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Suggestions and considerations for planning an in-house audiovisual department in business and industry

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Suggestions and considerations for planning an in-house audiovisual department in business and industry

Abstract

The purpose of this paper is to integrate many ideas from books, journal articles, and personal ideas into a reference to use while establishing an in-house audio-visual department for a business. Since recent articles and books on in-house audio-visual departments are rare, a questionnaire was developed to supplement the literature and sent out to several companies with in-house AV departments.

SUGGESTIONS AND CONSIDERATIONS FOR PLANNING
AN IN-HOUSE AUDIOVISUAL DEPARTMENT
IN BUSINESS AND INDUSTRY

A Research Paper
Submitted
In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

Audrey J. Gramstad
University of Northern Iowa
May 1987

This research paper by Audrey Gramstad
entitled: Suggestions and Guidelines for Planning An
In-House Audiovisual Department in Business
and Industry

has been approved as meeting the research paper
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CHAPTER I

Introduction

The purpose of this paper is to integrate many ideas from books, journal articles, and personal ideas into a reference to use while establishing an in-house audio-visual department for a business. Since recent articles and books on in-house audio-visual departments are rare, a questionnaire was developed to supplement the literature and sent out to several companies with in-house AV departments.

A problem that one encounters in digesting and evaluating available information is the lack of a common definition of audio-visual. Educators use the term "audio-visual", whereas "media" holds the same connotations in the business community. For purposes of this paper, the following definition of audio-visual will be used: "AV is the best generic term to encompass all communication media used in business and industry, education and government. AV stands for audio-visual and audio-video or can denote audio only. AV includes the new media of microcomputers and interactive video as well as the traditional AV products, i.e., videotape, slides, multi-image, overhead, film, and all related systems. Audio-visual is the most commonly used

department name of in-house units." (Hope, 1986, p. 32).

The second problem results from the wide variety of businesses and the different AV needs of those companies. Each company will need and use the AV department to do something different. Therefore, this paper will focus upon what this author feels are important areas for consideration in the planning of any in-house AV department.

In collecting material for this paper, a wide variety of companies were surveyed and researched in the hope of finding common need elements and production systems. It was found that certain elements and production characteristics are indeed held in common and are used as a basis for suggestions and considerations within this paper. The companies that were sent the questionnaire were chosen because of their outstanding in-house AV department, their progressive attitudes about visual communication, and their willingness to cooperate (Appendix A, Appendix B). The companies are as follows: American Express, Amoco, Arthur Andersen, CUNA Mutual, 3M, and Smith, Kline and Beckman Pharmaceuticals (Appendix C).

For the purpose of this project, the suggestions made will be from the standpoint of a media consultant hired to help assess audio-visual needs and make recommendations for the design and implementation of an in-house audio-visual department.

Planning Considerations

As a consultant hired to design and propose a plan for an in-house AV department, the first step in the process is to perform a needs analysis to determine if an AV department is feasible at this time. If it is found to be an appropriate time for the establishment of an AV department, the needs analysis can be used as a base from which the plans for the AV unit would be derived. From the needs analysis, goals and objectives can be made, tactical and strategic plans for the AV unit can be set up, the organizational resources (human, equipment, facilities, material), and the controls can be outlined.

The questions used for the needs analysis are taken from the questionnaire, this author's personal knowledge, and collected information. The proposed plans are based on the needs analysis and other relevant information such as current trends.

Needs Analysis

The four main departments in corporations that would probably use AV the most are: Personnel, Public Relations, Management, and Corporate Communications. Companies without in-house AV units are forced to use outside services exclusively. The cost of the use of those services are high, but the benefits from using visual communication outweigh the expense. Convenience, cost, and operational control are important and attractive elements to a company and are some of the reasons why companies like to set up an in-house AV units.

In order to assess AV needs, the consultant must visit each department, speak with heads of departments and managers, survey the departments needs and find out the functions of those departments. The consultant should come prepared with a list of questions relevant to the department and informative for his/her needs as a consultant. The following is a list of questions that can be used to assess AV needs:

Personnel Department

1. How many people are employed in the personnel department?

2. What is the rate of turnover?
3. What is the status of the orientation program?
(visit and assess a orientation program)
4. In what areas do you currently hold training programs?
5. What possibilities do you see for future training programs?
6. What types of audio-visual material do you use in training employees?
7. What is the largest training group size? smallest?
8. How much staff time is devoted to developing audio-visual material?
9. How many AV programs are produced each year?
10. Are you satisfied with the quality and your input into AV productions?
11. What is the employee pool? Target audience.
12. For what positions do you do the most training?
13. What are the demographics of the training staff?

