements.

a. Prior to authorizing any type of audiovisual production, all agencies will attempt to determine if existing productions are available to satisfy its needs. Agencies should use the resources of the National Audiovisual Center (NAC) to determine what Federal productions exist by requesting subject searches. Standard Form 282 (Appendix I) may be used for this purpose. Agencies should also review commercial media collections, either through catalogs or computer-based resources. If there are no existing Federal or commercial productions available, the agency may produce, within existing budget limitations, additional productions to support program responsibilities.

## Attachment B-2

b. Federal Audiovisual Production Report (SF 202). The Federal Audiovisual Production Report (FAPR), Standard Form 202 (Appendix II), will be prepared by each agency when production is authorized for all productions except those excluded by Part 7 below. The FAPR assists Federal agencies in learning about similar products existing or planned in other agencies, and helps reduce duplication of effort. Pre-production sections of the report will be completed and sent to NAC and will consist of information about materials planned or in process. Upon completion of an audiovisual production, the post-production sections of the FAPR will be completed and forwarded to NAC. This information will become part of the Center's data base. Information from the data base will be provided to other Federal agencies and the public. Copies of Standard Form 202 may be obtained from GSA through agency forms distribution systems.

c. The DOD will compile its own production data using the DOD Form 1995, DOD Audiovisual Production Report. Information about these productions will be made available to NAC through the Defense Audiovisual Information System (DAVIS).

#### 5. Government Employees as Actors.

a. All Federal employees (including active-duty military personnel) are prohibited from playing dramatic roles, narrating, or acting in Federal audiovisual productions except:

- When performing their own job.
- When a production is to be used only for internal communications or training, and the Government employees are playing roles developed for training purposes in connection with their own job, without using a prepared script.
- When the skills or knowledge of the Government employees cannot be readily supplied by professional actors, and cannot be supplied by a prepared script.

Government personnel shall not perform roles which subject them to health or safety hazards not normally encountered in their own jobs.

6. Stock Footage. Agencies, except the DOD, shall offer to the Special Archives Division, National Archives and Records Administration, motion picture out-takes, trims, and other unedited motion picture footage (with stock footage value) accumulated in the production of audiovisual products. The footage will be made available to other Federal agencies and the public through services provided by the Special Archives Division, National Archives and Records Administration, Washington, DC 20408.

7. Exclusions. Agency productions that are excluded from pre-production and post-production reporting requirements are:

- a. Security-classified items.
- b. Items produced for internal agency use that are exempt from public disclosure under the provisions of the Freedom of Information Act (80 Stat. 383; 5 U.S.C. 552), as amended.

Attachment B-3

c. Items the agency decides would not benefit the public because the useful life is too short (usually less than one year) or the production budget is too small (less than \$5,000).

d. Mixed media packages with predominance of printed material usually handled by the U.S. Government Printing Office.

e. Productions prohibited by law from distribution in the United States.

f. Productions related to timely coverage of a news event such as public service announcements, newsclips or audio recordings, or television and radio spot announcements.

g. Unique or highly-specialized technical materials useful only to a single agency.

h. Multi-media productions requiring special projection equipment or electronic programmers.

i. Productions from criminal investigations or other legal evidentiary procedures.

j. Photo-instrumentation, reconnaissance, or documentation footage. Exclusion does not include productions produced from this footage.

NOTE: With the exception of 7j, all excluded items must be reported in the agency Annual Audiovisual Report (SF 203) (see Attachment D of this Circular).

OMB Circular No. A-114  
Attachment C

## DISTRIBUTION AND EVALUATION OF AUDIOVISUAL PRODUCTIONS

1. Purpose. This Attachment provides policy and guidance for improving the distribution and evaluation of Government-owned audiovisual productions, and provides for the centralization of specific audiovisual management services in the National Audiovisual Center (NAC), National Archives and Records Administration.
2. Services Provided by NAC. NAC will:
  - a. Serve as the central information source to the public and Federal agencies concerning the availability of audiovisual productions produced by or for the Government;
  - b. Rent and sell Federal audiovisual productions to the public and Federal agencies;
  - c. Compile and publish Government-wide catalogs, as well as use other types of information dissemination techniques, to inform the public on audiovisual productions available for rent and sale;
  - d. Develop criteria, establish appropriate terminology, and recommend Government-wide practices for the cataloging and indexing of audiovisual productions; and
  - e. Maintain a data bank containing information on Federal audiovisual productions.
3. Policy. Agencies shall provide NAC information, as cited in Attachment B, and all productions necessary to perform this service. Agencies shall use NAC services to increase the dissemination of audiovisual product information to the public and improve access to and the use of Federal audiovisual productions.
4. Distribution.
  - a. Upon request, agencies will provide all duplication materials necessary for NAC to reproduce copies of specific productions and make them available to the public and other Federal agencies.
  - b. Agencies may elect to loan duplication materials to NAC when required, or provide it for the Center's permanent use. Under either condition, NAC retains the right to place duplication material in a laboratory selected by the Center to ensure the best price to the public. Duplication material on loan to NAC will be returned to the agency but may, through special arrangement with the producing agency, be retained in the Center's laboratory until specifically requested by the agency.
  - c. When acceptable duplication material is no longer available from an agency, the agency will loan NAC the original materials and/or printing masters

Attachment C-2

necessary for the Center to reproduce, at its expense, the duplication material needed for reproduction. The original material may be maintained at the agency's laboratory for duplication or, if mutually agreeable, be moved to a laboratory designated by NAC. Agency materials will be returned immediately after production of the duplication materials.

d. Arrangements for the transfer of duplicating materials to NAC will normally be initiated by the Center. Agencies desiring to deposit duplicating materials with NAC may arrange for automatic transfer upon completion of productions by executing an interagency agreement with the Center.

e. NAC shall determine the prices of items for sale and rent through the Center under the authority of 44 U.S.C. 2112(c).

f. In addition to using NAC's services, an agency may make its productions available for sale, rent, or loan to the public through other distribution channels provided the agency head determines that such actions are necessary for the efficient operation of the agency's programs. Agencies shall, however, periodically review their distribution programs and discontinue any which duplicate NAC services.

5. Loan Programs.

a. Agencies which maintain multiple loan libraries shall attempt to consolidate them. Each agency should have no more than one loan library in a geographic area. After a title has been in loan distribution through an agency's loan library or through commercial contract for three years, or earlier if appropriate, the title should be considered for further access through NAC's rental program.

b. Multiple award contracts have been made by GSA under Federal Supply Schedule Industrial Group 781 covering the free loan distribution of audiovisual materials. Agencies should obtain pertinent ordering data from the GSA regional office servicing their areas and use the contracts, as appropriate.

6. Exclusions. Productions excluded by Attachment B, Part 7, of this Circular need not be submitted to the National Audiovisual Center.

7. Evaluation.

a. Production. Agency management should perform appropriate evaluation of audiovisual productions and include evaluation in audiovisual management control systems to ensure goals and objectives of the productions were met.

(1) Each agency will develop an evaluation program to assess the value and effectiveness of its audiovisual productions.

(2) Complexity and cost of evaluation should be dependent on the cost and program impact of the audiovisual production being evaluated. For example, agencies should spend less time and money to evaluate a low-cost

Attachment C-3

small impact production than they should to evaluate a high cost or major audiovisual program designed for broad applications. Depending on the production being evaluated, methods could range from a simple tally sheet to record sample responses to a more complex survey with interviews and testing forms.

b. Distribution.

(1) Agencies shall evaluate the effectiveness of distribution systems for all products, annually. Evaluation may be performed by developing statistical reports which show the estimated number of viewers of specific productions and the resulting cost per thousand -- based on number of viewers and costs of production and distribution. This data should be considered by the agency in authorizing future audiovisual productions.

(2) Before authorizing any production which is estimated to cost more than \$50,000, a specific written distribution plan must be prepared, including reference to the program the production will support. The agency will evaluate the cost-effectiveness of the proposed production by relating the size of the potential audience to the total production cost.



OMB Circular No. A-114  
Attachment D

## STANDARD FORM 203/ANNUAL AUDIOVISUAL REPORT

1. Purpose. This Attachment describes reporting requirements for the Annual Audiovisual Report, Standard Form (SF) 203.
2. Policies and Procedures. Agencies are required to file SF 203, Annual Audiovisual Report (Appendix III), detailing all audiovisual activity each fiscal year. The report is due January 1 each calendar year for the previous fiscal year and should be forwarded to the National Audiovisual Center (NAC), National Archives and Records Administration. All audiovisual productions, including productions excluded from other reporting requirements of this Circular, should be reported on the SF 203. The purpose of the report is to acquire data on Federal audiovisual activities, including overhead for in-house expenses. This information, once compiled, will be made available, upon request, to all agencies, and to the public. Copies of SF 203 may be obtained from the NAC.
3. Periodic Review. Agencies shall ensure, through management control and cost accounting systems, the accuracy and consistency of audiovisual production budget data provided to OMB and the SF 203 data furnished to NAC.

**MANDATORY TITLE CHECK**

*(Complete for each planned production in accordance with the provisions of OMB Circular (A-114))*

Complete and return copies 1 and 2 to: **APPENDIX 1**

National Audiovisual Center (NAC)  
General Services Administration  
Attn: Mandatory Title Check  
Washington, DC 20409

1. NAME OF REQUESTING AGENCY		2. DATE	3. AGENCY INTERNAL CONTROL NUMBER (If required)
4. AGENCY CONTACT FOR ADDITIONAL INFORMATION	a. NAME AND TITLE		c. ADDRESS (Include ZIP Code)
	d. TELEPHONE NUMBER (Include area code)		
<input type="checkbox"/> FTS <input type="checkbox"/> COMMERCIAL			
5. INTENDED SUBJECT - BROAD/SPECIFIC			

6. SPECIFIC OR UNIQUE ELEMENTS *(Intended audiences, techniques, regulations, etc.)*

7. INTENDED PURPOSE

*NAC will complete items 8 through 12 and return to requesting agency.*

8. THE CENTER HAS COMPLETED ITS SEARCH FOR PRODUCTIONS SIMILAR TO THOSE ABOVE.

a. We are unable to locate any productions that would meet the requirements specified in your request.

b. We have enclosed information on \_\_\_\_\_ production(s) which may be appropriate for your program. See instructions block, upper left corner of Standard Form 202 concerning the required justification to continue with your planned production.

9. COMMON DATA BASE (CDB) SEARCH NUMBER

This CDB number is assigned to you. If you decide to continue with your planned production, include this CDB number in Box 2 of Standard Form 202, Federal Audiovisual Production Report when reporting your production to NAC.

10. DATE RECEIVED BY NAC    11. DATE MAILED BY NAC    12. FORM COMPLETED BY (Signature)

Appendix 2

FEDERAL AUDIOVISUAL PRODUCTION REPORT										Interagency Report Control No. 8151-GSA:ER									
<p><b>INSTRUCTIONS:</b> Complete all items unless this is a reproduction report then complete only shaded items (1, 2, 4, 5, 9, 12, 13, 15, 25, 26, 30, 37, 48, 50 and 52). Enter "NA" for all items which are not applicable or for which information is not available. See the back of copy 4 for specific item instructions and information codes to be used for items requiring only a code for an answer.</p> <p><b>IMPORTANT:</b> When the mandatory info check has revealed similar audiovisual products the preproduction report must be accompanied by a separate page explaining why such existing products do not satisfy agency needs. The explanation must include the subject lines of the mandatory info check, the number of units identified, the narrative explanation, and an authorization block containing the signature, date, title, address and telephone number of the agency official responsible for audiovisual clearance and authorization.</p> <p>Submit copies 1, 2, and 3 of this form to:</p> <p>National Audiovisual Center (NAC) Attn: Cataloging Section General Services Administration Washington, DC 20408</p>										1. DATE SUBMITTED 2. (If not applicable, enter office use, distribution, etc. No. for search number)		3. IDENTIFICATION NO.		4. TRANSACTION TYPE CODE		5. PRODUCTION STATUS CODE		6. CONTROL NO. (This number is the same as assigned by NAC on preproduction report)	
7. AUDIOVISUAL TITLE AND SUBTITLE (Transcribed exactly as on the completed audiovisual)																			
8. WORKING TITLE (Used to identify audiovisual during production)																			
9. SERIES TITLE (If audiovisual is part of a series)																			
10. VERSION (Revised version, short version, technical edition, etc. to differentiate from another production with same title)										11. LANGUAGE OF CAPTIONS, SOUND OR ACCOMPANYING MATERIAL OF AUDIO VISUAL									
12. SIZE 13. STOCK CODE 14. SOUND MODE 15. MEDIUM 16. TRACK 17. PLAYBACK FORMAT 18. PLAYBACK SPEED 19. ADVANCE SEARCH FREQUENCY 20. ADVANCEABLE 21. UNADVANCEABLE 22. RUNNING TIME (If less than one minute)																			
23. CONTAINER DIMENSIONS 24. REEL DIAMETER 25. BEGINNING OF PRODUCTION 26. ESTIMATED COMPLETION 27. COMPLETION 28. CANCELLATION 29. RELEASE YEAR																			
30. ACQUISITION SOURCE TYPE CODE			31. ACQUISITION SOURCE (Contractor, grantee, or production unit)			ORGANIZATION AND ADDRESS			TELEPHONE NUMBER										
Name			Complete address, including ZIP code			Area code and telephone number			DFTS    DCOMMERCIAL										
32. SALES DISTRIBUTOR (if any)									DFTS    DCOMMERCIAL										
33. RENTAL DISTRIBUTOR (if any)									DFTS    DCOMMERCIAL										
34. LOAN DISTRIBUTOR (if any)									DFTS    DCOMMERCIAL										
35. LOCATION OF ORIGINAL MATERIAL									DFTS    DCOMMERCIAL										
36. LOCATION OF MATERIAL FOR DUPLICATION OF COPIES									DFTS    DCOMMERCIAL										
If more space is required for items below, use plain sheets of paper, prepared in quadruplicate. Indicate number to which comments apply.																			
37. NARRATIVE DESCRIPTION OF THE AUDIOVISUAL'S CONTENT (List as much information as possible.)																			
38. SUBJECT AREA (Categories assigned to identify the audiovisual's subject matter)						39. CREDITS (List key individuals or organizations which made noteworthy contribution to the audiovisual's production, if any. Describe contributions of each.)													
40. PRINTED MATERIALS WHICH ACCOMPANY THE AUDIOVISUAL (See instructions on back of copy 4)																			
41. PRIMARY AUDIENCE FOR WHICH AUDIOVISUAL WAS DESIGNED (Occupation, profession, or other characteristics of the audience)						42. EDUCATION LEVEL CODE		43. CONTENT STATUS CODE		44. YEAR WHEN SUBJECT CONTENT IS EXPECTED TO BE OUTDATED									
45. MULTIMEDIA KIT CONTENTS (See instructions on the back of copy 4)																			
46. TV CLEARANCE (Describe way in which audiovisual may be presented on television)																			
47. REPRODUCTION RIGHTS (Privileges granted or not granted to a purchaser or borrower for the reproduction of the audiovisual)																			
48. LIMITATIONS WHICH ARE PLACED ON THE USE, SALE, RENTAL, OR LOAN OF THE AUDIOVISUAL (If none, so state)																			
49. REMARKS (Awards received or other pertinent information)										50. TEMPORARY AGENCY CONTROL NO.									
										51. PERMANENT AGENCY CONTROL NO.									
52. REPORTING AGENCY			a. CONTACT FOR ADDITIONAL INFORMATION (Name and Title)			b. AGENCY/DEPARTMENT, BUREAU/OFFICE, DIVISION/BRANCH, AND MAILING ADDRESS			c. REPORTING OFFICIAL'S SIGNATURE AND TYPED NAME										
						AREA CODE AND TELEPHONE NUMBER			DFTS    DCOMMERCIAL										

