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A report

Mary Liz Keevers
University of New Orleans

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A Report

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the requirements for the degree of

Master of Arts
in
Arts Administration

by

Mary Liz Keevers

B.A., Georgetown University, 1984

December 1998

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ABSTRACT

This report discusses an internship at WDSU-TV New Orleans. The objective of the internship was to experience the production of a live segment in a daily television news show, and the challenges that go along with it.

INTRODUCTION

I submit for the committee's consideration this report on my internship at the New Orleans NBC affiliate, WDSU-TV Channel 6. More specifically, I interned for the *LifeSkills* segment of the morning news show called *Channel 6 Today* which is anchored by Juli Miller and Steve Bellas. The name of the local show is borrowed from NBC's popular *Today Show*, which immediately follows the local broadcast. When I began my internship, *Lifeskills* was a brand new segment. It has been very well received and now the weekly segment, airing every Thursday morning, is a regular part of the show's schedule. The segment features Channel 6's "Etiquette & Protocol Consultant, Judy Anderson. Ms. Anderson and *Channel 6 Today*'s Producer, Rhonda Joyce Spangler were my supervisors, with Ms. Anderson assuming the major part of that role. My job was to assist her in preparing topics for segments, help with arranging the set once we arrived at the station and stand-by to take care of last minute tasks as the filming of the segment approached.

Internship Agency: WDSU-TV Channel 6 (NBC Affiliate)
846 Howard Avenue
New Orleans, LA 70113
(504) 649-0600

Duration: July 18, 1996 to August 27, 1997

On-site Supervisors: Rhonda Joyce Spangler, Producer & Judy Anderson, *LifeSkills* Creator and "Star"

WDSU-TV CHANNEL 6, NEW ORLEANS (NBC AFFILIATE)

History & Goals of WDSU-TV

Channel 6 has served the New Orleans market since December 18, 1948. Its history is as unique as the city in which it serves. The station began as a radio station in a backyard chicken coop in 1923. Founded by native New Orleanian, Joseph Uhalt, it was originally known by the call letters WCBE and it had a maximum power of 5 watts. In the fall of 1928, the power was boosted to 1,000 watts and the station moved to its new headquarters at the DeSoto Hotel. It was then that the call letters were changed to WDSU, with the “D” and “S” standing for the name of the hotel – DeSoto. The “U” came from the last initial of the founder, Mr. Uhalt.

When the TV station signed on it was the first in Louisiana and one of only 50 in the country. In April of 1950 the studios and administration were moved to the historic Brulatour Mansion on Royal Street in the French Quarter. Built in 1816 by French wine merchant Francois Seignouret, the beautiful Mansion still had its grand organ and other opulent furnishings when WDSU moved out to its new home in 1996. The production crews loved the old building because of all the unique nooks and crannies it offered for “shoots.” The 182 year-old mansion is considered one of the Quarter’s gems for its Spanish architectural style.

For a time the station was owned by Edgar Stern, Sr., son of philanthropist Edith Stern who donated her home Longue Vue House & Gardens, to the City of New Orleans. At one time, there was a passageway going from the Royal Orleans Hotel (which was

built and owned by the Stern family) to the station offices so that Mr. Stern and WDSU managers could easily pass from one building to the other.

One of the station's homes was in the downtown Hibernia Bank building, with an antenna soaring high into the sky over New Orleans from the Bank's tower.

D.H. Holmes Department Store's windows on Canal Street beckoned to potential customers to buy this new piece of technology, television, for their homes. Soon, WDSU moved to the property adjacent to the Royal Orleans Hotel, which was built and owned by the Stern family. As was typical in the early days of television, the local "stars" of WDSU came from radio. No one knew anything about television, so the pioneers like Mel Leavitt, Alec Gifford, Wayne Mack and Terry Flettrich learned as they went. Terry Flettrich, hostess of WDSU's long-running Midday Show, was a successful radio personality before her debut on Channel 6. Interestingly, from 1948 to 1951, WDSU was an affiliate of four networks – NBC, ABC, CBS and Dumont. Then, in 1951, WDSU became one of the initial exclusive NBC affiliates in the country. The station has remained committed to NBC for the past 50 years.

Over those 50 years, WDSU reported to New Orleanians many local events that are now part of our colorful history. In 1964, John Chase, a successful newspaper cartoonist, abandoned his career to try the new editorial cartoons on television. In the summer of 1953 young women came from all over to compete in the Bathing Beauty Contest at Pontchartrain Beach on the Lakefront. In 1970, after years of planning and building, the Superdome made its premier with celebrities Bob Hope and Captain & Teneille. All of these memories were brought to you by Louisiana's first television station – WDSU.