Public Relations/Corporate Communications

1. What is your target audience?
2. What do you feel is the current public image?
3. What image would you like to show?
4. What AV are you currently using?

5. What do you see as the function of your department?
6. What type of public services do you perform?
7. Do you show exhibits at trade shows, fairs, conventions?
8. How are internal changes disseminated?
9. How are external changes disseminated?
10. How many presentations are given annually?
11. How much is budgeted for AV productions?
12. How much staff time is devoted to producing AV?
13. Are you satisfied with the current AV production practices?

Management

1. What is your current mission statement?
2. What management programs do you currently have?
3. What strategic plans do you have?
4. How many presentations are given by management annually?
5. How much staff time is devoted to audio-visuals?
6. How much is budgeted for AV materials?

By finding the answers to these questions and speaking directly with the management and employees, the consultant would have a good information base from which to begin writing a proposal.

Jerving and Towle (1981) stated that "If your company is producing five or more AV presentations per year it is time to setup an in-house department." (p. 147). From this statement it is apparent that many companies would benefit from an in-house unit. However, the five presentations made may be using transparencies exclusively. Should an in-house department be implemented for transparency production? No, but to effectively convey the desired message those presentations may need something other than transparencies. That's where the AV staff can help, offering suggestions for alternative media to the client. Beyond the number of presentations given per year, there are other benefits to consider when contemplating the creation of an in-house AV department. "The message your association conveys is unified and builds a positive image." (Jerving, & Towle, 1981, p. 147). This is an automatic plus for the public relations department. Another consideration is, "An in-house department assures budgetary and artistic control over the final product." (Jerving, & Towle, 1982, p. 147). The ability to decide what should be done and how much can be spent on a project is important to a financially responsible company.

When relying totally on an outside production service what comes back may not be what was desired. Also, because the employees know the company and its policies, time and money are saved because an explanation of the corporate image and politics is not as necessary as it would be when working with an outside agency or service. The obvious benefit would be the turn around time for productions. With an in-house unit the turn around time would be less than with an outside service. But sometimes an outside service is a necessity because of a small staff and/or limited funds and resources of the in-house unit.

If an AV department is small or just beginning operation, a mix of an outside production company and an in-house production department, would be the most practical. The outside services could be used in the case of overflow or highly technical jobs that require technical expertise or jobs that require equipment that cannot be purchased because of budget restrictions. Many companies use this combination of outside and in-house AV production services. International Minerals and Chemicals company in Northbrook, Illinois uses an outside service when the job load becomes heavy. Herb Bull, in an interview with Veraska stated,

"One advantage of the outside houses is that they are continually competitive, that they stay up with the latest developments in the field. We can't match that, nor can we afford all of the latest equipment." (Veraska, 1980, p. s-15). All of the companies contacted for this paper use an outside service, even the large companies like Amoco, and 3M. They say that the majority of the projects that are sent out require specialty service, sending some projects outside helps with the job overload, and frequently the outside producers may complement their staff on large projects. Most of the companies use their in-house units for basic AV projects, like video taping and slides. But, in some companies even what they consider basic AV productions are becoming high tech and expensive. For example, the larger companies, 3M, Amoco, and American Express, have full service AV units complete with computer slide equipment, large video studios, animation cameras and full multi-image facilities. They consider this basic production equipment. Smaller companies, like CUNA and IMC, deal only in the traditional AV basics and hire out the more expensive projects. Other companies specialize in a few areas, video or slides, and send the other projects to outside

production houses. It maybe more cost effective for a new AV department to depend on both the in-house and outside service, the former for the basics and the latter for the specialized services.