COPY 4—Reporting Agency File

STANDARD FORM 302 (5-75)  
Prescribed by GSA, FPMR 101-11.1304

<b>ANNUAL AUDIOVISUAL REPORT</b> <i>(Read the instructions on the back)</i>		1. REPORTING AGENCY'S NAME			2. REPORT FOR FISCAL YEAR 19		INTERAGENCY REPORT CONTROL NO. 0152-03A-AR		
Submit original and one copy of this report within 90 days from the end of the fiscal year to: <b>National Audiovisual Center (NAC)</b> General Services Administration Washington, DC 20409		3. AGENCY CONTACT <i>(For additional information)</i>		a. NAME AND TITLE		c. ADDRESS <i>(Include ZIP code)</i>			
				b. TELEPHONE NUMBER <i>(Include area code)</i> <input type="checkbox"/> FTS <input type="checkbox"/> Commercial					
4. AUDIOVISUAL FACILITIES				5. OFF-THE-SHELF PURCHASES					
TYPE			NUMBER OF FACILITIES	TOTAL SQUARE FEET OF SPACE OCCUPIED	NUMBER OF	TITLES	COPIES	COST	
a. Government-owned and operated by reporting agency.					a. Motion picture			\$	
b. Leased by the Government and operated by reporting agency.					b. Video tape/disc				
c. Contractor operated.					c. Audio tape/disc				
d. TOTAL					d. Other media				
MEDIA	NUMBER OF	PRODUCTION			DUPLICATION		AUDIOVISUAL LIBRARY		
		TITLES	MINUTES	COST	MINUTES	COST	COPIES	LOANS	COST
6. MOTION PICTURE	a. In-house								
	b. Contract								
	c. Mixed			* **					
7. VIDEO TAPE/DISC	a. In-house								
	b. Contract								
	c. Mixed			* **					
8. AUDIO TAPE/DISC	a. In-house								
	b. Contract								
	c. Mixed			* **					
9. OTHER	a. In-house								
	b. Contract								
	c. Mixed			* **					
10. REPORTING OFFICIAL'S SIGNATURE								11. DATE SIGNED	

\* Indicate the amount of in-house cost  
\*\* Indicate the amount of contract cost

APPENDIX 3

## INSTRUCTIONS

**Audiovisual activity**—Resources used to provide an audiovisual service or produce an audiovisual product. Resources include equipment, facilities, personnel, supplies and accessories.

**Audiovisual facility**—A building or space within a building owned or operated by the Government which houses either an audiovisual activity, audiovisual equipment or a capability to provide an audiovisual service. Space used to produce an audiovisual product with portable equipment shall be classified as an audiovisual facility for purposes of this report.

**Off-the-shelf**—Commercial productions purchased for agency use, with or without modification. (Includes purchase of rights and preprint materials.)

**Other media**—Includes silent and sound filmstrips, sound slide sets, multimedia kits, and programed learning packages utilizing audiovisual media. Totals for these should be reported together. For media not presented at a fixed speed, such as silent filmstrips, an estimated viewing time should be used where the form requires minutes to be reported. Do not report on transparencies, silent slide sets, still photographs, or graphic arts unless combined with other media in multimedia kits or programed learning packages.

**In-house**—Products and services supplied directly by the staff of the using agency, or for the using agency by the staff of another Federal agency.

**Contract**—A commercial source providing audiovisual products and services to an agency through contract or purchase order.

**Mixed**—A combination of in-house and contract resources. As an example, a mixed production would occur when an agency using in-house staff prepares a treatment or a script and then contracts for the production of the treatment or script.

**Cost**—Includes all direct and indirect costs associated with in-house and contract operations. Contract costs should include amounts paid directly to suppliers and expenses of preparing solicitations; evaluating offers; and negotiating, awarding, and managing contracts. In-house costs should include all amounts paid for personal services and benefits; space rental, including maintenance, repair, and utility services; supplies, materials, and equipment purchases; travel and transportation expenses; consultant and service fees; and indirect costs such as management and supervision.

**Duplication**—Creation of one or more copies of a medium.

E. CURRENT STATUS

**Page Denied**

Next 2 Page(s) In Document Denied

F. FUTURE PLANS



## S E C R E T

F. SUPPORTING DOCUMENTS - FUTURE PLANS/COMMITMENTS

(See Section I. - Miscellaneous Documents for a complete set of detailed materials sent to the Inspector General by each component.)

1. Personnel It was found that most components need at least one additional television professional to meet a growing demand for television productions.

- 1.1 OC (1) Producer/Director (TV Production Specialist)  
(1) Production Assistant
- 1.2 OIT No additional requirements were specified.
- 1.3 OL (2) Full-time scriptwriters (to be shared between television, film, and multi-media productions)  
(1) Television Engineer
- 1.4 OS No additional requirements were specified.
- 1.5 OTE/ (2) Production Generalists  
CofC (1) Television Engineer (Possibly)
- OTE/ (1) Full-time scriptwriter

25X1

2. Budget (Hardware, Maintenance, & Supplies)

CAUTION: These figures should be considered estimates only. Due to the lack of a standard definition of exactly what constitutes television production equipment, the accuracy of these figures is questionable. In addition, accurate information with regard to maintenance and supplies is unavailable at this time. Therefore, the estimated figures cited below should be considered LOW.

		<u>Projected Req.</u>	<u>Equipment Currently Owned</u>
2.1	OC	\$ 204,000.00	\$ 91,365.00
2.2	OIT	UNKNOWN	32,439.00
2.3	OL	399,000.00	308,764.00
2.4	OS	MINIMAL	25,000.00
2.5	OTE/C of C	MINIMAL	97,397.00
	OTE <input type="text"/>	60,000.00+	1,036,875.00
	Estimated Total	\$ 663,000.00	\$ 1,534,401.00

25X1

S E C R E T

## S E C R E T

25X1 3. Physical Plant With the exception of OTE  all components are in desperate need of additional space. (NOTE: all figures are estimates.)

	<u>Additional Req.</u>	<u>Existing Space</u>
3.1 OC	3,000 sq.ft. (See Attach)	2,000 sq.ft.
3.2 OIT	Several Media Classrooms	1 small office
3.3 OL	7,000 sq.ft. (See Attach)	2,100 sq.ft.
3.4 OS	300 sq.ft.	No est. given
3.5 OTE/C of C	Need several post-production suites	No est. given
OTE <input type="text"/>	<u>MINIMAL</u>	<u>6,000 sq.ft.</u>
Estimated Total	10,300 sq.ft.	10,100 sq.ft.

25X1 4. Programs to be Produced/Committments An estimated 20% growth rate in the number of programs produced is expected for 1985.

	<u>Comments</u>	<u>Committments</u>
4.1 OC		14
4.2 OIT	Not identified	
4.3 OL/HQS Aud.		est. 65
OL/General		7
4.4 OS	Not identified	
4.5 OTE/C of C		10*
OTE <input type="text"/>		11*

\* Some productions are counted twice as segments were produced at both CofC  CofC requirements account for an estimated 50% of the time expended

S E C R E T

25X1

on production activities



S E C R E T

**Page Denied**

**SECRET**

PHOTOGRAPHY BRANCH SPACE REQUEST  
Motion Picture - Television Center

## Requirements:

Editing Suites :				
Video (2)	10' x 18'	(180)	=	360 sq. ft.
Film (2)	10' x 18'	(180)	=	360 sq. ft.
Audio-Visual (1)	10' x 14'	(140)	=	140 sq. ft.
Video Replication Room (1)	16' x 22'	(352)	=	352 sq. ft.
Audio Mixing Room (1)	8' x 12'	(96)	=	96 sq. ft.
Screening Room (1)	18' x 24'	(432)	=	432 sq. ft.
Field Staging Room (1)	8' x 10'	(80)	=	80 sq. ft.
Maintenance Room (1)	8' x 10'	(80)	=	80 sq. ft.
Film Sound/Sync Room (1)	15' x 30'	(450)	=	450 sq. ft.
Film Processing Room (1)	18' x 20'	(360)	=	360 sq. ft.
Special Effects Printer (1)	10' x 12'	(120)	=	120 sq. ft.
Film Printing Room (1)	10' x 12'	(120)	=	120 sq. ft.
Film Loading Room (1)	5' x 6'	(30)	=	30 sq. ft.
Administrative Area (1)	10' x 12'	(120)	=	<u>120 sq. ft.</u>
			TOTAL	3,100 sq. ft.

## Rationale:

The above space is needed to increase productivity as well as better accommodate the needs of our customers. Currently, MPTV personnel are "tripping" over one another because most areas of the section serve multiple purposes. If allocation of the requested resources is granted, there will be dedicated areas for each medium which will eliminate the present need for "striking" each area before another activity can occur.

**SECRET**

PHOTOGRAPHY BRANCH

Motion Picture - Television Center

Television Studio Requirements

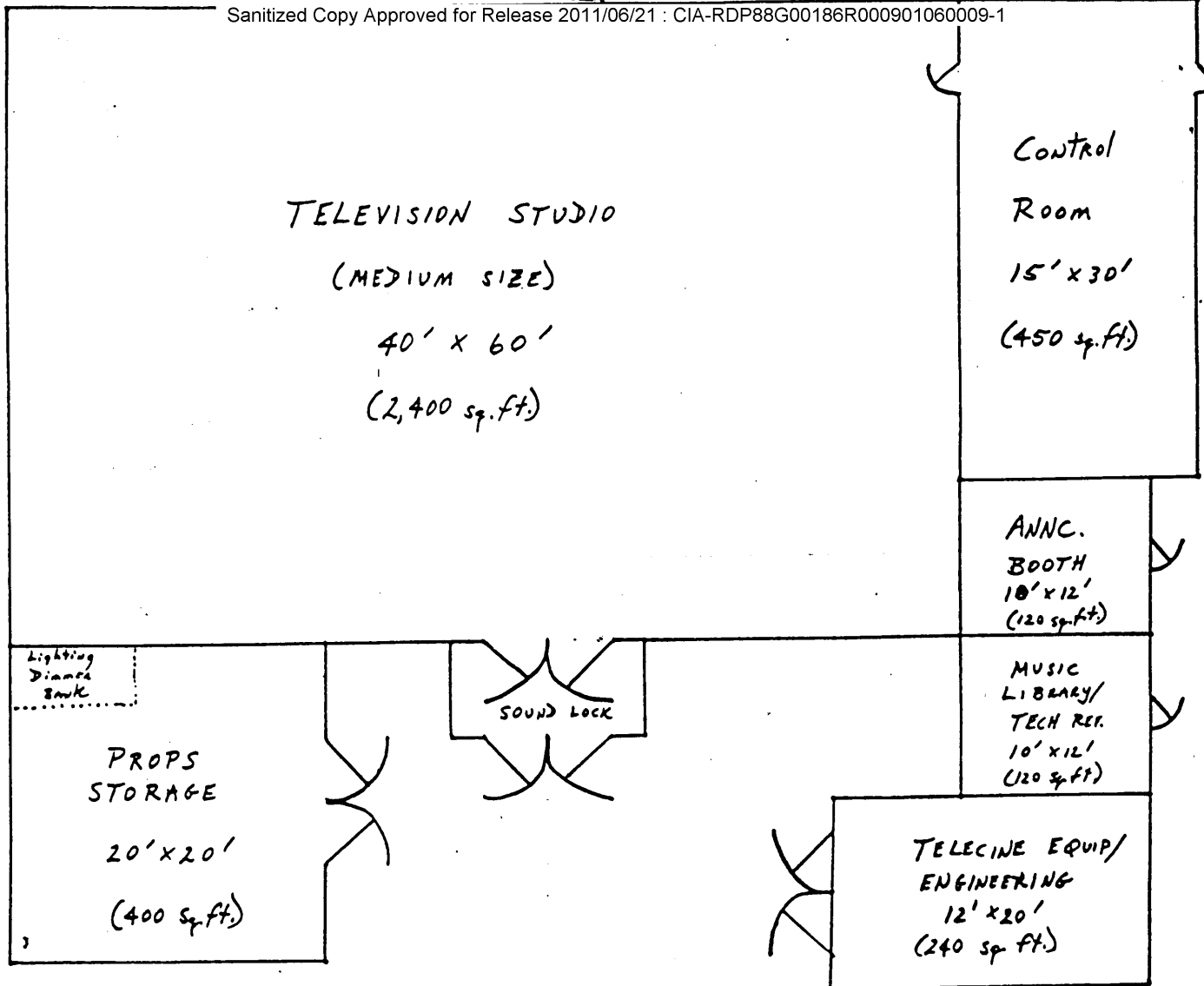
REQUIREMENTS: An estimated 3,730 sq. ft. will be required for a studio of sufficient size to satisfy our current and projected production requirements. A sample drawing of a typical television studio and support areas is attached. (NOTE: This drawing is to be used for illustrative purposes only.)