The station's current home is a "state of the art" broadcasting facility on Howard Avenue which was completed in March of 1996. It is completely digital compatible and ready for high definition television which will be a reality in the industry as the millennium approaches.

Throughout the years WDSU has been committed to serving the New Orleans community. Their news anchors and reporters make many personal appearances each year to benefit local organizations. The station's philosophy is that they will play a leadership role in the community, both in in-depth news coverage and in sponsorship of major events for the good of New Orleans' citizens.

IMPORTANT DATES IN WDSU'S HISTORY

- 1948 WDSU is the 1st television station in New Orleans, 6th in the South
- April 24, 1950 The Brulatour Mansion opens its gates to WDSU-TV at the dedication of its new studios. Prior to this, the station was located in the Holmes Department Store on Canal Street.
- January 1, 1949 WDSU-TV is the first station to broadcast a Sugar Bowl Game.
- February 1949 WDSU-TV is the first television station to cover Mardi Gras
- 1951 WDSU becomes affiliated with NBC.
- January 14, 1952 WDSU broadcasts the first *Today Show*, and continues to this day.
- July 17, 1952 WDSU-TV is the first television station with live coverage of the Republican and Democratic conventions.
- 1954 WDSU begins transmitting network color programming.
- 1955 WDSU was the fourth local television station in the country to transmit local color programming.
- 1959 WDSU was the first to provide extensive coverage of a major hurricane. Her name was *Flossie*.

WDSU-TV Management Structure

WDSU is set up like most network affiliate stations. The NBC affiliate is owned by the Pulitzer Broadcasting Group in St.Louis, MO*. The top local position is General Manager and under that position come the department heads. There are five departments at the station, including News, Sales, Programming, Promotions and Engineering. Of these, News is the largest so the News Director is second in the chain of command. All of the anchors and news staff report to the News Director.

Management decisions are made by the General Manager, in close consultation with the News Director, on behalf of the owners in St.Louis. All budget decisions closely involve Pulitzer Broadcasting.

Unlike a Public Broadcasting television station, WDSU exists for profit and achieves that goal through the sale of advertising. It is important that the programming be popular so that they have attractive time slots to sell to advertisers for their commercials. WDSU, like all other privately owned stations, is mandated to give a certain amount of “air time” gratis to community organizations. That is why we see Public Service Announcements (PSAs) during commercial time. Although it is mandated, I’ve observed that WDSU is willing to go above and beyond the federal mandate just because it is the right thing to do for the community. The station certainly does not jeopardize profit, but the News Director at WDSU believes that the station should help out the community and its not-for-profit organizations in any way Channel 6 can.

* *Recently, the Pulitzer Group has decided to sell all of the television stations they own around the country and return strictly to their original pursuit of print journalism. Consequently, Channel 6 will have a new owner in the future.*

INTERNSHIP

My internship at WDSU with *LifeSkills* was a unique opportunity because I had the rare chance to be a part of a brand new segment on Channel 6's popular morning show. The idea for *LifeSkills* developed after Judy Anderson, owner of Anderson Caterers & Event Planners, had done a few catering spots on the show. The station decided to send Steve Bellas and a cameraman with her to Cordon Bleu in Paris. Judy was taking a special catering course there, and the Channel 6 producers thought it would make a popular special report. The series was called ***That French Connection*** and it aired for one week during the news, reported by Steve Bellas. The reports from Paris with Judy went so well that the station thought it would be a good idea to have her appear more often.

Shortly after her return from Paris and Cordon Bleu, Judy enrolled in training at the *Washington Protocol School* in Washington, DC for certification in Etiquette & Protocol. The School is directed by Dorothea Johnson who is the protocol advisor and liaison to the Washington Diplomatic Community for the School of Attaché Training, Defense Intelligence College. A variety of certification courses are offered including *Train to Be a Children's Etiquette Consultant*, *Train to Be a Corporate Etiquette Consultant* and *Train to Be an International Protocol Consultant*. Judy became certified in each of the fields so as to have a broad range of topics to offer. (Appendix A)

When the producer and anchors of *Channel 6 Today* heard about Judy's new pursuit, they were intrigued. She had done an excellent job with the spots she'd done before for the show, so it was decided that Judy should appear every Thursday. Usually, the segments would be live, like the rest of the morning show, but sometimes they would be taped in advance. Each week would cover a new topic related to Judy's new training.