Other considerations that should be taken into account when planning to set-up an in-house unit are the facilities, where and how much room they currently have or can be made available and the basic equipment required and equipment cost. These elements will be discussed later in this paper but for now the current estimates for equipment according to Veraska (1980) are between \$8,000 and \$12,000 (in addition, salaries and material add a substantial amount to the initial investment of \$8,000 to \$12,000). Most businesses can expect to spend 60% of their budget for media production, 34% for the administration of the department and 6% for distribution. The decision about what equipment to invest in can be made easier by looking at the current prime media of established in-house operations. According to the article by Tom Hope, (1986) in the larger corporations, 94% are producing in-house video, 88% are making slides, 84% of the companies produce and use audiocassette recordings, 27% produce motion picture films, and 4% are making

videodisc programs. "In the corporate world, slides and videotape have become the prime media, and overhead transparencies are just being discovered by businesses." (Hope, Jan 1986, p. 33). The much touted interactive video and other computer related systems have not, it seems, made an impact in the corporate world as of yet.

So with a general idea of what is needed, the approximate cost of equipment, and the current trends it is possible now to move on to the specifics of the department. Chapter II will discuss specific plans for the department.

CHAPTER II
Specific Plans for
the Department

The purpose of an AV department is to coordinate the production, design, and distribution of all audio-visual materials from both in-house and outside sources. The in-house AV services usually provide basic services and farm out the highly technical and specialized work. The desire for the in-house facility arises from the benefits of reduced cost as compared to using outside services exclusively, artistic and budgetary control over productions, less turn around time, the convenience of a centrally located department, elimination of duplication within the companies audio-visual needs, and less staff time occupied in coordinating people and companies to complete one project. The goal of the AV unit would be to provide maximum media production and consulting services for the company clients.

The tactical one year plans are divided into two main categories: standing plans and single purpose plans. Under standing plans, services that should be implemented, as basic AV, in the first year are listed.

Tactical Plans

Standing Plans

Utilization.

1. Create handbook describing services available for the department.
2. Ordering software and materials for departments.
3. Checking and evaluating project completed by outside services.
4. Information retrieval
5. Providing previewing services

Production.

1. Production of transparencies as ordered by clients
2. Provide duplication services for audio and video tapes.
3. Provide production planning and consultation
4. Provide full service photographic services
5. Slide generation/production
6. Slide program development and shooting

7. Provide full graphics services
8. Provide video taping services
pre and post production
9. Provide audio recording service
10. Provide visual supports for
speakers and presentations

Other Activities.

1. Monthly newsletter
2. Orientation meetings to
introduce services to company
3. Create service handbook
4. Provide evaluation forms for
clients
5. Internal evaluation performed
by the director
6. Provide company evaluation of
AV unit

Single Purpose Plans

Production.

In the case of expensive or specialized projects that can not be completed by a small AV department, the requesting party should contact the AV Production Coordinator for consultation on the best methods of production, estimation of cost, and the actual delivery

of the project to outside sources. It is beneficial for a company using a mix of outside and in-house services to have one contact person who would work with and coordinate the efforts of both sources. This would reduce the amount of time the requesting department would have to spend on the actual production of the project and eliminate wasted time and energy. The person responsible for the delivery and return of a completed project would be the production coordinator. Therefore, upon completion of a project by an outside source, the coordinator would review the project evaluate the quality, return the project to the company client, and give them any support they might need in implementation.

Budget.

Ultimately, the budget considerations would be dependant on corporate decisions. A suggestion for cost control on projects would be to have the AV department begin operation on a charge back system. This would allow the AV department director to acquire actual cost data and media use. To determine costs "it is imperative to determine as closely as possible the exact production requirements." (Schmid, 1980, p. 63). Therefore, with a clear idea of what is required for a

project the director can determine actual cost. Two categories should always be considered when estimating costs; direct and indirect cost.

The major start up cost during the first year would be: capital expenditure, such as the cost of remodelling the facilities to house the AV unit; equipment purchases, these should be only that which are relevant to the services outlined in the tactical plans; and the personnel or salaries, which would make up approximately 34% of an average AV departments budget. (Hope, 1986, p. 47). Other areas to consider under expenditures would be the materials and supplies. This category would contain the graphic supplies, tapes, photographic supplies, printing, postage, equipment repair, and software purchases. With an accurate look at these four areas of expenditure (remodeling, equipment, salaries, and materials) it is possible to obtain a investment picture of the costs for the first year of operation and an accurate cost appraisal can be made by maintaining proper records and controls.