RATIONALE: The Photography Branch has been continually frustrated in finding a suitable location for live film and videotape activities. We feel that a studio of this size is required in order to provide:

- a. Controlled lighting;
- b. Freedom of camera movement;
- c. Controlled acoustics;
- d. Controlled temperature;
- e. Controlled air velocity;
- f. Space where several permanent "sets" may be erected and left standing for extended periods of time;
- g. Enhanced visual effects;
- h. Proximity to knowledgeable human resources;
- i. A secure/unrushed environment for customers and/or special objects; and,
- j. Year-round shooting.

In addition to motion picture/television activities a studio of this size could serve multiple purposes: Division-wide meetings, Branch-wide meetings, a start-up point for tours (with appropriate introductory briefings), a place for "permanent" sets for our still photographers, and the videotaping of events where a medium size (25 - 30) "live" audience is required.

**SECRET**



SECRET

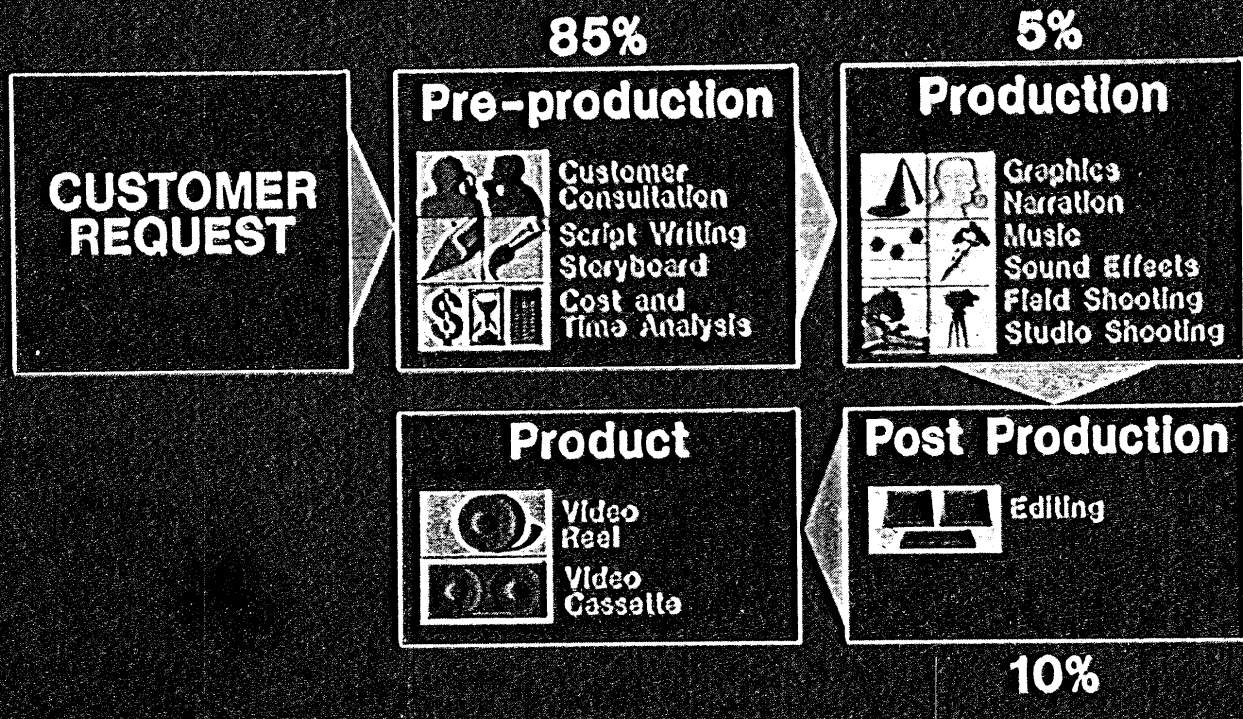
G. FUTURE STUDY?



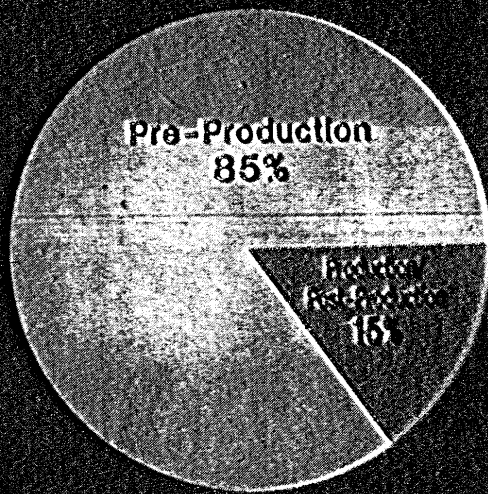


H. BRIEFING AIDS

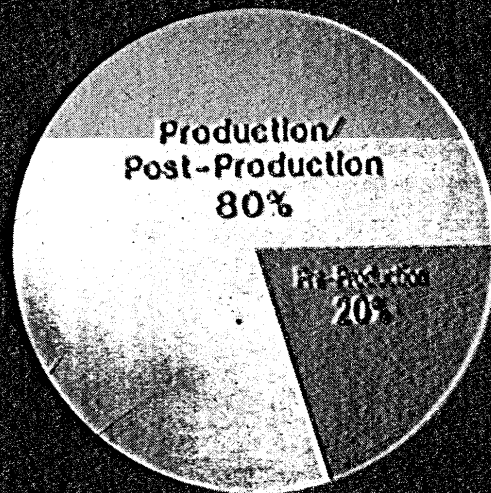
# TV Production Cycle



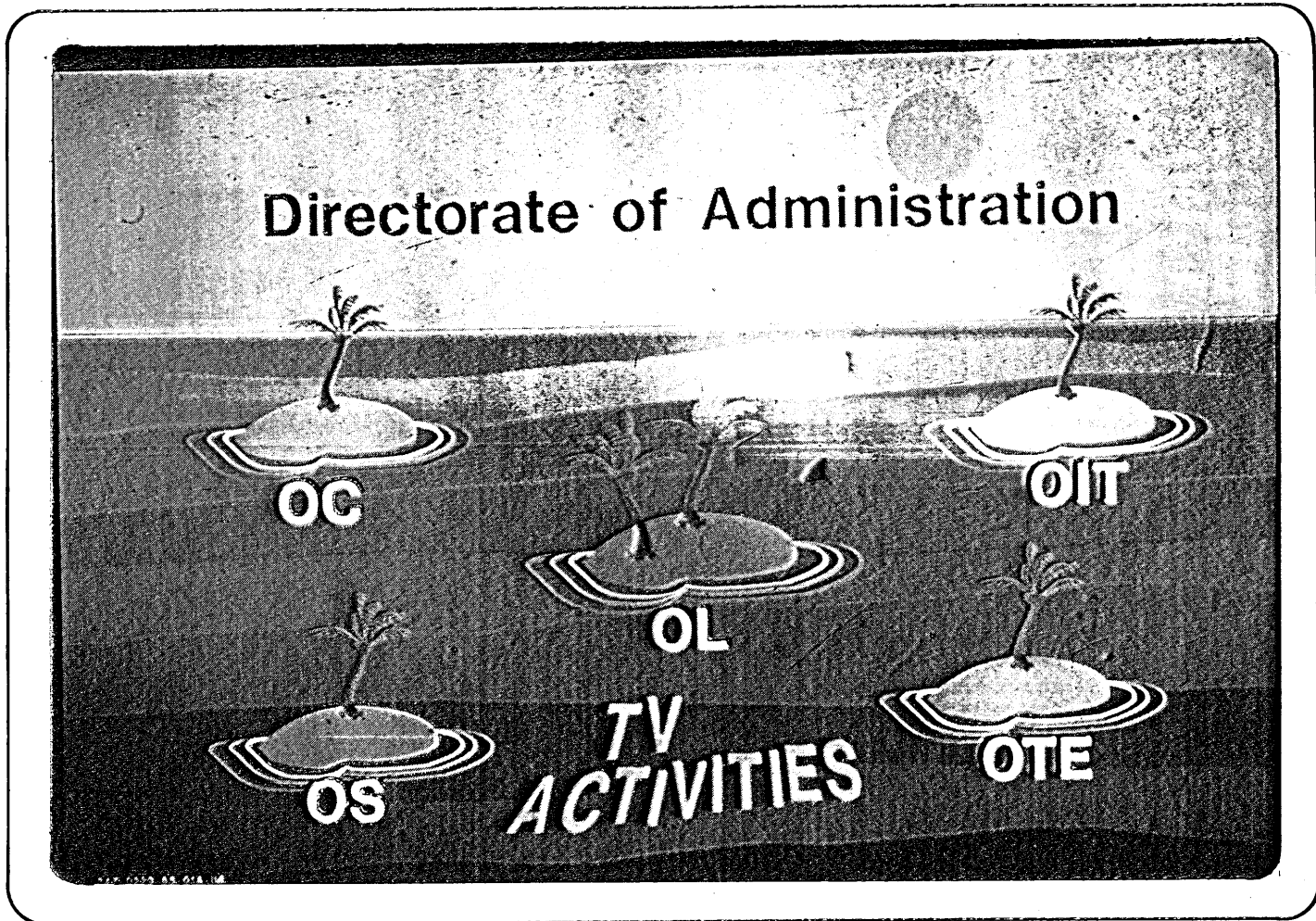
# TV PRODUCTION CYCLE: A COMPARISON



**INDUSTRY**



**DDA**



# DDA TELEVISION SURVEY

## Items that warrant consideration:

- Define each component's charter

## **DDA TELEVISION SURVEY**

### **Items that warrant consideration:**

- **Define each component's charter**
- **Establish the "authority" of the television producer**

## **DDA TELEVISION SURVEY**

### **Items that warrant consideration:**

- **Define each component's charter**
- **Establish the "authority" of the television producer**
- **Establish a uniform occupational series**



## **DDA TELEVISION SURVEY**

### **Items that warrant consideration:**

- **Define each component's charter**
- **Establish the "authority" of the television producer**
- **Establish a uniform occupational series**
- **Consolidate budget management**

## **DDA TELEVISION SURVEY**

### **Items that warrant consideration:**

- **Define each component's charter**
- **Establish the "authority" of the television producer**
- **Establish a uniform occupational series**
- **Consolidate budget management**
- **Create DDA television engineering and maintenance capabilities**

## **DDA TELEVISION SURVEY**

### **Items that warrant consideration:**

- **Define each component's charter**
- **Establish the "authority" of the television producer**
- **Establish a uniform occupational series**
- **Consolidate budget management**
- **Create DDA television engineering and maintenance capabilities**
- **Standardize equipment and "systems"**

REF ID: A9 002

## **DDA TELEVISION SURVEY**

### **Organizational considerations:**

- **Maintain status quo**
- **Consolidate DDA television management into two areas**
- **Create a Program Manager (Monitoring Function)**
- **Create a Program Manager (Full Function)**
- **Consolidate management of all components/facilities**