Rhonda Spangler and Juli Miller discussed with Judy the emerging trend in popular culture concerning American's habits and manners (or lack thereof) when dealing with other people. All of a sudden there seems to be an increased focus on social skills and their importance in making the world a nicer and more nurturing place for everyone.

Simple things like sending a "thank you" note to someone who's done something nice for you or holding open a door for someone who's got their arms full of packages are important to keeping civility in our society. A group of 48 prominent intellectuals, journalists, historians and sociologists believes that this issue is so critical they formed the "Penn Commission on Society, Culture and Community." The Commission convened for the first time in December 1996 to examine and discuss what they call an 'explosion of incivility' in American society and around the world. Their goal is to meet twice a year through 1999 to discuss the prevalence of rudeness and suggest ways to stop what they feel is a dangerous trend. It is dangerous because they say it is playing itself out in classrooms, courtrooms and in politics.

The focus on developing better social skills is apparent here in New Orleans. The City Energy Club, to which business executives and middle managers belong, sponsored a *Corporate Etiquette Dinner* at which "business etiquette and dining skills for the 90's"

were featured. The promotional piece (Appendix D) included a quote from a nameless Fortune 500 executive saying, “Eating is an executive skill. But it is especially hard to imagine why anyone negotiating a rise to the top would consider it possible to skip mastering this very simple requirement. What else did they skip learning?” The price for this dinner / seminar was a pricey \$70.00. Obviously, the target market is people with some means.

To make it appealing to a broader audience, than perhaps strictly etiquette and protocol issues would be, Judy chose the name *LifeSkills*. Her reason for selecting the name was because she intended the segment to be a service to the public to the extent that she would impart information about skills, habits and traditions (of our culture and of others) that would enhance people’s lives in some way. The service would be that, by watching the segment, people would gain knowledge that would make their lives a little easier by giving them the confidence that they will be able to conduct themselves properly in any situation.

LifeSkills emphasizes that, in order to thrive and prosper in today’s global economy, people have to be more in tune with the customs and mores of cultures outside of our own.

The goals that *LifeSkills* set for itself have been achieved and it has been a great success. *LifeSkills* is a popular segment with both men and women. Judging by the people who call in when the phone lines are “opened up” for questions from the audience, the segment also appeals to a range of ages.

Responsibilities

Judy allowed me to be involved in all aspects of *LifeSkills*, including brainstorming for segment topics and setting up the props for filming. I learned that certain colors were better on camera than others and that clothes that are solid colors are much preferred over small, repeated patterns. The patterns don't show up well on camera at all.

Once I arrived at the studio on Thursday mornings, I would help Judy carry into the studio any equipment needed for that day's segment. From that point, we usually had time to review the day's plan, which had generally been faxed to the producer. An interesting thing to note is that Rhonda, the producer, depended on Judy to suggest the ideas and give her a write up of the segment. After Judy made suggestions, Rhonda would review them and generally accept them. From time to time, Rhonda had ideas for segments that she thought would be popular and Judy would write the content for that idea.

There were plans to get me on the other side of the camera, but we didn't get that far. The idea was to develop a topic that would dovetail with having me talk about the Arts Administration program and the internship requirement. It would have been nice promotion for Arts Administration and it would have given an added dimension to my internship experience. I have had a few opportunities in my life, none recently, to appear on television and I, like most people, found it very difficult. It is an art, that news anchors have mastered, to ignore the cameras and the cameramen and make it look as if you're talking directly to the audience in their homes.

Coleman A. Adler's Sponsorship

One of the first tasks in which I became involved was setting up a meeting with the Vice President of Coleman A. Adler's store. We were to approach Adler's to ask them to sponsor the segment by agreeing to provide all kinds of "props" for the different weekly topics. For instance, if one week's topic involved choosing the appropriate wine for a meal, Adler's would provide beautiful crystal wine goblets to be used for the segment. This was an ingenious idea because the relationship was very beneficial to both sides. *LifeSkills* got all of the beautiful china, crystal and other merchandise it needed to design a spectacular, first class set. Adler's donated the talent of the designer who does all of the store's displays. We would consult with him on which merchandise would make a good combination and make the best presentation on camera. Through him, we had access to beautiful, vibrantly colored linen to drape the tables that we would use in the segments.

Adler's was thrilled to have the good publicity for no "out of pocket" expense. It was purely a trade, no cash changed hands. Judy was always certain to mention Adler's and thank them for providing such beautiful things. If a segment was about choosing a china pattern, Judy cleverly got a sentence or two in about Adler's special china payment plans. It was a classic mutually beneficial sponsorship arrangement for which every business venture, whether commercial or non-profit, would hope.