Strategic Plans (10 years)

The strategic plans of an AV unit depend on the projected growth of the company. Some things to consider might be the hiring of additional staff and the acquisition of more specialized equipment. The additional staff would add more talent to the unit and, combined with the additional equipment, would reduce the dependency on outside production services. Within five years, a computer assisted training program and workshops, should be implemented, and a specialist in Instructional Design and Computer Based Instruction hired. It would be the AV units responsibility to assess the communication needs of the company and assist in the growth of the company through expertise in visual communication. Depending on the growth projection and actual performance in the first ten years, a full service in-house unit might be feasible. With the capabilities of a full service unit it would be possible to consult with other companies and accept work as additional time, personnel and budget allow. This would help to defray the initial financial outlay and justify the development of the department.

CHAPTER III

Organizational Resources

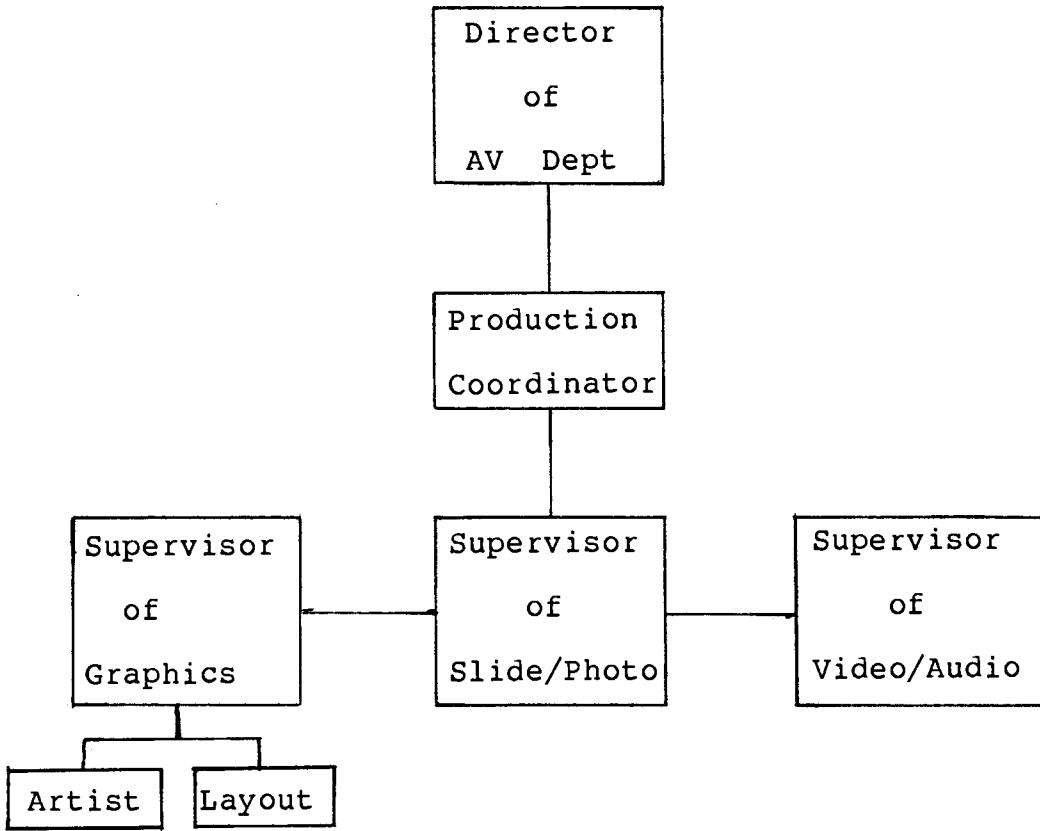
In this chapter human resources, facilities, equipment, and material needed to setup an AV department will be discussed. If the staff is not quality or time conscious all of the good tactical and strategic plans conceivable would not benefit the company. "Your audience doesn't care who made it or how much it cost. Your audience only cares about quality and timeliness." (Jerving, & Towle, 1981, p. 148). William Schmid (1980), stated "a competent staff is the single most important resource of a media center." (p. 36). No matter what the size staff size is, a competent leader is also necessary. Rick Larsen, of CUNA Mutual, in an interview with Veraska suggested, "If you plan to hire professional look for the generalist." (Veraska, 1980, p.15). The generalist would serve as the director who is competent in all aspects of AV and management practices.

What characteristics and education should be stressed when hiring for positions? For each company the personality and abilities of the staff would be different, but there are some general competencies and characteristics for any AV staffperson.