# DDA TELEVISION SURVEY

## PROGRAM MANAGER

### (Monitoring Function)

Fiscal Review

Technical Review

Database Management

Maintenance Support

### (Full Function)

Fiscal Review

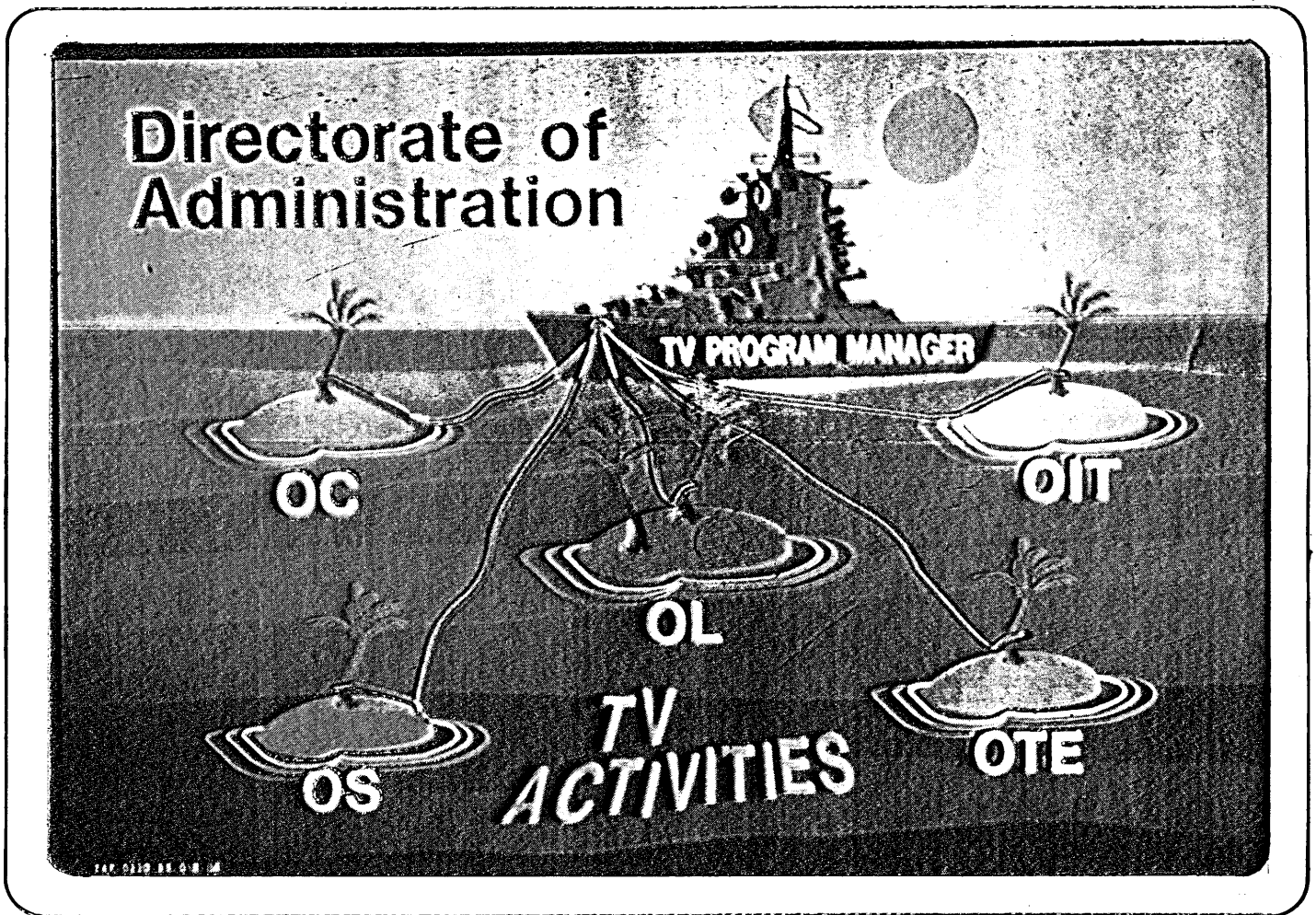
Technical Review

Database Management

Maintenance Support

Scriptwriting Support

REF 220 55 01A



I. MISC. DOCS.

I. INTRO

26 March 1985

MEMORANDUM FOR: Director of Communications  
 Director of Information Technology  
 Director of Security  
 Director of Training and Education

FROM: Henry P. Mahoney  
 Director of Logistics

SUBJECT: Television Survey

2. TIMELINE

As you are probably aware, the Inspector General staff has been investigating the Agency's use of television during the past several weeks. In keeping with this investigation, the DDA believes that it is an appropriate time to conduct a management study of television usage and facilities within the Directorate of Administration. He has, accordingly, directed that [redacted] of Printing and Photography Division, OL, undertake this effort. In order to assist [redacted] in this study, please identify a focal point officer who can provide [redacted] with information regarding television usage and facilities in your component. [redacted] is located in Room G-65, P&P Building and his telephone numbers are black

STAT  
SIAI  
STAT  
STAT  
STAT

Henry P. Mahoney ✓

OL 0011-85





S E C R E T

DDA TV SURVEY

TIMELINE

27-29 March 1985	Establish mission.  Draft memo to TV components. (Response time - 1 week)
1-19 April 1985	Evaluate responses.  Develop questions to be asked of each component.  Establish on-site survey schedule.
22 April - 6 May 1985	Conduct on-site surveys.
6 May thru	Conduct follow-up interviews, if required.  Draft report.
13 May 1985	SUSPENSE DATE

3. 00 to IG

S E C R E T

CC-0278-25  
15 MAR 1985

MEMORANDUM FOR: Inspector General  
FROM: Daniel C. King  
Director of Communications  
SUBJECT: Television Survey [redacted]  
REFERENCE: IG-85-150/2, dated 4 March 1985

1. The following informaton is provided in response to the reference.

a. VIDEO PRODUCTION FACILITY:

The Video Production Facility was installed in 1976 to support the Office of Communications' Training and information dissemination efforts. The facility is a self-contained unit equipped with a full production studio, control room, editing system, audio, and U-Matic and VHS duplication systems. The cameras are the ENG type, which are used for remote location shooting as well as studio work. A complete remote production system, including lights, audio system, and recorders is on hand to meet these requirements and is transported in a 14-foot van assigned to the Educational Support Staff of [redacted] Communications School.

b. STAFFING:

1. Positions and personnel currently allocated to the Educational Support Staff, OC-AMD/CDTG/CS:

a. Training Officer, [redacted] GS-12, currently encumbered by [redacted], GS-12. Chief, ESS.

b. Television Production Specialist [redacted] GS-12, currently encumbered by [redacted] GS-08.

WARNING NOTICE -  
INTELLIGENCE SOURCES  
OR METHODS INVOLVED



S E C R E T

S E C R E T.

25X1  
SUBJECT: Television Survey 25X1  
25X1  
c. Audio Production Specialist,  GS-11,  
currently encumbered by  GS-11.25X1  
25X1  
d. Graphics Specialist-Illustrator,  GS-09,  
currently encumbered by  GS-07.25X1  
e. Visual Information Specialist,  GS-11,  
vacant as of this report.25X1  
25X1  
f. Clerk Typist,  GS-05, currently  
encumbered by  GS-05 (part time).g. Electronic Engineer, New, GS-12, vacancy  
notice is being circulated at this time.c. STAFF FUNCTIONS:

1. The Television Production Specialist has the responsibility for producing the finished video product. This includes scripting, directing, video taping and editing.

2. The Audio Specialist is responsible for providing direct audio support for video, both in the studio and for remote productions. He is also responsible for the duplication and distribution of video tapes, as well as the production of audio tapes, as required by the Communications School for training materials.

3. The Graphics Specialist-Illustrator provides graphic support to video, as required.

4. The Clerk Typist assists with video productions, as required, and is also responsible for the labeling and paperwork required for distribution of the tapes.

5. The Training Officer has overall reviewing authority and is responsible for the entire staff. He assists video production when required.

6. All staff act as crew members when required. This generally occurs when a full studio production is in order. They operate cameras, teleprompters, and switcher; act as floor managers and stage hands, etc.

S E C R E T

S E C R E T

25X1 SUBJECT: Television Survey [redacted]

d. EQUIPMENT CURRENTLY ON HAND:

1. Attached is a list of current equipment on hand at the Video Production Facility (Attachment A), including cost. Also included is a list of audio studio equipment used to support video productions (Attachment B), including cost. Attachment C includes information regarding proposed equipment acquisition and facility modernization plans for FY-85/FY-87.

2. In addition to the information contained in Attachment C, OC has recently deployed to overseas facilities over 100 half-inch VHS video player and monitor systems. An additional 80 systems have been budgeted for FY-86. These systems will be used to facilitate the Office personnel development and training initiative. The current OC library of video subjects is being selectively duplicated for dissemination to Area Headquarters.

e. TAPES PRODUCED DURING FY-84/FY-85:

Attachment D includes a list of completed video productions from 1 July 1984 to the present. Also included is a list of active video projects and video projects which are currently being proposed or considered. [redacted]

25X1

2. If there are any questions concerning this subject or if additional information is required, members of your staff may contact [redacted] Chief, Career Development and Training Group, OC-AMD on secure extension [redacted]

25X1

*for*

Daniel C. King

Attachments:  
As stated

AUTH:

*DRUMMOND J.P.A.*

15 MAR 1985

AC/OC-AMD

Date

25X1ig: OC-AMD/CDTG/CS/[redacted] (14 March 85)

- Dist: Orig - Addressee 3
- 1 - OC-AMD/Chrono
- 1 - OC-AMD/CS/Chrono
- 1 - OC-OL/ISC

S E C R E T

**SECRET****VIDEO DUPLICATION SYSTEM:**

<u>NOMENCLATURE</u>	<u>#</u>	<u>COST</u>
Panasonic AG-6200 VHS RECORDERS	10	13,120
Sony 5600 U-matic Recorders	4	7,332
Sony 2610 U-matic Recorders	3	5,001
Sony 2860 U-matic Recorders	2	11,000
Sony BVE-500A Editor	1	5,170
Sony CVM-1900 Monitor	1	600
CVS 504B Time Base Corrector	1	12,500
Harris 516 Time Base Corrector	1	10,200
Dynair 6x12 Routing Switcher	1	6,900
Dynair 1x12 Routing Switcher	1	1,800
Tektronic 1480R Waveform Monitor	1	4,318
Tektronic 1480C Waveform Monitor	1	2,350
Videotek VSM-5A Vectorscope	1	800
Videotek TSM-5A Waveform monitor	1	800
		<hr/>
		\$ 74,991

**SECRET**

B

**SECRET**

## AUDIO STUDIO EQUIPMENT TO SUPPORT VIDEO PRODUCTIONS

(This equipment is also used to support other audio requirements)

<u>NOMENCLATURE</u>	<u>#</u>	<u>COST</u>
Revox A-700 Reel-to-reel recorder	1	2,489
Revox B-77 Reel-to-reel recorder	1	1,184
Nakamichi 480 Cassette recorders	2	822
Spotmaster 3000 Audio Cart Machines	2	2,784
Harris Stereo Audio Mixer Board	1	4,500
Crown D-75 Power Amplifier	1	485
Tandberg 3002A Pre-Amplifier	1	595
Sigma ADA-210 Audio Dist. Amp.	1	539
Revox B-790 Turntable	2	1,700
JBL LT-1 Speakers	1 pr.	187
Sony 1270 Video Monitor	1	588
Uni-Direction Microphones, ECM-23F	3	312
Parabolic Reflectors, PBR-330	3	189
		<hr/>
		\$ 16,374

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**SECRET**

4. The below listed items are also required by the move to the Annex, but are of secondary importance:

<u>ITEM</u>	<u>COST</u>
h. Uniplexer (slide to video conversion)	1,000
i. Video swticher (replacement of 11 year-old item)	\$ 35,000
j. Digital Effect Processor	50,000
k. 3/4 inch editing recorder	15,000
l. Studio cameras (2 ea.)	80,000
m. Camera pedestals (2 ea.)	8,000
n. Furniture	15,000

5. The new facility will contain 1300 square feet of studio space as well as space for other video related needs.

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**COMPLETED VIDEO PRODUCTIONS  
1 July 1984 to Present**

- 1. KW-7 Classroom presentation for Archives - August
- 2. KG-13 Classroom presentation for Archives - August
- 3. D/CO presentation to EOD's - September
- 4. [redacted] - September
- 5. Mutual of Omaha Insurance Briefing - September
- 6. Director of OP Briefing - September
- 7. Consultant's CBT Briefing - September
- 8. D/CO presentation to OC Management Seminar - October
- 9. C/Personnel Administration Group presentation,  
Banding/Retirement, [redacted] - October
- 10. STATMUX: Theory and operation - November
- 11. D/CO presentation to EOD's - November
- 12. [redacted]
- 13. Provided post-production work and duplication of 6  
Mini-Masters programs - November
- 14. Full production and duplication of 5 Mini-Masters programs  
- November/January
- 15. Uninterrupted Power Supply, classroom presentation -  
February

DUPLICATION (includes duping, wrapping, cable and TM preparation): 404 Video Tapes.

GRAPHICS SUPPORT TO VIDEO:

- a. Banding Briefing (Video/Computer graphics)
- b. "OC Story" (Video/Computer graphics)

[redacted]

**SECRET**



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ACTIVE VIDEO PROJECTS

25X1	FASTCAST	Air Conditioning Systems
	UPS: Theory and Layout	[Redacted]
	Disintegrator	Archiving Project (on-going)
	Project MERCURY Overview (due June '85)	Project MERCURY (due June '86)
25X1	[Redacted] Security Briefing for EOD Students	

PROPOSED VIDEO PROJECTS

Major support for Criterion Referenced Instruction

Major support for Computer Based Training

"OC Story", Phase II

25X1 [Redacted]

Overseas Video Post Reports

CAPITALIZATION EQUIPMENT & SYSTEMS

KG-84, TERP-IIA, PRS-6, CRAFT, PRT-250

DIVISION OVERVIEWS

Foreign Networks Division, OC

Administrative Management Division,  
OC

Engineering Division, OC

Domestic Networks Group,  
OIT

4. OIT

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S E C R E T

The only information available for the Office of Information Technology is the capital inventory.