When Judy and I made our first visit to Adler's on Canal Street, we met first with the Vice President and then with the Buyer and Bridal Consultant. They were all very gracious and more than willing to help. The Buyer and Bridal Consultant were very

enthusiastic about helping us choose the china pattern that would look best on camera.

We made our choices and made arrangements for the china (about \$1,000 worth) to be delivered to Judy's condominium. We couldn't have it sent to the station because Judy wanted to be responsible for the merchandise and, anyway, Adler's truck does not go out nearly early enough to make it in time for the WDSU morning show. Judy hired one of her catering staff members to help carry it all in the next Thursday morning.

Making the Segment Appealing to a Wide Audience

My duties at WDSU with Judy Anderson and the *LifeSkills* segment included discussing topic ideas and helping to make the decision of which topics would be popular with the viewing public. It is important that topics span the entire range of demographics of the audience. I recall our discussion in the *Marketing the Arts* class concerning the various cohorts and their particular tastes. It was a challenge (and remains one) to choose topics of relevance to the professionals, housewives, high school and college students, who are all watching Channel 6 Today as they get ready to begin their respective days. To be sure, these groups have different opinions and needs and *LifeSkills* was to attempt to offer something for each group. If not every week, at least every couple of shows, each cohort would find a topic they could relate to. In order to appeal to this diverse audience, an effort is made every week to choose a topic that will have relevance to both men and women, professionals and students, and to a range of ages.

Technical Experience

Although I was never asked to operate a camera or an editing machine, the technicians were very eager to share their time and knowledge. To gain exposure to the technical side of television production, occasionally I would leave my usual post in the studio and go back to the control room to observe. In the control room I observed the producer and the other experts work the audio and control video shots.

On-going communication between the cameramen in the studio and the production staff in the control room is accomplished via headsets, because they are in totally different parts of the building. I wore a head set during one live segment so that I could hear what the cameraman hears and says as he's working. It was very amusing to hear the running commentary on everything that's happening. Very little of it is serious! Everyone who wears a headset can hear and speak to each other. There's a lot of good-natured ribbing going on, particularly of the on-camera talent.

One of the cameramen gave Judy and me good instruction on how best to improve on-camera demeanor so as to look professional. After reviewing some of the earlier tapes, he told us that the camera is very sensitive to movement. Too much nodding of the head or any other body movement tends to look exaggerated on camera. In later segments, as Judy gains more experience on camera, she is more composed and still. Consequently, those later tapes are better.

Another suggestion he had for on-camera technique was to make sure that the other person is completely finished talking before you begin. It's not necessary to say anything at all, such as "right" or "okay," while the other is talking. The key, although it

is much easier said than done when you're a novice on camera in front of a huge viewing audience, is to remain relaxed throughout. The only way to accomplish that is with time and experience.

Another thing I observed in the control room was the operation of the chyron *Infinet*, the computer that sends text and graphics to the screen. After every *LifeSkills* segment, there's a blue screen with the name *LifeSkills* and Judy's phone and fax numbers. People use those numbers to contact her with questions that may be used on future shows.

By September of 1997 (two months after the segment began), *LifeSkills* was given its own signature music. Now every time the segment begins you hear the musical introduction. It is similar to the way Martha Stewart's television productions begin. I'm sure that it's no accident that the music is even similar in style. When you hear Martha's signature music you immediately know what to expect. The music for *LifeSkills* is intended to create that same kind of recognition. It is music that you don't hear with anything else. It is meant to be uniquely associated with *LifeSkills*, almost like part of a logo. Just as a logo is a signature symbol for something, this music when heard conjures up images of *LifeSkills* after you've heard it a couple of times at the segment's opening. I took it as a very good sign when the idea for the music came up. It meant that the *LifeSkills* segments had arrived as a regular feature of the Channel 6 morning line-up.

Management Challenges Faced by WDSU Channel 6 Today's LifeSkills Segment

As was mentioned earlier in this paper, the *LifeSkills* segment was a brand new entity when my internship began. It was an unknown and, naturally, there were problems with entering uncharted territory. No one knew exactly how it would develop, from Rhonda, the Producer, to Judy Anderson, who had conceived of the idea.