The functional divisions within an AV department are professional and para-professional. Professionals can be described as those people holding university degrees, including the generalist and specialists. The generalist has a broad background involving all of the functions performed in the media center and competency in the management area. The media specialists demonstrate competency in one special area or clusters of areas. The para-professionals most likely have training in a special area. They do not hold a university degree, but have attended vocational school or technical school. These positions would include the graphic artists, secretaries and technicians. The position titles are at the discretion of the management, but the requirements are generally accepted.

In order to know the proper lines of communication and responsibility, it is a common practice to develop and make an organizational chart. Following is a suggested organizational chart for a centralized AV department, medium to small in size.

Organizational Chart



Positions Descriptions and Specifications

The position titles are generic. Job titles are the decision of the management. The titles used here are commonly used in AV departments, but are not intended as rule. The following is a list of suggested position titles and descriptions:

Director of AV Services

The first position is that of a media generalist. The title for the position is that of Director of Audio-Visual Services. The Director usually reports directly to the company head and is responsible for the operation of the entire AV unit, the budget and cost accounting. He/she must also provide leadership and evaluations within the department. He/she is also responsible for the hiring and firing of personnel and also must organize the internal operation of the AV department. This position requires an master's in media. The person for this position must have strong communication skills and a general background in management. He/she should have at least 2 to 3 years experience in corporate or educational media.

Coordinator of Production Services

This general media specialist position is titled Coordinator of Production Services. The coordinator reports directly to the director of the AV department, and coordinates and supervises production and planning of the three production areas. The responsibilities include evaluation of production facility and staff, supervision of the production work, consulting with clients about projects, designing productions with clients to determine the proper medium for their message, preparing a production schedule, and assisting in the selection and purchasing of equipment and material. The position requires a master's degree in media with experience in all aspects of media production. A thorough understanding of the resources and complexities of media production is needed, along with specialization in one or more of the production areas.

Supervisor of AV Services

Another media specialist position is titled Supervisor of Audio/Video Services. The Supervisor reports to the Coordinator of Production Services. He/she provides service and/or creates material

according to specifications ordered. Responsibilities include simple equipment maintenance, duplication of audio and video cassettes, recording audio for slide programs, checking the quality of commercially produced video and audio material, assisting in the selection and purchasing of equipment, production of video projects from pre to post production, and assisting in other units as needed. The position requires a bachelor's degree in media with specialization in video and audio production and the ability to work under deadlines.

Supervisor of Slide & Photography

Another media specialist position is the Supervisor of Slide and Photography. This person reports to Coordinator of Production Services. He/she provides services and/or creates materials according to the specifications ordered. The responsibilities for this position include: creation of original photography for slide programs, mounting and preparing slides, developing and processing black and white photos, photographing on location for clients, photographing and processing original photography for company brochures, direct mail advertising, and working with the coordinator on production planning. The position

requires a bachelor's degree in media with special emphasis in photography and slide production. The person needs a creative talent for original company work, an ability to work with staff and clients, experience in slide and multi-image production, and photography.

Graphic Arts Supervisor

Another media specialist position within the department is that of Graphic Arts Supervisor. This person reports to the coordinator of production services. He/she is responsible for the supervision of artists and lay-out and design staff. The graphic arts supervisor provides services and/or creates materials according to the specifications ordered. The responsibilities include: assisting in the design and lay-out of company brochures, direct mail pieces and newsletters, supervising graphic arts staff, and working with staff and clients on regular basis. He/she also assists the coordinator in production planning and design of graphic arts projects. A working knowledge of printing processes is helpful. This position requires a bachelor's degree in graphic arts or an associates degree with 3 years experience in graphics supervision.

Graphic Artist/Layout Artist/Illustrator

This is a media technician position and the person reports to the Graphics Arts Supervisor. He/she provides services and/or creates material according to client specifications. The position requires technical training in graphic arts, the ability to create original art and use many media to create that art, and ability to work under pressure .

Facilities

In general, facility space is limited to available office space. If the AV department shows itself to be cost efficient, then consideration might be given to adding more square footage. Facility design is probably best left to architects, but there are considerations that need to be thought through by the media staff. Little, if anything, is written about media facilities, therefore the best method of study is to visit company facilities and ask the directors for suggestions. The ideas for this project are from previous research on the topic (Gramstad, 1985), communication with Dr. Robert Hardman, Director of Education Media, University of Northern Iowa, Media Administration (1985), and observations made during visits to existing corporate AV departments.