5 . 01 to IG

S E C R E T

**SECRET**

DD/A Registry

85-1004/1

DD/A REGISTRY

FILE: 106-12

18 March 1985

MEMORANDUM FOR: Inspector General

VIA: Deputy Director for Administration

FROM: Henry P. Mahoney  
Director of Logistics

SUBJECT: Television Survey

REFERENCE: Memo for D/L from IG, dated 4 March 1985,  
same subject (IG 850150/5)

1. The referent requests detailed information concerning this Office's current and planned resource investment to provide teleproduction services for this Agency. The attachments are keyed to the four major areas of interest set forth in the referent, as follows:

Attachment A - Positions and incumbents supporting teleproduction.

Attachment B - Equipment on hand and planned acquisitions in FY 1985 and 1986.

Attachment C - Listing of Teleproduction for FY 1984 and 1985 and Current/Planned Production.

Attachment D - Modernization Plans for FY 1986 and 1987.

2. Concerning modernization, I have proposed to the Deputy Director for Administration that the Printing and Photography Division plant be expanded by approximately 60,000 square feet. Included in this expansion is a 10,500-square-foot space for the Directorate of Intelligence (DI). I understand that the DI is interested in locating its T.V. center in part of this space. If the expansion is approved, I believe that the issue of consolidation of the DI T.V. center and the Office of Logistics T.V. facility must be resolved.

OL 11029-85



**SECRET**

**SUBJECT: Television Survey**

25X1  
25X1  
25X1  
3. If you have any additional questions on this matter, please contact [redacted], Chief, Printing and Photography Division, Office of Logistics, on extension [redacted] or myself on [redacted]

25X1  
[redacted]  
*fa* Henry P. Mahoney

Attachments:  
A to D

25X1  
OL/P&PD [redacted] (18MAR85)  
Retyped:mgk:8200 (18MAR85)

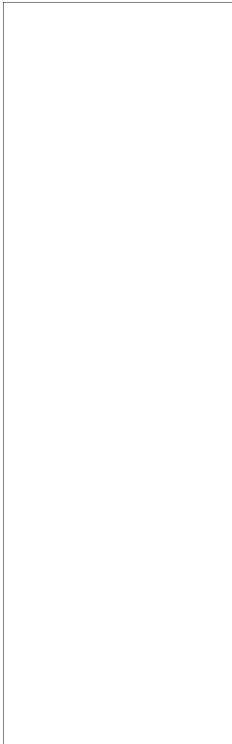
**Distribution:**

- Orig - Addressee, w/atts
- 2 - DDA, one w/atts
- 1 - D/L Chrono, w/o atts
- 1 - OL Files, w/atts
- 1 - OL/P&PD/PP&SS Files, w/atts
- 1 - OL/P&PD Chrono, w/o atts
- 1 - OL/P&PD Official, w/atts

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ATTACHMENT A

P&PD/OL Teleproduction

Position	Grade	Encumbent	Function
1. Chief, Photography Branch	GS-14		Overall Management
2. Deputy Chief, Photography Branch	GS-14		Technical Management, (Broadcast Engineer)
3. Chief, Graphics Design/Motion Picture and Television Group/PB	GS-14		Production Planning, Customer Liaison
4. Chief, Motion Picture Television and Audio Visual Center	GS-13		Senior Producer/Director
5. Television Production Specialist	GS-12		Producer/Director/Script Writer
6. Television Production Specialist	GS-12		Producer/Director/Script Writer
7. Photographer-Motion Picture	GS-11		Editor/Camera Operator/Technician
8. Photographer-Motion Picture	GS-11		Editor/Camera Operator/Technician
9. Photographer-Motion Picture	GS-09		Editor/Camera Operator/Technician
10. Photographer-Motion Picture	GS-09		Editor/Camera Operator/Technician
11. Photographer-Motion Picture	GS-09		Editor/Camera Operator/Technician
12. Photographer-Motion Picture	GS-09		Editor/Camera Operator/Technician
13. Visual Information Specialist Design and Presentation Center, GAD/MPTV Group/PB	GS-12		Computer-graphics/Script Writer

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**SECRET****ATTACHMENT B****Equipment On-Hand and Planned Acquisition**

A. On-Hand Equipment - see the attached Consolidated Memorandum Receipt, dated 15 January 1985.

B. Planned Acquisitions in Fiscal Year (FY) 1985 and 1986

1. FY 1985

a. CMX Editing System	\$ 90,000
b. Video Recorders - replacements for HQS Rooms T-16 and 1A07 replacements for main plant replication units	12,000
c. Headquarters Auditorium Sound System replace deficient recording system	40,000
d. Headquarters Auditorium Lighting required replacement for quality television recording	20,000
<b>TOTAL FY 1985</b>	<b>\$162,000</b>

2. FY 1986

a. Videocolor required for editing original negative film footage directly onto videotape	85,000
b. Video Multiplexer required to reduce production time	40,000
c. Video Titling/Graphic System required for real-time video titling	40,000
d. Foreign Standards Converter current production trend analysis indicated need for second unit to insure timely production and some backup for equipment failure	72,000
<b>TOTAL FY 1986</b>	<b>\$237,000</b>

**SECRET**

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3/ 5/85

## TV PRODUCTION EQUIPMENT INVENTORY

DIR	COMP	T DESCRIPTION	MAKE	MODEL	SERIAL	QTY	UNIT COST	ROOM	BLDG	DATE ACQUIRED	SERVICE CONTRACT
				D-75		1	\$ 366	160	P&PD	/	/
DDA	OL	A AUDIO AMPLIFIER (2C)	CROWN	AD-5980A		1	\$ 280	160	P&PD	/	/
DDA	OL	A AUDIO DIST AMP MODUL	DYNAIR	AD-5980A		1	\$ 280	160	P&PD	/	/
DDA	OL	A AUDIO DIST AMP MODUL	DYNAIR	FA-5985A		1	\$ 100	160	P&PD	/	/
DDA	OL	A BACK PLANE/AUDIO	DYNAIR	FA-5985A		1	\$ 100	160	P&PD	/	/
DDA	OL	A BACK PLANE/AUDIO	DYNAIR	SW-5985A		1	\$ 326	160	P&PD	/	/
DDA	OL	A AUDIO SWITCH	DYNAIR	SW-5985A		1	\$ 326	160	P&PD	/	/
DDA	OL	A AUDIO SWITCH	DYNAIR	4301		1	\$ 240	160	P&PD	/	/
DDA	OL	A AUDIO SPEAKER	JBL	4301		1	\$ 240	160	P&PD	/	/
DDA	OL	A AUDIO SPEAKER	JBL	4301		1	\$ 49,404	AUDIT	BUB	/	/
DDA	OL	C CAMERA PACKAGE	SHARP	XC-800		2	\$ 7,165	G67	P&P	/	/
DDA	OL	E TIME BASE CORRECTION	MICROTIME	T-120		1	\$ 1,620	160	P&PD	/	/
DDA	OL	E EDITOR/SEARCH DEVICE	SONY	RM-430		1	\$ 682	160	P&PD	/	/
DDA	OL	M TRIPLE SB&W MONITOR	IKEGAMI	PM-521		1	\$ 682	160	P&PD	/	/
DDA	OL	M TRIPLE SB&W MONITOR	IKEGAMI	PM-521		1	\$ 3,500	160	P&PD	/	/
DDA	OL	M TRIPLE SB&W MONITOR	IKEGAMI	TM-148RC		1	\$ 675	160	P&PD	/	/
DDA	OL	M 14 IN. COLOR MONITOR	SONY	CVM-1250		1	\$ 897	G67	P&P	/	/
DDA	OL	M COLOR MONITOR/RECEIVER	SONY	CVM-1900		1	\$ 732	G67	P&P	/	/
DDA	OL	M MONITOR/RECEIVER	SONY	PVM-1270Q		1	\$ 2,274	160	P&PD	/	/
DDA	OL	M FINE PITCH MONITOR 12	TEKTRONIX	528		1	\$ 1,817	G67	P&P	/	/
DDA	OL	M WAVE FORM MONITOR	VIDEOTEK			1	\$ 200	160	P&PD	/	/
DDA	OL	M WAVE FORM MONITOR	VIDEOTEK			1	\$ 200	160	P&PD	/	/
DDA	OL	M PROM OPTION/MONITOR	3M	PROM		1	\$ 3,200	160	P&PD	/	/
DDA	OL	P VIDEO CASSETTE PLAYER	SONY	VP-2260		18	\$ 667	G-34	P&P	/	/
DDA	OL	R VCR	PANASONIC	AG-2200		8	\$ 621	G-34	P&P	/	/
DDA	OL	R VCR (VHS)	PANASONIC	AG-2200		1	\$ 666	160	P&PD	/	/
DDA	OL	R VIDEO CASSETTE RECORDER	PANASONIC	PV-1210		1	\$ 729	160	P&PD	/	/
DDA	OL	R VIDEO CASSETTE RECORDER	PANASONIC	PV-1270		14	\$ 413	G-34	P&P	/	/
DDA	OL	R VCR (BETA)	SONY	SL-2400		1	\$ 5,391	160	P&PD	/	/
DDA	OL	R VIDEO CASSETTE/P/R/E	SONY	VO-2960A		1	\$ 749	160	P&PD	/	/
DDA	OL	R VIDEO CASSETTE RECORDER	ZENITH	VR-7000		1	\$ 749	160	P&PD	/	/
DDA	OL	R VIDEO CASSETTE RECORDER	ZENITH	VR-7000		1	\$ 648	160	P&PD	/	/
DDA	OL	S TONE/SYNC GENERATOR	3M	210		2	\$ 650	904	STA	/	/
DDA	OL	T PORTABLE COLOR TV		AVS-6500		1	\$ 67,835	G34	P&P	/	/
DDA	OL	X TV STAND CONV'T SYSTEM	A. F. ASSOC	CVS		1	\$ 10,000	160	P&PD	/	/
DDA	OL	X TIME BASE CORRECTOR	CVS	CVS-516		1	\$ 300	160	P&PD	/	/
DDA	OL	X DYNAEL CLOCK	DYNAEL			1	\$ 466	160	P&PD	/	/
DDA	OL	X VIDEO DISK AMPLIFIER	DYNAIR	DA-5960A		1	\$ 466	160	P&PD	/	/
DDA	OL	X VIDEO DISK AMPLIFIER	DYNAIR	DA-5960A		1	\$ 100	160	P&PD	/	/
DDA	OL	X BACK PLANE/VIDEO	DYNAIR	FA-5905A		1	\$ 396	160	P&PD	/	/
DDA	OL	X POWER SUPPLY	DYNAIR	FR-5900A		1	\$ 513	160	P&PD	/	/
DDA	OL	X BLACK VIDEO MODULE	DYNAIR	SG-5930		1	\$ 349	160	P&PD	/	/
DDA	OL	X SWITCH CONTROL	DYNAIR	SW-5905A		1	\$ 53,232	G34	P&P	/	/
DDA	OL	X ROUTING SWITCHER (EXPANSI	DYNAIR	SYSTEM 21		1	\$ 255	160	P&PD	/	/
DDA	OL	X REMOTE CONTROL UNIT	SONY	RM-410		1	\$ 255	160	P&PD	/	/

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TV PRODUCTION EQUIPMENT INVENTORY

DIR	COMP	T	DESCRIPTION	MAKE	MODEL	SERIAL	QTY	UNIT	ROOM	BLDG	DATE ACQUIRED	SERVICE CONTRACT
DDA	OL	X	MASTER REMOTE CONTROL	SONY	RM-444		1	\$	1,017	160	P&PD	/ /
DDA	OL	X	CAPSTAN SERVO R/P/E	SONY	VO-2800		1	\$	3,052	160	P&PD	/ /
DDA	OL	X	CAPSTAN SERVO R/P/E	SONY	VO-2800		1	\$	3,052	160	P&PD	/ /
DDA	OL	X	CAPSTAN SERVO R/P/E	SONY	VO-2800		1	\$	3,052	160	P&PD	/ /
DDA	OL	X	CAPSTAN SERVO R/P/E	SONY	VO-2800		1	\$	3,052	160	P&PD	/ /
DDA	OL	X	CAPSTAN SERVO R/P/E	SONY	VO-2800		1	\$	3,052	160	P&PD	/ /
DDA	OL	X	CAPSTAN SERVO R/P/E	SONY	VO-2800		1	\$	3,052	160	P&PD	/ /
DDA	OL	X	CAPSTAN SERVO R/P/E	SONY	VO-2800		1	\$	3,052	160	P&PD	/ /
DDA	OL	X	CHARACTER GENERATOR	3M	D2000		1	\$	2,800	160	P&PD	/ /



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3/ 5/85

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TV PRODUCTION EQUIPMENT INVENTORY

DIR	COMP	T	DESCRIPTION	MAKE	MODEL	SERIAL	QTY	UNIT COST	ROOM	BLDG	DATE ACQUIRED	SERVICE CONTRACT
DDA	OL/PPD	C	CAMERA PACKAGE	SHARP	XC800		2	\$ 18,194	G66	P&P	/ /	
DDA	OL/PPD	E	SYSTEM 21	DYNAIR			1	\$ 35,827	G66	P&P	/ /	
DDA	OL/PPD	M	AUDIO MONITOR	VIDEOTEK			1	\$ 679	G66	P&P	/ /	

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TV PRODUCTION EQUIPMENT INVENTORY

DIR	COMP	T DESCRIPTION	MAKE	MODEL	SERIAL	QTY	UNIT COST	ROOM	BLDG	DATE ACQUIRED	SERVICE CONTRACT
DDA	OLPPD	E VIDEO FRAME EDITOR				1	\$ 12,100	G66	P&P	/ /	

**SECRET****ATTACHMENT C****Teleproductions****A. Teleproduction Activities On-site (Headquarters Auditorium/Room 1A07) Locations**

The following programs were produced live and solely by means of television equipment. These productions encompassed production planning, multiple camera operations, editing, final processing, and assembly.