The first thing I noticed is how little advance planning goes into producing the morning show. I don't think that it is unique to morning television, or even to WDSU. It was explained to me that television news (which *Channel 6 Today* essentially is), has to be impromptu. News is, by its nature, fast breaking and "up-to-the-minute." News crews have to be ready to race to the scene to gather news for the next broadcast. One Thursday morning at 4:00 AM, as I struggled to get out of the house and down to the station, my phone rang. It was Judy Anderson who had just received a call from the producer saying that our "live shoot" was cancelled due to a tragically busy news night the night before. The date was Thursday, July 18, 1996, and the night before two monumental things had occurred. One was the crash of TWA Flight 800, which exploded and fell from the sky over Long Island, NY. And the second was that a New Orleans Police officer had been shot and killed while investigating a routine burglary in Mid-City. Of course, the whole show was changed to feature those big news events. It was a good example for me of how fast changing the TV news business is. Anything that is planned is subject to change at a moment's notice. Judy and I adjusted by saving the segment planned for that day until the next week.

The next week I observed that the conversation turned to the news of the TWA crash and there was amazement among the WDSU staff that Channel 4, WWL, had

chosen to "lead in" that day with the weather, with only a "V.O." (voice over) reporting the crash. WWL is the top rated local station in terms of viewership and it is easy to sense the (somewhat friendly) competition among the stations. It was obvious that the Channel 6 morning news staff did not agree with Channel 4's choice to not lead in with footage of the plane crash in Long Island.

To further illustrate the unpredictability of the television news business, the change in schedule came after a one week delay in taping some promotional spots for *LifeSkills*. The station wanted Judy to appear in some spots to promote future show segments. The "promos" did not happen then, or any time after that, to my knowledge.

It seemed to me that the morning show would be a bit different than straight news casts because of the guests and special segments like *LifeSkills*, but it usually wasn't. This is due partly due to the dominance of the news, and partly due to the culture of the TV station. There wasn't any long-range planning going on at the program level, that I observed. Everything for the next day's show seemed to be done the day before. There were even times that Judy wasn't sure until the day before if she would do her segment or not. Often, she was the one to call the station when she hadn't been notified by the producer. More often than not, they would want us to come in and do the segment live. The TV production business is not for people who like to have things lined up well in advance. The constant frantic pace prevents the staff from sitting down to plan and map out future shows. The successful folks at WDSU are able to work under pressure and throw things together at the last minute. Although it seemed to work adequately, I venture to say that some valuable opportunities are missed. Operating like that means that they will sometimes miss out on great guests who may be in town only for a short

while, like celebrities in for a conference or book tour. If they are not lined up in advance, chances are their schedules will be full long before they arrive in New Orleans. Lack of advance planning for the show also means that stories cannot be covered in depth, but merely superficially. It occurs to me that maybe this is by design, rather than happenstance. Perhaps the majority of the viewing public only wants to hear the headlines, not an in depth probe of the issues. During my internship, I talked with many people, mostly professionals, who watch *Channel 6 Today* in the morning while they get ready for work. It could be that they only want some “light” news and mild entertainment to start their day.

Another contributing factor to the problem of superficial news coverage is that the reporters often don’t know much at all about what they’re talking about. They are highly trained in the art of reading the news script on camera and being “telegenic,” but their interest level seems to stop there. Their formal education must have included technical tips on how to follow the camera, how to choose the best colors in your wardrobe to look good on camera, and make-up, skin and hair tips to help make you look younger longer. But, with a few exceptions, nothing more is required of them and, if the topic were to stray from the script, there would be a problem.

With the lack of advance planning came some disorganization. For instance, there was more than one time that I faxed information to the show’s staff that was lost or, supposedly, never received. I could never take it for granted that, when I sent a fax, it would be received. Most of the time it wasn’t and I would end up sending it again.

Part of the reason for the above two problems is that none of the anchors or producers on the morning show had their own secretaries. All of them answer their own

phones, when not on the set or out on assignment, or have voice mail. When you do leave a voice mail message, it is tough to get your calls returned unless your message is about something for the next day's show!

As it appeared to me, there is no one particular assigned to gather the faxes and see that they get to the right person. In a big organization like WDSU, with a huge newsroom like they have in their new headquarters, it is very easy to have paperwork get scattered and never reach the intended recipient.

Another potential challenge to smooth management that I perceived while working at WDSU on the morning show, concerns the level of experience (and compensation) of the producers. Rhonda Joyce Spangler, the producer I worked with, left the station several months ago when her husband was transferred out of state. The young woman who replaced Rhonda was an intern while I was there and seemed to be just learning her way around. Then, one year later, she has the producer job. It seems that there is not a great deal of experience necessary to land a producer's job. That leads me to believe that it is not a high-paying position.