Facility plans could be divided into two categories, those for utilization, i.e., previewing room, storage, and office space, and those for production. The following is a general facility needs description for those two areas.

Presentation and Preview/Utilization Facilities

Room for presentations and preview of AV productions is some of the most important space in the AV department and the previewing room could possibly be the most important. Frequently, a company has presentation rooms but these are usually not equipped for audio-visual presentation. One element in designing a presentation room that must be taken into account is the average size of the audiences. Consideration of the size of the average audience could be one of the determining factors about the decision to add a new preview room or to remodel an existing facility. The best solution would be to remodel and equip an existing presentation room with AV capabilities. The room should be equipped at the rear with all possible machines that would be used in a presentation; 16mm projector, 3/4" VCR, VHS and Beta machines, slide projector(s), sound speakers and an overhead projector. These machines should be setup and

ready to run at any time with a remote control unit at the front of the room easy enough for a non-media person to use. For the present the presentation room could also be used by the AV staff and its clients as a previewing room. The acoustics of the room should also be taken into consideration when planning.

Another space needed within the AV department would be an equipment storage, maintenance and material storage room. The room should be easily accessible to all AV staff, with a section within the room assigned to each unit, audio/video, slide/photography, and graphics. A larger area should be cleared for large equipment storage and maintenance.

Office space should be integrated into production areas with the exception of the director's office. The director's office should be accessible to other AV staff and the company clients. A future room should be kept in mind as a space for on-line information retrieval.

Production Facilities

The graphics production area needs less space than either the video or photography units, therefore it should be the smallest. The graphics area should be divided into smaller work spaces for individual work, similar to partitioned off cubicles. Shelves and table space should be proportional to the number of staff to be working in the graphics area.

For the slide and photography unit a special darkroom needs to be installed, preferably using the inner walls of the building for better light control. The room should have special care taken with ventilation and contain partitioned off areas for the copystand and light tables. Cabinets and counter space are necessary in this production area also. Sinks and water should be available.

The Video/Audio unit should be allotted the largest production space in the department. Space for the video facilities is contingent upon the type of productions that will be made. If the majority of the taping is done on location, a studio is not necessary. For example, taping for a manufacturing company, showing what type of work is done there, would be done on location. It would possible to assume that the

majority of taping done for any business would be completed on-location. A master control booth should be designed for editing and duplication. When budget permits, a soundproof audio studio should be built near the studio and master control booth. This area needs additional storage space for miscellaneous equipment, i.e., portable camera, light stands, and props. All production supervisor offices should be connected to or near the appropriate production area.

Equipment

Following is a list of basic equipment needed to implement the plans for Slide/Photography, Video/Audio, and Graphic units within the AV department (Tables 1,2,3). Without this equipment it would not be possible to produce even basic AV. If a company wants more production capabilities additional equipment can be added. Recommendations and suggestions about equipment were given by Mr. Joseph Marchesani, Coordinator, T.V. Services, and Ms. Sandy Hendrickson, Coordinator, Graphics Services, University of Northern Iowa. The prices listed are based on the 1986-87 Equipment Directory for AV, Computer and Video Products, (1986-87).

Basic Equipment List

Table 1

Slide/Photography Unit

Type	Brand	Model #	Quant.	Cost
16mm projector	Bell & Howell	Autoload	1	\$1,100
Slide Projector	Kodak	Ektagraphic 3	2	\$603
Proj. Screen	Luma	Luma 2	1	\$211
Overhead Proj.	Elmo	HP-3300	1	\$499
Copystand	Matrix	RS-1	1	\$480
Slide Dup.	Impact	4 Pro	1	\$995
Light Table	Knox	6222	1	\$199
Camera	Pentax	k1000	1	\$732
Programmable dissolve control	Kodak	-	1	\$525

Table 2

Video/Audio Unit

Type	Brand	Model #	Quant.	Cost
VCR 1/2" VHS	Panasonic	NV-1310	2	\$451
VHS Camcorder	Panasonic	AG100S	1	\$1,000
Color Monitor	Sony	CKV-1900F	2	\$339
Audio Cass. Dup	Aredex	PA 2500	1	\$915
Video Editor	JVC	RM 86U	1	\$1,295
Character Gen			1	
VCR 3/4"	Sony	VP-5000	1	\$1,500