<u>Topic</u>	<u>Date</u>	<u>Location</u>
Black History	Feb 84	HQS Auditorium
Guest Speaker (one week)	Feb 84	HQS Auditorium
Federal Womens Program	Feb 84	HQS Auditorium
DDI/OSWR Annual Meeting	Feb 84	HQS Auditorium
DCI Address 25X1	Feb 84	HQS Auditorium
Operations (one week)	Mar 84	HQS Room 1A07
Federal Womens Program (two days)	Mar 84	HQS Auditorium
DDA/OMS Briefing	Mar 84	HQS Auditorium
Personal Financial Management Sem.	Mar 84	HQS Auditorium
FELO (three days)	Apr 84	HQS Auditorium
DCI Awards Ceremony	Apr 84	HQS Auditorium
Guest Speaker - Dr. Lesten Bush	Apr 84	HQS Auditorium
DO/IMS (three days)	Apr 84	HQS Room 1A07
Guest Speaker - Dr. Carl Sagan	Apr 84	HQS Auditorium
Drama Club	Apr 84	HQS Auditorium
Amb. Jeane Kirkpatrick (DCI)	Apr 84	HQS Auditorium

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<u>Topic</u>	<u>Date</u>	<u>Location</u>
Personal Financial Management Sem.	Apr 84	HQS Room 1A07
FSI Orientation	May 84	HQS Auditorium
25X1 [ ] Operations (One week)	May 84	HQS Room 1A07
Just Plain English	May 84	HQS Auditorium
Guest Speaker - Dr. Borcharding	May 84	HQS Auditorium
25X1 Computer Videotaping for OC	Jun 84	[ ]
Guest Speaker - Commodore Grace M. Hopper (USNR)	Jun 84	HQS Auditorium
SEG Videotaping (three day)	Jul 84	HQS Auditorium
DCI Address	Jul 84	HQS Auditorium
SECOM	Aug 84	HQS Room 1A07
25X1 DCI/EU Guest Speaker - [ ] (two days)	Aug 84	HQS Auditorium
25X1 [ ] Operations (three days)	Sep 84	HQS Room 1A07
EEO - Hispanic Heritage Dancers	Sep 84	HQS Auditorium
DCI - SIS Promotions	Sep 84	HQS Auditorium
DDS&T Guest Speaker - Dr. Wheelon	Sep 84	HQS Auditorium
25X1 [ ] Operations (three day)	Sep 84	HQS Room 1A07
DCI Address	Sep 84	HQS Auditorium
OMS Guest Speaker - Dr. Borcharding	Sep 84	HQS Auditorium
EEO Briefing (SEG)	Oct 84	HQS Auditorium
25X1 [ ]	Oct 84	HQS Auditorium

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<u>Topic</u>	<u>Date</u>	<u>Location</u>
DCI Security Symposium (two days)	Oct 84	HQS Room 1A07
OMS Guest Speaker - Dr. Borcherding	Oct 84	HQS Auditorium
Retirement Seminar (five days)	Oct 84	HQS Auditorium
DCI - Memorial Service	Oct 84	HQS Auditorium
DI/CPAS/ES Briefing	Oct 84	HQS Auditorium
DCI Briefs Fordham Univ. Club	Nov 84	HQS Auditorium
OMS Guest Speaker- Dr. Borcherding	Nov 84	HQS Auditorium
DCI Awards Ceremony	Nov 84	HQS Auditorium
FOD Retiree Symposium	Nov 84	HQS Auditorium
NPIC Employee Briefing	Nov 84	HQS Auditorium
DDO Orientation	Nov 84	HQS Auditorium
DCI Awards Ceremony	Dec 84	HQS Auditorium
DCI Address to Managers	Dec 84	HQS Auditorium
IMS - Drama Presentation (two days)	Dec 84	HQS Auditorium
Guest Speaker - Gen. Walters	Dec 84	HQS Auditorium
DCI - SIS Promotions	Jan 84	HQS Auditorium
OMS Guest Speaker - Dr. Borcherding	Jan 84	HQS Auditorium
DDI Address to DDI employees	Jan 84	HQS Auditorium
Guest Speaker - Carl Rowan	Feb 85	HQS Auditorium
DDI - Monthly Seminar for Military Analysis	Feb 85	OCR Theater

**SECRET**

**SECRET**

<u>Topic</u>	<u>Date</u>	<u>Location</u>
DCI Awards to IC Personnel	Feb 85	HQS Auditorium
Federal Womens Program	Feb 85	HQS Auditorium

**B. Teleproduction Activities Off-Site Locations**

The following programs were produced live and solely by means of television equipment. These productions encompass production planning, multiple camera operations, editing; final processing and assembly:

1. Nutritional Briefing (one week) Jan 84 HQS Room 1A07&  
Sponsored by Office of Medical Services OMS Conference Room
2. New Headquarters Building Groundbreaking Ceremony (attended by President, DCI, et al) May 84 HQS Compound
3. Text Retrieval Conference sponsored by ORD/DDS&T Jan 85 Hyatt Hotel Rosslyn, VA

**C. Combined Motion Picture - Television Production**

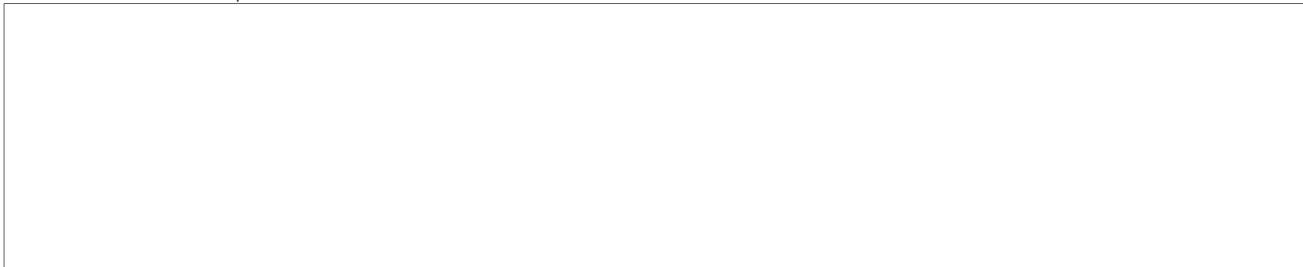
The following programs were produced by combining motion picture, or slide-tape formats with video recording. The production processes used are, for all practical purposes, identical to those employed for teleproduction. We choose the camera shooting medium, i.e. motion picture vs. television, based on the customers' total needs. We do not use a particular format mere for the sake of shooting in a preferred medium. These programs encompass script preparation, production planning, off-site locations, multiple camera operations, editing, final processing, and assembly.

- |              |   |        |  |
|--------------|---|--------|--|
| 25X1         | 1. "Securely Yours" sponsored by Office of Security     | Jan 84 | HQS, [redacted]<br>Washington<br>Metropolitan area |
| 25X1<br>25X1 | 2. "OL and Its People" sponsored by Office of Logistics | Apr 84 | HQS, [redacted]<br>[redacted]                      |
| 25X1         | 3. [redacted] sponsored by Office of Data Processing    | Jun 84 | Outside<br>Washington<br>Metropolitan<br>Area      |
| 25X1         | 4. "Computers" sponsored by Office of Data Processing   | Jun 84 | HQS, [redacted]<br>Center                          |

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**SECRET****D. Current and Planned Production**

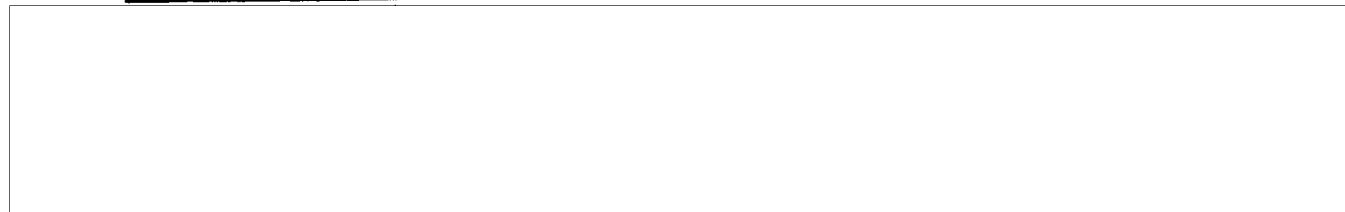
In Attachment - you will find a list of videotapes produced during FY 1984 and FY 1985. Our scheduled upcoming activities include:

**2. Monthly - DDI/OIS/TWFD**

Videotape the "'DCI Monthly Seminar'". There is a different speaker each month, and dates have been scheduled through December 1985. These seminars are taped in an Office of Central Reference theater. We provide lights, props, all equipment, crew, etc. for each taping session and conduct post-production activities as required.

**3. March thru September - DCI/OPA**

Revamp/modernize "'CIA and Its People'" (currently a 15-projector slide show in the Headquarters Auditorium) into the television format for both large screen presentations and to allow Agency personnel to take video copies into the field as required, i.e., public relations and/or recruitment activities. P&PD will accomplish all production processes from "'massaging'" the script through post-production tasks.

**4. Temporary Hold - DDA/OL/SD****5. Temporary Hold - DDA/OL/SD**

Produce a mini-documentary on the functions of the Supply Division. Script has been written and tentatively approved.

NOTE: Productions 5 & 6 are on hold until Supply personnel complete their rotation cycle this Spring.

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6. TBD - DDA/OL/PMS

'The Contract Officer' Produce a biography on Contract Officer duties and responsibilities in the procurement of 'systems'. On-location shooting will be required. P&PD will conduct all production activities.

25X1

8. All Year - Most Components

Support television recording of events in the Headquarters Auditorium and Headquarters Building Room 1A07 for posterity and for individuals who would not otherwise be able to see same. This activity entails an average of four (4) hours per day.

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**ATTACHMENT D**

**P&PD/OL Plant Modernization**

1. **Proposed Overall Plant Expansion**
2. **Motion Picture - Television Center**
3. **Motion Picture - Television Studio**

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D  
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ATTACHMENT

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**PHOTOGRAPHY BRANCH SPACE REQUEST**  
**Motion Picture - Television Center**

**Requirements:**

<b>Editing Suites :</b>			
Video (2)	10' x 18'	(180)	= 360 sq. ft.
Film (2)	10' x 18'	(180)	= 360 sq. ft.
Audio-Visual (1)	10' x 14'	(140)	= 140 sq. ft.
 Video Replication Room (1)	 16' x 22'	 (352)	 = 352 sq. ft.
Audio Mixing Room (1)	8' x 12'	(96)	= 96 sq. ft.
Screening Room (1)	18' x 24'	(432)	= 432 sq. ft.
Field Staging Room (1)	8' x 10'	(80)	= 80 sq. ft.
Maintenance Room (1)	8' x 10'	(80)	= 80 sq. ft.
Film Sound/Sync Room (1)	15' x 30'	(450)	= 450 sq. ft.
Film Processing Room (1)	18' x 20'	(360)	= 360 sq. ft.
Special Effects Printer (1)	10' x 12'	(120)	= 120 sq. ft.
Film Printing Room (1)	10' x 12'	(120)	= 120 sq. ft.
Film Loading Room (1)	5' x 6'	(30)	= 30 sq. ft.
Administrative Area (1)	10' x 12'	(120)	= <u>120 sq. ft.</u>
		<b>TOTAL</b>	<b>3,100 sq. ft.</b>

**Rationale:**

The above space is needed to increase productivity as well as better accommodate the needs of our customers. Currently, MPTV personnel are "tripping" over one another because most areas of the section serve multiple purposes. If allocation of the requested resources is granted, there will be dedicated areas for each medium which will eliminate the present need for "striking" each area before another activity can occur.