Salary aside, the hours of the shift that produces the morning show are very difficult to live with. It could be that the "low man / woman on the totem pole" gets that shift and then has a chance to move up to midday and evening work with more reasonable work hours.

I think that the shift that the morning show staff has to work is a very tough one. They are in the studio by 3:00 or 4:00 AM and get off at lunchtime. This means that their "lunch break" occurs around 8:00 AM! When the rest of the world operates on a 9:00 AM to 5:00 PM schedule, it's difficult to keep such different hours.

Some of the cameramen and production crew probably liked the early morning shift because they were “morning people” and liked having their days free to pursue other things. I don’t think this is true for most of the early morning producers, though. I think that may be the job that the producer with the least seniority must take. Rhonda Spangler had a fairly new baby when I began my internship. I can’t imagine that it was easy for her to manage family life with a schedule like that. Nevertheless, Rhonda and the rest of the morning staff handled their responsibilities well in a very professional manner.

One nice thing about the shift hours was that the people who weren’t working on camera dressed extremely casually. Everyone, producer and cameramen alike, wore blue jeans and casual shirts. Wardrobe was important only for those who worked in front of the camera. The casual dress code makes terrific sense. The production staff has to be comfortable to work so that they can move quickly between the control room and the studio. After all, who’s going to see you at 4:00 in the morning?

A television station has people working around the clock. It’s not like a normal office where all of the staff members work generally the same schedule. In an arrangement like there must be in a television station, where broadcast goes from dawn until almost dawn again, you cannot have a regular staff meeting with everyone in attendance. A lot more coordinating must take place because even people with the same job, like producer, don’t work the same hours as their counterparts on the other news shows. That is, the morning news staff does not see the evening news staff on a typical day because the morning folks have gone by the time the later shift arrives. With so many different shifts, it is very difficult for the administrators to manage the staff. Consequently, things are sometimes done a little differently from shift to shift without

even realizing it. Sometimes it's not until a problem develops that the News Director even knows one show (shift) has been doing something differently than expected. For example, I was told that there had been some problems with the station's internship program. Channel 6 regularly hires undergraduate Communications students from the local colleges and universities. It is a wonderful program that allows students to gain valuable experience while giving the station some extra manpower. I discovered the problem when I called the News Director's office to get some more information about the management structure of the station. His secretary was very leery of giving me any information at all. She knew that my internship was quite different than the usual program, but she explained that they were keeping close track of all internships done at WDSU because some of the programs were giving interns responsibilities with which the management disagreed.

The unique staffing situation that a television studio must deal with means that it cannot operate like a normal 9 to 5 business. The typical Wednesday morning staff meeting would be unattended by two-thirds of the staff because they don't work on Wednesday mornings. This makes it a real challenge to communicate company policies to all staff members.

Something I found interesting while working at WDSU is that there is an even greater emphasis than I expected on "looks." The reporters, male and female, take advantage of all avenues to look their best on camera. This includes lots of make-up and hairspray (some more than others). Cosmetic surgery is definitely encouraged, especially for those over 40 years of age.

Solutions to Management Challenges

Certain things about the news business at Channel 6 and everywhere else cannot be changed, like the unpredictability of when and how news events will occur. There will always be some unpredictability, but there are ways to manage it effectively.

To alleviate some of the disorganization in the planning of the morning show, I would suggest that one fax machine be given to the show exclusively, so that they didn't have to share it with the entire newsroom. This way someone from the morning show staff could check it at any time of the day and receive the faxes for morning show only. No one else would tamper with that machine, because every other broadcast news show would likewise have their own machines.

Location of the fax machine is critical, too. The morning show's fax should be right in the middle of the cluster of desks belonging to the show's producer and anchors. The station is already doing a good thing by stationing the desks of colleagues from one show together. If each cluster of desks for each show had a fax machine, there would be less chance of overlooking or losing important faxes in transit from the machine to the intended recipient's desk.

Ideally, the morning show would also have its own secretary, one to share among the show's producer, anchors and any other staff member of the show who needs administrative assistance. This way, the administrative assistant could answer the phones and take important messages and answer most questions for callers. This would be a lot more efficient than the current system of each person having their own voice mail, which sometimes doesn't ever get returned.