Table 3

Graphics Unit

Type	Brand	Model #	Quant.	Cost
Thermal Trans.	3M	4500	1	\$905
Laminator	General Binding	425LM	1	\$1,949
Dry Mount Press	Transilwrap	TK510	1	\$330
Typesetter	Compugraphics			
Light Table	Knox	6222	2	\$199

With this list of equipment basic AV production can begin. One must keep in mind that material will still need to be sent to outside services. Some of the services that would be better to leave to an outside source for a small or newly organized department are: printing, slide processing, audio mixing, and specialty slides.

CHAPTER IV

Controls

All media centers need some type of controls. Some of those controls include quality and quantity controls, billing, routing of production requests, inventory and equipment repair, monthly financial reports and monthly service reports. These controls are important in determining the costs of keeping the department as well as keeping the costs low. The idea for the first year is to get a general idea of the costs involved in personnel, production, materials, etc. Each company and director will deal with the controls differently, but there are some basic guidelines to go by when determining controls. Guidelines will cover these areas: incoming jobs, quality control, job completion and billing, inventory, financial reports and service reports. The guidelines are suggestions as to a certain method of production control; revisions maybe necessary for different companies.

Incoming Jobs

All incoming jobs should be first given to the Coordinator of Production Services where he/she will

record on a data base the essential information for billing and monthly reports and assign a production number to the project. The coordinator should also work with the client to clarify any confusing requests. The project is then sent to the proper production area, i.e., graphics, video/audio, slides/photography. All production requests should have a service form. This form should follow the project through all phases and be initialed by each staff person working on the project. After the project has been completed it is sent back to the Production Coordinator. If the job is more complex, the coordinator, the supervisor of the appropriate production area, and the client should have a pre-production meeting to determine the proper media and design of the project. If more than one production area is involved, all necessary supervisors should attend the client meeting. In the case of outside services, the Coordinator and the client should determine the exact media and design of the project. The Coordinator will then work with the outside services until project completion.

Quality Control, Job Completion, and Billing

The quality of each project should be checked by the project area supervisor before returning it to the

coordinator. After passing on the project to the coordinator, the requesting department should be notified of its completion and asked to come review the project with the Production Coordinator. In the case of a larger project, the Production Coordinator and the Production Supervisor will sit down with the client and view the presentation. Problems or complaints should be handled at this time. Upon return of a project to the client the Coordinator will log the project in as completed and bill the client on a charge back system. It is recommended that project routing be graphically represented by a flowchart and given to each department

Inventory

Keeping track of all equipment and material is the next control to be set up. Equipment inventory should be performed yearly and equipment maintenance whenever necessary. Upon purchase of a piece of equipment it should be assigned an identification number. This number will be used to identify a specific piece of equipment for inventory and maintenance purposes. A good method of identification would be to identify the type of equipment, VCR, overhead, slide projector, assign an accession number and the year of purchase. For example, OH-002-1987 would be read as the second

overhead projector purchased in 1987. After assigning an identification number to all pieces of equipment, each should be entered into a computer data base with the following information: identification number, purchase price, purchase date, description, inventory date, and maintenance record. An inventory data record should be entered for all pieces of equipment. Materials inventory will be the responsibility of each production department. After determining the usage of materials and the lowest usage materials the supervisor will complete the order based on use and the monthly service reports.

Simple equipment maintenance, bulb changes, and machine cleaning should be performed by the production staff. More than routine problems should be sent out to a repair service. An equipment repair form should accompany the piece of equipment sent to the repair service. Information included on the repair form should be: date of purchase, statement of problem, name of equipment piece, identification number and date sent out for repair. This repair information should also be entered on the equipment data base inventory record. This information will be useful when purchasing new equipment.

Financial Reports

The monthly financial reports are the responsibility of the Director of AV Services. The reports will be used for evaluation cost control and for material ordering purposes. Information included in the monthly reports should be: expenditures, (i.e., direct costs, material, maintainance, supplies), accounts payable, accounts receivable, and miscellaneous itemized costs.