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**SECRET****PHOTOGRAPHY BRANCH**

Motion Picture - Television Center

**Television Studio Requirements**

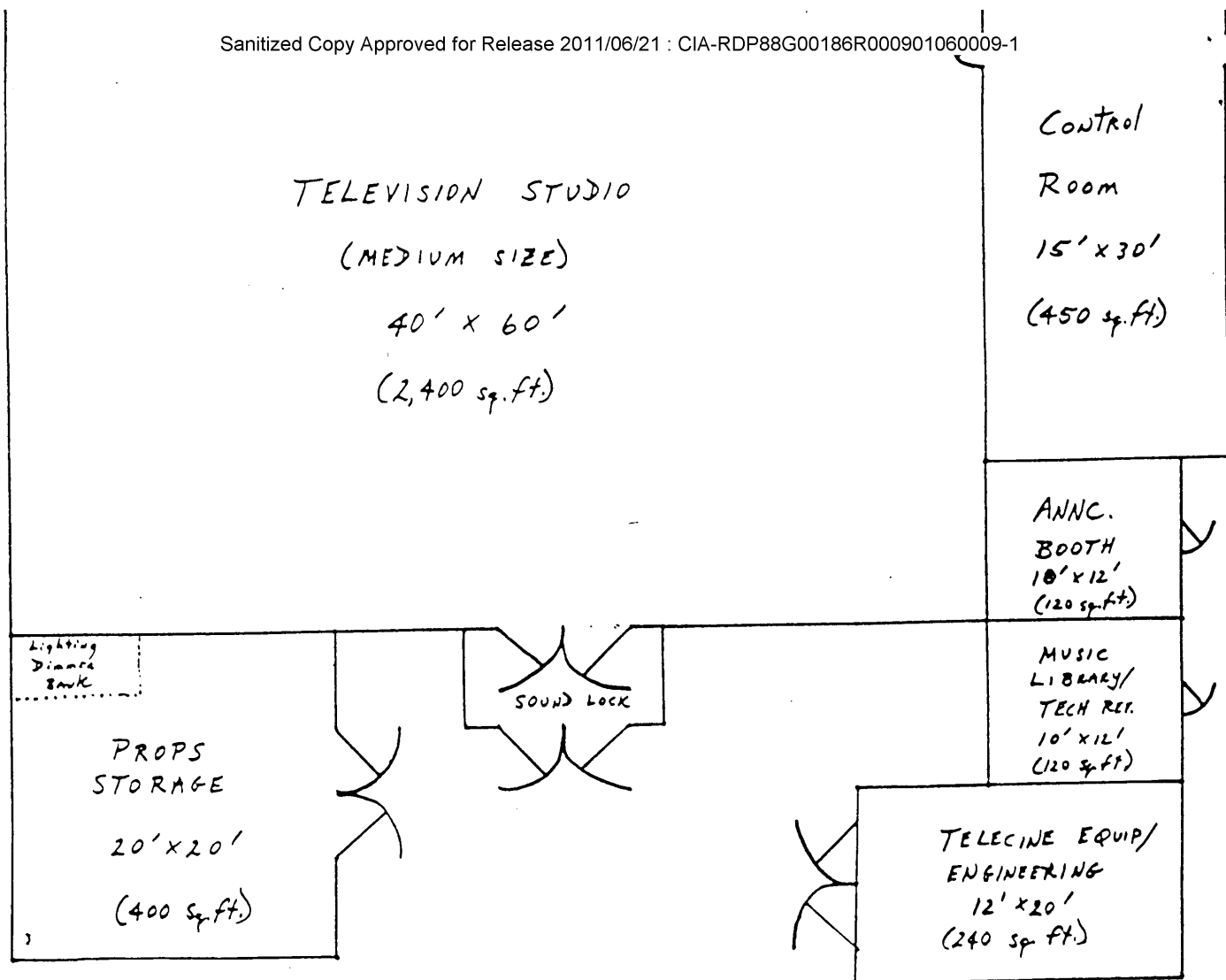
**REQUIREMENTS:** An estimated 3,730 sq. ft. will be required for a studio of sufficient size to satisfy our current and projected production requirements. A sample drawing of a typical television studio and support areas is attached. (NOTE: This drawing is to be used for illustrative purposes only.)

**RATIONALE:** The Photography Branch has been continually frustrated in finding a suitable location for live film and videotape activities. We feel that a studio of this size is required in order to provide:

- a. Controlled lighting;
- b. Freedom of camera movement;
- c. Controlled acoustics;
- d. Controlled temperature;
- e. Controlled air velocity;
- f. Space where several permanent "sets" may be erected and left standing for extended periods of time;
- g. Enhanced visual effects;
- h. Proximity to knowledgeable human resources;
- i. A secure/unrushed environment for customers and/or special objects; and,
- j. Year-round shooting.

In addition to motion picture/television activities a studio of this size could serve multiple purposes: Division-wide meetings, Branch-wide meetings, a start-up point for tours (with appropriate introductory briefings), a place for "permanent" sets for our still photographers, and the videotaping of events where a medium size (25 - 30) "live" audience is required.

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No information was given with regard to the Office of Security's response to the Inspector General.

7. OTE to IG

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DD/6 SECRET

85-1004

OTE 85-5018

20 MAR 1985

MEMORANDUM FOR: Inspector General

VIA: Deputy Director for Administration

FROM: [REDACTED]  
Director of Training and Education

SUBJECT: Television Survey

REFERENCE: Memo to D/OTE from IG, dated 4 March 1985,  
Same Subject

1. The following information is in response to reference and is keyed to the relevant subparagraphs:

a. Positions

1) The FY 1985 personnel allocation for Office of Training and Education (OTE) Headquarters is three full-time OTE employees and is temporarily augmented by one additional employee on a one-year rotational assignment from the DI Television Center. We anticipate that this staff is adequate to meet our FY 1986 requirements.

2) The FY 1985 personnel allocation for the [REDACTED] is two full-time employees who, when required, are assisted by two other employees who spend approximately 15 percent and 5 percent of their time on this activity.

b. Equipment

1) Attachment A contains the list of equipment currently on hand in OTE Headquarters; there are no significant acquisitions planned in FY 1985 and FY 1986.

2) Attachment B contains the list of equipment currently on hand at the [REDACTED] plans are under way to purchase a store and recall memory unit for use with a 904 post-production switcher and two colorizers - estimated cost \$3,500.

c. Tape Production

1) Attachment C lists those tapes produced in OTE Headquarters during FY 1984 and those completed and/or in some stage of commitment for production in FY 1985.

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SUBJECT: Television Survey

25X1 2) Attachment D lists those tapes produced [redacted] during CY 1984. They do not maintain records on a fiscal year basis. However, only an insignificant fraction of the production listed was produced during the last three months of 1983. (Some program titles listed in [redacted] report may duplicate those provided in the Media Production Branch report. This will occur when the full production of a television program is shared by both facilities. The OTE Media Production Branch provides scriptwriting and development services while [redacted] facility provides a production studio environment and support for the final completion of programs.)

25X1 d. Modernization - The only future plan for improvements and/or construction in FY 1986 and FY 1987 is to modify the existing heating and overhead fluorescent lighting system (both date back to 1952) at [redacted] Television Center.

25X1 2. If you have any questions regarding this report, please contact [redacted]

Attachments

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INSPECTOR GENERAL  
85-150/3

4 MAR 1985

MEMORANDUM FOR: Director of Training and Education  
FROM: John H. Stein  
Inspector General  
SUBJECT: Television Survey

In connection with the ongoing survey of television in CIA, we would appreciate your supplying us with the following information by 15 March 1985, with regard to the TV facilities at the Chamber of Commerce

25X1

a. Positions allocated in FY 1985 and FY 1986 programs; personnel currently occupying those positions and function; contract personnel currently employed (include personnel who support TV efforts although that is not their primary function).

b. Equipment currently on hand and function; estimated value of that equipment; acquisition of new equipment planned for FY 1985 and 1986.

c. TV tapes produced during FY 1984 and 1985; tapes currently in production or planned (please include data on purpose of tape, requesting component, etc., as appropriate).

d. Television modernization plans (new building or facilities) for FY 1986 and FY 1987.

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*John H. Stein*

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ATTACHMENT A

Equipment On Hand

<u>Item</u>	<u>Function</u>	<u>Value</u>
Electronic Field Production package		
(1) JVC KY-2000 camera w/10:1 zoom lens	Video Production	@ \$ 8,600
(1) Sony VO-4800 portable videocassette recorder	"	@ \$ 3,000
(1) Color-Tran portable lighting kit	"	@ \$ 600
(1) JVC TM41AU ac/dc color video monitor	"	@ \$ 380
Electronic Field Production package		
(1) JVC KY-2700 video camera w/14:1 zoom lens	"	@ \$10,000
(1) Sony VO-4800 portable videocassette recorder	"	@ \$ 3,000
(1) Color-Tran portable lighting kit	"	@ \$ 600
Major support peripherals		
(1) Anton Bauer LSQ4 NiCad camera battery charging unit	"	@ \$ 535.50
(4) Nickel Cadmium (NiCad) camera batteries	"	@ \$ 415 each
(6) Lead Acid videocassette recorder batteries	"	@ \$ 56 each
(4) Microphones, Sony, ECM-50PSW & PBW	"	@ \$ 195 each

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## ATTACHMENT A (CONTINUED)

<u>Item</u>	<u>Function</u>	<u>Value</u>
Electronic videocassette editing system 3/4" U-Matic-		
(1) Convergence Corp. Videotape Editor, ECS-90 w/plug in options; TCR-90 Time code reader BL-90 Fade module EDL-90 Edit decision lister CK-90 Update G52 software	Video Post-Production	@ \$3,200 @ \$1,800 @ \$ 990 @ \$1,062.50 @ \$ 424
(1) Sony V0-5850 video editing cassette recorder	"	@ \$5,800
(1) Sony V0-5800 videocassette recorder	"	@ \$3,510
(2) Panasonic ac/dc color monitors BT-S700N	"	@ \$ 500 each
(1) Sony CVM-960 B&W monitor for edit status display	"	@ \$ NOTE 1
(1) Panasonic CT-1350MG program monitor	"	@ \$ 393.53
Electronic videocassette editing system, 3/4" U-Matic		
(1) Convergence Corp. Videotape Editor, ECS-90S W/plug-in options; BL-90 Fade module CI-90 Character inserter	"	@ \$4,675 @ \$ 722.50 @ \$1,000
(2) Sony V0-5850 editing videocassette recorder	"	@ \$5,800 each
(2) Panasonic color monitors, BT-S701N	"	@ \$ 353 each
(1) Panasonic B&W monitor for edit status display, TR-930	"	@ \$ 180
(1) Panasonic CT-1350MG program monitor	"	@ \$ 393.53

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ATTACHMENT A (CONTINUED)

<u>Item</u>	<u>Function</u>	<u>Value</u>
Electronic videocassette editing system, 1/2"VHS-		
(1) Panasonic, NV-A970 VHS editor controller	Video Post-Production	@ \$4,009.50
(1) Panasonic, NV-8500 editing VHS recorder	"	@ \$2,470
(1) Panasonic, AG-6300 VHS recorder	"	@ \$1,440.20
(1) Panasonic, CT-1350MG program monitor	"	@ \$ 393.53
(2) Sony CVM-960 B&W monitors	"	@ \$ NOTE 1
Major Terminal support equipment-		
(1) Adda Corp., AC-20AS Time Base corrector w/TB-1 & GL-2	"	@ \$9,900
(1) Tektronix, TEK-1740, waveform/vectorscope	"	@ \$3,400
(1) Videotek, VM-12PRO, color engineering functions monitor	"	@ \$1,150
(1) Lenco, PPS-101 video distribution amplifier	"	@ \$ NOTE 1
(1) Tektronix, RM529 waveform monitor	"	@ \$ NOTE 1
(2) Dynair passive video switcher	"	@ \$ NOTE 1
(1) Datametrics SP-425SM Time code generator/reader	"	@ \$3,400
(2) Shure, Microphone mixer/amplifier	"	@ \$ NOTE 1
(1) Sony, DXC-1200 color video camera (system House sync and camera-black source.)	"	@ \$ NOTE 1
(2) Sony, VO-2860 videocassette recorder	"	@ \$2,380
(2) Sony, VO-2850 videocassette recorder	"	@ \$1,890

NOTE 1"

These items were either purchased through the DOD Excess Personal Property lists or pressed into service rather than PTI'd.

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ATTACHMENT B

1. Production Control and Studio

Hitachi HR-200 videotape recorder with TBC, console, picture monitor, waveform monitor, vectorscope, and remote control	\$ 78,000.00
JVC CR8200 videocassette recorder with CVS-520 TBC, picture monitor, and remote control	\$ 20,400.00
Evertz time code generator/reader	\$ 4,500.00
3M distribution switcher	\$ 1,000.00
CBS audio distribution amplifier for time code	\$ 500.00
Teleprompter drive and 3 ea. monitors	\$ 3,600.00
ISI 902 production switcher with fade to black module and encoded chromakeyer	\$ 10,500.00
2 ea. RCA TK-760 color camera with ITE pedestals, Vinten pan heads, cables, control units, chromakey modules, and Angenieux lenses	\$ 112,000.00
RCA TK-76 with control unit, Fujinon lens, cables, cable conversion adapter, studio view finder, Vinten pan head, and Houston Fearless camera crane	\$ 60,000.00
2 ea. JVC KY-1900 color cameras used for film chain and animation stand	\$ 8,000.00
Film chain multiplexer and 16mm motion picture projector	\$ 7,000.00
Oxberry animation stand	\$ 3,400.00
Nytone flying spot scanner slide chain	\$ 6,500.00
5 ea. waveform monitors--various manufacturers and models	\$ 10,000.00

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Picture Monitors

8 ea. Panasonic B&W 9" monitors	
2 ea. Videotek color 12" monitors	
4 ea. Videotek color 8" monitors	
2 ea. Panasonic B&W 14" monitors	
1 ea. Sony color 12" monitor	
1 ea. Sony color 19" monitor	
1 ea. JVC color 13" monitor	\$ 10,500.00

Audio

Teledyne audio console, assorted microphones-- various manufacturers and models	
2 ea. studio booms, amplifiers, speakers, and intercoms	\$ 19,000.00

Staging and Lighting

18 ea. 2.4KW dimmers with controllers Electro-control 30x80 quick connect	
8 ea. 2KW Fresnel Mole Richardson lights	
5 ea. 1.5KW Fresnel Kleigel lights	
7 ea. 1KW Fresnel colortran lights	
14 ea. 750w Fresnel Mole Richardson lights	
4 ea. 1KW Scoop Kleigel lights	
2 ea. 2KW soft lights, Mole Richardson with stands	
1 ea. 1KW soft light, Colortran with stand	
20 ea. 1KW Multibroad Colortran lights	
4 ea. 1KW open reflector Kleigel lights	
18 ea. 1KW set lights, Colortran and Kleigel lights	
Permanent lighting grid for 40'x75' studio which has 76 each 20-amp circuits, various barndoors, clamps, scrims, snouts, and accessories	
140 feet of curtain track with 90 feet of velure curtain	\$ 120,000.00
	<hr/>
Total	\$ 474,900.00