To help simplify things to ensure advance planning of the program and its segments, I would suggest a meeting once a month between the show's producer, its anchors and its weekly segment guests. It seems to me that the best time to hold such a meeting would be the last Friday of the month at 9:00AM. I would suggest 7:00 AM, when the show finishes but, some of the anchors have to continue working on camera to do the breaks between half-hours of NBC's *Today Show*. The meeting's agenda would be set by the producer, with contributions from the anchors and guests if desired, and it would be typed up and circulated a few days in advance by the administrative assistant. The goal of these meetings would be to have everyone know what to expect and prepare for the next four weeks of shows.

I was told by one of the senior production staff that the Pulitzer Company has been very reluctant to spend money on the station (perhaps because they have known for some time that they did not plan to hold onto the station for much longer). The WDSU staff feel that they are unable to cover some stories in depth because of the lack of budget for travel and extras that it takes to do top-notch investigation of a story. An example of a wise budget decision that was cited to me by a Channel 6 staff member was about a competitor station, WWL-TV Channel 4, sending Frank Davis to the Winter Olympics to do "*Nat'lly Nagano*," a spin-off on his popular segment, "*Nat'lly N'awlins*." In that person's words, it was a "stroke of genius" on Channel 4's part. He felt that with the current owner's view on budget, something like that would not happen at WDSU.

Beyond the TV Studio

My internship with *LifeSkills* also involved work outside of the TV Studio. Judy Anderson's intention when she enrolled in the Washington Protocol School, was to begin a business training business people in etiquette and protocol. She felt there would be a market for it and the popularity of the TV segment has confirmed it.

The idea is to give seminars and classes on various topics like corporate etiquette and how to interact appropriately and successfully with people of different cultures.

My role in this included three things:

- Assisting with developing a logo for *LifeSkills*
- Checking into the process of trade marking the name and logo for *LifeSkills*
- Researching the possibility of producing a *LifeSkills* video

Trade Marking the Name “LifeSkills”

As I learned in Arts Law, trade marking is essential if you are to protect the name/logo you choose for your business from being copied. The name as Judy intended to use it was “*LifeSkills*” – one word, capital “L,” capital “S.” Registration of a trademark is also essential before you print signs, literature or anything else with the mark because it may already be taken and registered trademark by another venture in the business’ home state or some other state(s). If we were to plan to expand the *LifeSkills* business to other states, it would be vital that we check the “mark” or logo to see if it’s free and clear across the country.

With the intention of registering “*LifeSkills*” with the State of Louisiana, I began my research on trademarking by calling the Secretary of State’s Office in Baton Rouge. I was informed that I could go to the New Orleans office, which is located in the Amoco Building at 1340 Poydras. The hours are 8:00 AM to 4:30 PM, Monday through Friday. The fee to register a trademark in Louisiana is \$70.00.

Before I got to the registration, Judy and I decided not to go through the process because we had discovered that the name was fairly common. Several other local organizations and businesses were using the name “life skills” in one form or another. The organizations using the name were all very different from one another, one had to do with rehabilitation for people who had suffered physical handicap of some sort. Another is a program of Community Christian Concern, which is to educate underprivileged people in ways to become self-sufficient. Chances are that none of these programs had trademarked “life skills” in any form, but it was clear that it would be a waste of time to pursue trade marking of such a commonly used name. Even so, it is a name that works

for Channel 6 and the Thursday morning televised segment continues to be called *LifeSkills* on Thursday mornings.

Developing a Logo for *LifeSkills*

A good logo is vital to building a successful business, as was discussed in my Marketing the Arts class. A guest speaker, who worked for many years for the Volunteers of American's corporate headquarters, talked to us about "Brand Marketing" in class. His contention was that a logo or trademark can make or break a business. The key is to choose a good logo and then stick to it.

The speaker used McDonald's as an example. McDonald's is a business that is strictly consistent with its famous logo, the Golden Arches. The logo does not vary throughout the nation and, with perhaps a few cultural adaptations, across the world. Immediately, when people see those very recognizable Golden Arches side by side, they associate them with McDonald's and with quality burgers and fries.

In some cases, as the speaker noted, a company's trademark becomes synonymous with the product it sells. For instance, tissues are known as "Kleenex" to most folks. The word "Kleenex" is often substituted for the word "tissue," even if the tissue referred to is not Kleenex brand. Another example is Xerox, whose brand name became synonymous with copying. Both of these companies, like McDonald's, developed a good logo and an excellent marketing strategy that worked to make them know throughout the world.