Service Reports

The Production Supervisor needs fill out a monthly service report. This can be done relatively quickly if the proper records are kept each month by the production units. This form helps in assessing the volume of serve that the unit performs each month and also helps the director when justifying the budget each year. Information included in the serivce reports should be: requests filled, clients served, requested unfilled (outside services), units produced, and contact hours. This information can be obtained either by computer print out or by reviewing the service forms for the month. The Coordinator needs to evaluate where there are areas of heavy use for purchasing and budgeting purposes, and where the use is not quite as

heavy. Also by evaluating these services monthly, the Coordinator will be able to see trends that develop in media use by their clients and accurately adjust to those trends.

CHAPTER V

Summary

This paper contains general suggestions and recommendations for an in-house audiovisual department and is adaptable to almost any small to medium size company. The purpose of the department is to provide basic AV services with a small to medium staff. The short term plans emphasize producing basic AV, e.g., slides, transparencies, video/audio programs, and layout and design. All printing and highly technical projects will be sent to an outside service. The long term plans encompass enlarging the AV staff, adding more equipment to produce more technical materials, and providing computer-based training and information retrieval. These plans are contingent upon the needs of the company.

An orientation should be given to the other departments about the new facilities to familiarize them with the functions of the AV department. A bi-monthly newsletter needs to be sent to each department with information about the facilities and services. To better ascertain the department effectiveness, the Director will evaluate the staff and

projects every three months initially and at six month intervals after the first year.

Special programs are not emphasized in the first year to better facilitate the growth of the department. Major expenses include remodelling the current facilities, equipment/materials, and salaries.

The organizational resources are divided into: human resources, facilities, and equipment. The classifications for the human resources are professional and para-professional. Within the professional are those persons holding college degrees. Para-professionals hold training certificates or have completed vocational education programs. The facilities should be designed to provide an efficient and comfortable work atmosphere. Equipment purchases should follow the tactical plans for production within the first year.

All departmental controls are imperative and should be based on the projected first 10 years of operation. At the end of those first 10 years, appraisal and evaluation should be performed as to the efficiency of those controls.

This is a paper of suggestions and recommended procedures for an in-house AV department. It is not

intended as inclusive of all facets in the design and planning of any AV center, nor as a complete review, but is presented as a set of guidelines for consideration in planning and developing an in-house audio-visual department.

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APPENDIX A

September 22, 1986

Director of AV Services
Name of Company
Address
City, State, Zip

Dear Sir/Madam:

I am a graduate student at the University of Northern Iowa in Cedar Falls, pursuing a Masters degree in Communcations Media. I am currently preparing my research paper to complete my degree program. My topic of research is characteristics and structures of in-house AV departments in business and industry. My objective is to set up guidelines and suggestions for in-house departments.

Articles in periodicals that I have read identified your company as having established a productive and beneficial audio-visual service. Since I am developing my paper from existing AV department structures, I would appreciate your help. If you would answer the questionnaire that is enclosed and return it to me in the self-addressed, stamped, envelope as soon as possible I would be most grateful.

Thank you for your time.

Sincerely,

Audrey Gramstad
264 Byrnbrae
Waterloo, Iowa 50701

Encl.

APPENDIX B

Questionnaire for AV Department Heads

- 1) In what areas do you use your AV department?
- 2) What are the purposes and goals of the AV department?
- 3) What services do you offer to your company?
- 4) Do you use outside services? If so, to what extent do you use them?
- 5) What was the reason that your company decided to incorporate an AV department?
- 6) What is the annual budget for your department?
- 7) If you were designing an AV service for your company what would you consider as the most important services to offer initially? How would you come to that decision?
- 8) Do you foresee a growth in the number of in-house production services within business and industry?
- 9) Are you planning to add to your AV services in the future? If so, in what area(s)?

Any other comments or information you would like to offer would be very helpful. Thank you for your time.

APPENDIX C

LIST OF COMPANIES
ANSWERING SURVEY

American Express Company
American Express Plaza
New York, N.Y. 10004

Amoco Oil Company
200 E. Randolph Dr.
Chicago, IL 60601

Arthur Anderson & Co.
1405 North 5th Ave.
St Charles, IL 60174

Smith, Kline, Beckman Corporation
One Franklin Plaza
P.O. Box 7929
Philadelphia, PA 19101

3M
3M Center
St. Paul, MN 55101

CUNA Mutual
5910 Mineral Point Road
Madison, WI 53705