**SECRET****2. Portable Production Equipment**

Hitachi FP-22 color camera with portable and studio accessories	\$ 15,000.00
JVC Ky-2700 color camera with portable and studio accessories	\$ 10,000.00
Sony VO-3800 portable VCR	\$ 2,500.00
JVC CR-4400LU Portable VCR	\$ 4,200.00
JVC CR-4700 portable VCR	\$ 3,500.00
JVC CR-4900 portable VCR	\$ 3,500.00
Battery chargers and NiCad batteries	\$ 5,500.00
2 ea. battery operated lighting kits	\$ 1,600.00
Portable lights, stands, reflectorboard, cables, clamps, scrims, and carrying cases	\$ 12,000.00
JVC 5" color monitor, battery operated	\$ 5,000.00
Battery operated audio console, splitter, microphones, and earphones	\$ 2,000.00
2 ea. O'Connor tripod and pantilt heads	\$ 5,000.00
- Portable production console including:	
3 ea. RCA camera control units	
Tektronix sync generator	
3M switcher	
Camera cables	
Racks	
Audio console	
Sony 12" color monitor	
6 ea. Panasonic 5" B&W monitors	
2 ea. Vinton tripods and dollies	
1 ea. Conrac 9" B&W monitor	
1 ea. Tektronix waveform monitor	\$ 27,000.00

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Cushman electric portable camera crane	\$	4,000.00
Teleprompter drive unit	\$	2,800.00
		<hr/>
Total Portable	\$	103,600.00

3. Post-production Off-line Editing

Convergence ECS-90 editor with interfaces, printer, time code reader, and extra software	\$	11,000.00
Sony VO-5850 videocassette recorder	\$	5,700.00
Sony VO-5800 videocassette recorder	\$	3,500.00
CVS 516 time base corrector	\$	9,000.00
Laird Telemedia 3600 character generator	\$	7,500.00
ISI 902 switcher	\$	6,500.00
Camera control and cables for JVC-KY-2700 camera (camera listed under portable)	\$	3,800.00

Monitors

1 ea. 13" color Panasonic		
1 ea. 14" B&W Panasonic		
2 ea. 9" B&W Panasonic		
2 ea. 8" color Videotek		
1 ea. 10" color Panasonic	\$	3,500.00
Panasonic audio console WR-450		
Gates turntable		
Tandberg audio cassette recorder	\$	2,000.00
Datametric time code generator	\$	2,700.00
		<hr/>
Total Off-line	\$	55,200.00



**SECRET**4. Post-production On-line Editing

Convergence ECS-104 editor with time code, switcher, interface, and all available accessories	\$ 52,000.00
ISI 904 switcher with audio-follow- video, pointer generator, and quad split	\$ 26,000.00
Laird Telemedia 7200 character generator with extra keyboard, encoder, font developer, and 70 type fonts	\$ 33,000.00
Precision echo squeezer	\$ 18,700.00
3 ea. Ampex VPR-80 videotape recorders and TBC-80 time base correctors with editor interfaces, waveform monitors, vectorscopes, picture monitors, and loudspeaker	\$ 165,000.00
1 ea. JVC CP-5500 videocassette recorder with waveform monitor, vectorscope, picture monitor, and time base corrector	\$ 13,800.00
Electrodyne audio console with amplifiers and speakers	\$ 3,000.00
5 ea. B&W Panasonic 9" monitors 1 ea. B&W Panasonic 14" monitor 6 ea. color Videotek 8" monitors 1 ea. color Tektroix 12" monitor 2 ea. color Panasonic 13" monitors	\$ 14,000.00
Additional assorted cables, printer, microphones, intercom, etc.	\$ 3,000.00
	<hr/>
Total On-line Editing	\$ 328,500.00

**SECRET**5. Distribution/Maintenance

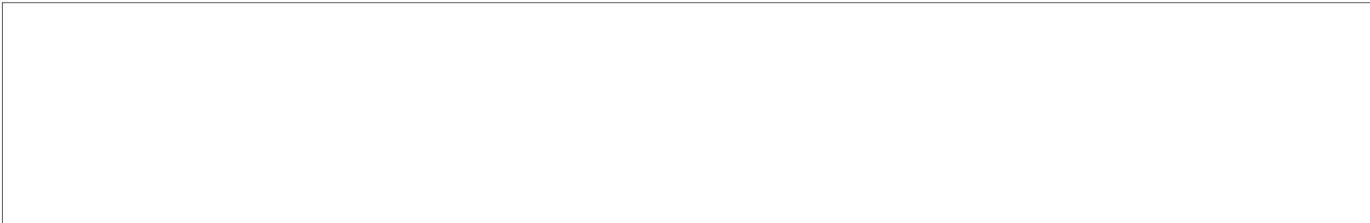
5 ea. Sony V0-5600 videocassette recorder	\$	9,165.00
Panasonic NV-8350 VCR	\$	1,060.00
Lenco Sync, distribution, time and calibration equipment	\$	18,000.00
Tektronix 520A vectorscope	\$	7,750.00
ISI video distribution equipment	\$	5,000.00
Utah Scientific audio/video distribution switcher 20x20 stereo with control panel	\$	16,000.00
Sony 12" color monitor	\$	700.00
Various DVMS, oscilloscopes, frequency counters, and tools	\$	10,000.00
Tektronix signal generator	\$	7,000.00
		<hr/>
Total	\$	74,675.00

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ATTACHMENT C

TV Tapes Produced During FY 1984:

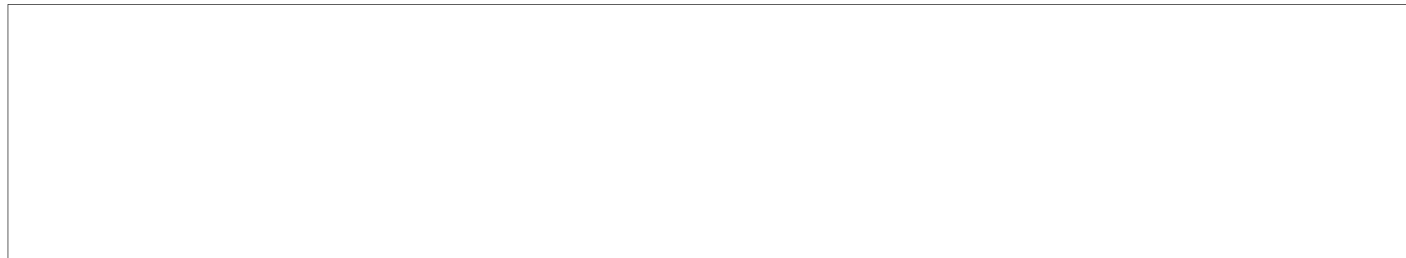
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WRITING FOR DI PUBLICATION

Produced for the Analysis Training Branch, Office of Training and Education. The series contains six cassettes designed to teach writing techniques and style to new DI analysts.

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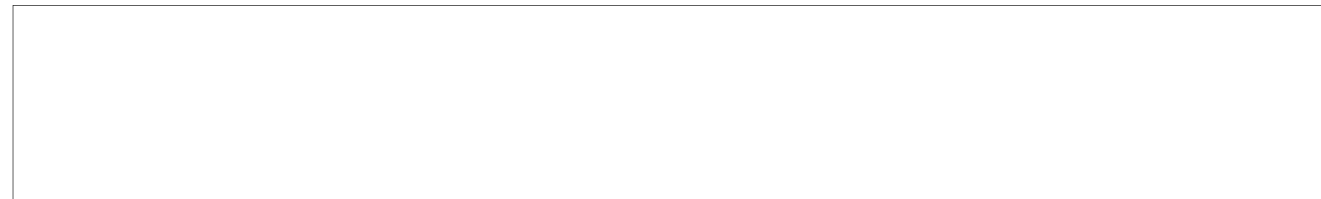
THE FLOW OF DO REPORTS

Produced for the Career Training Branch, Office of Training and Education. The tape visually explains the process of moving intelligence from the field to the consumers' desk.

FORCES OF CHANGE

Produced for the DCI in a cooperative effort for the Department of Commerce. The tape focuses on some of the major forces in the world that are restructuring not only the U.S. economy, but the world economy as well.

25X1



RETIREMENT: BENEFITS AND ENTITLEMENTS

Produced for the Retirement Operations Branch, Office of Personnel. The tape explains the value of the "Blue Book" (Record of Retirement Benefits and Entitlements).

SECRET

ATTACHMENT C (CONT)

COMERIX



OSO SPECIAL PROJECT TAPE

TV Tapes Produced During FY 1985

RETIREMENT: EXTERNAL EMPLOYMENT COUNSELING AND ASSISTANCE

Produced for the Retirement Service Branch, Office of Personnel. This tape describes the many services offered to prospective employees as they explore possibilities of employment after their Agency retirement.

AIM

Produced for the Information Science Center, Office of Training and Education. This program explains system courseware via a series of instructional video cassettes.

OD&E SPECIAL PROJECT VIDEOTAPE

TV Tapes Planned for FY 1985

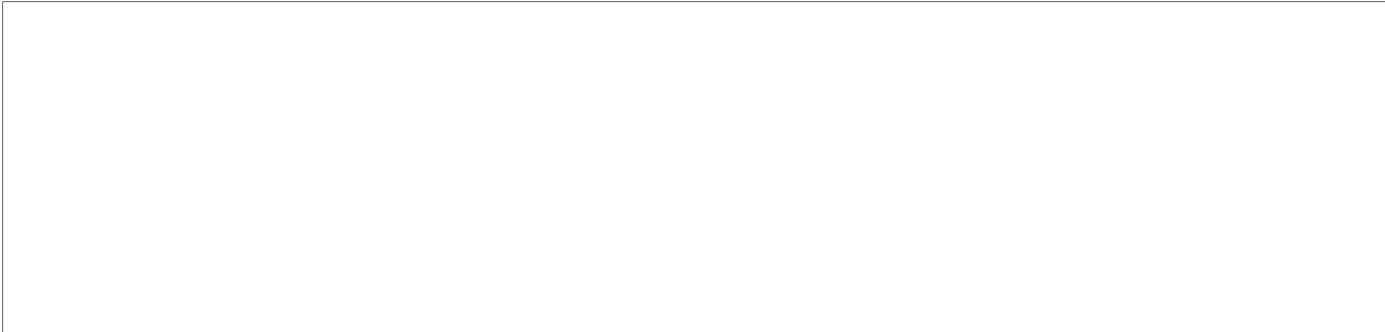
EXCELLENCE II

Produced for the Director of Personnel. This tape will relate three examples of excellence in the Agency via interviews with a variety of rank and file personnel.

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ATTACHMENT C (CONTINUED)

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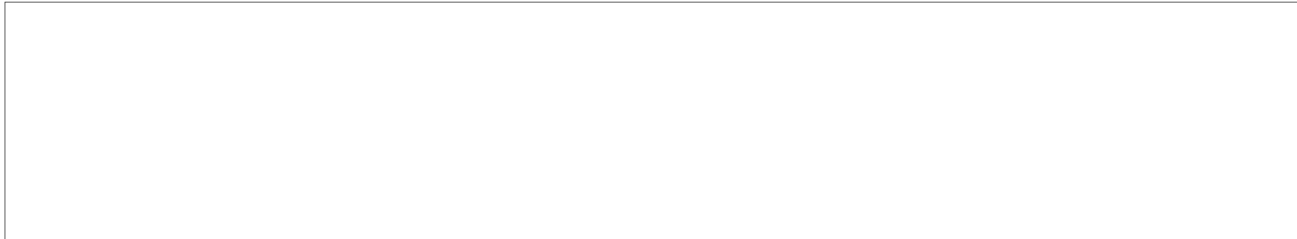
HOST BASED PROCESSOR SERIES

Produced for the Information Science Center, Office of Training and Education. This tape will explain instructional techniques pertinent to host based processors via a series of video cassettes.

JUST PLAIN ENGLISH

Produced for the Management and Administrative Training Division, Office of Training and Education. This series of five tapes will help to clarify good writing techniques.

25X1



FELO

Produced for the Family Employee Liaison Office, Office of Personnel. This tape will demonstrate the many services of that office.

ARCHIVES & RECORDS CENTER

Produced for the Intelligence Training Division, Office of Training and Education. This tape will explain the mission of the facility for students of the DO Records course.

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ATTACHMENT C (CONTINUED)

OGC SERIES

Produced for the Office of General Counsel. Five video tapes to be produced will include:

EXECUTIVE ORDER 12333  
LEGAL CONSIDERATION FOR NEW EMPLOYEES  
FINANCIAL DISCLOSURE FOR NEW SIS MEMBERS  
THE PRACTICE OF LAW AT THE AGENCY  
LAW SCHOOL RECRUITMENT

ISTD SERIES

Produced for the Information Science Training Division, Office of Training and Education. Four video tapes to be produced will include:

PART OF "F" VM  
LIMS  
INTERMEDIATE AIM (PART I - 3 HRS)  
INTERMEDIATE AIM (PART II - 8 HRS)

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