Our goal was to develop a simple, clever logo that can be immediately associated with *LifeSkills*. A good logo tells something about the business's purpose to help people make the association. I don't know if it's true but, to me, the Golden Arches look like

french fries. That may just be years of good marketing! *LifeSkills* doesn't need to be a world-wide household name, but the same good marketing principles apply. We wanted the logo to give an idea of what the business was all about in one symbol. Once chosen, the plan was to use the logo on everything printed for the business. This would include business cards, brochures, advertising, contracts, etc.

Like McDonald's, Kleenex and Xerox, the *LifeSkills* logo would be used consistently in all forms of advertising the business enters into. In developing the logo, we wanted to convey that *LifeSkills* has a global focus and that it could provide information that would be valuable for people living and working in today's global economy. As you will see in Appendix B, some of the proposed logos included an abstract form of a globe.

Judy and I agreed that the only way to develop an effective logo was to consult a professional. We hired Kim Nelson, a graphic designer in the Marketing & Communications Office of the University of New Orleans, who also does free lance work. An important consideration for us and the graphic designer we consulted, was to choose so that the design and colors of the logo would be timeless. It would be a mistake to choose something trendy that would be fine in 1998, but look dated in the next decade. We decided that the logo should include two colors, so as to be appealing to the eye but not too expensive. It was important to us to choose colors that were in keeping with the image we wanted to portray. The colors had to be bold, but it was important to Judy to not have it look too masculine. After all, this is a woman-owned business and she wanted it to look like it. It was decided, at the designer's suggestion and with our agreement, that the best combination would be a shade of fawn brown (dark tan) and burgundy.

Video Research

By August it was clear that *LifeSkills* was well-received by many people. Judy, Juli and I began discussing the possibility of producing a video with a similar format. We met one night for dinner to discuss making the video to release before the holidays, then four months away. It seemed like very short notice, but Juli had some friends who could facilitate the production of the video and the distribution. Her idea was to first ask WDSU, as a courtesy since they helped create *LifeSkills*, if they would like to produce the video. Thinking that WDSU probably would not care to do it with so much else going on at the studio, Juli suggested a second option, a Baton Rouge cable station where a friend of hers works. For marketing and distribution, she would contact another friend with *QVC* in Pittsburgh to find out what the process was to promote a product on *QVC*.

Our next step was to meet with Roger Benischek in the University of New Orleans Drama & Communications department. He could help us produce a first-rate video with his students. It would be a great way to get this project done in an economical, professional way and the students would gain valuable experience in the process. The cost of production would be a donation to the department to encourage future projects like this one for the students.

Roger was enthusiastic about the project and said he thought our idea was a good one. The first thing he wanted us to do was decide who our market was going to be. He said to be very specific in determining this, not only including age and economic status, but what kind of car might they drive, what kind of job do they have, if any, where do they shop.

The second step he suggested was that Judy and I each write up a scenario for the video. What exactly would it show? Would it be a demonstration of proper dining etiquette? Here again, he wanted us to be very specific in our thinking. He said that once we had completed those two things, he would assist us in writing the script.

Ultimately, Judy and I decided that we just didn't have the time we would need to invest to make this a really good product. We were trying to mount an ambitious project with too many other things to be addressed, and too little time. It was a learning experience just the same.

Work with City of New Orleans Employees

As a result of *LifeSkills* being broadcast on Channel 6, we received an inquiry from the advertising firm Peter A. Mayer and Associates. Mark Romig, one of the firm's Vice Presidents, had seen the segment several times and it occurred to him that Judy could be of service in a training that the agency had been hired to do for the unclassified employees of the City of New Orleans. The training included the Police and Fire Chiefs and the Mayor's Chief Administrative Officer.

The hiring of the Mayer Agency by the City came on the heels of an incident which caused a lot of bad press for the Mayor. When Charles Wang, the very prominent Chairman & Chief Executive Officer of Computer Associates came to town, bringing with him *CA World*, a convention of thousands of people, the Mayor failed to greet him with any official welcome. Mayor Morial was given a "black eye" in the press for not having paid better attention to the situation. Further, it was widely felt that his behavior, or lack thereof, jeopardized the City's ever getting that convention's business again.

According to the background information given to Judy, there were a couple of issues that Mayor Marc Morial wanted the Mayer Agency to address. One issue was that City Hall has long had a reputation, deserved or not, for not being as customer-friendly as it should. It is a place to serve the citizens of New Orleans and the consensus was that this did not seem to be reflected in the attitudes and demeanor of the civil servants employed there.

In an effort to remedy the situation and change the perception of City Hall as an unfriendly place, the City administration hired the Peter A. Mayer agency to develop a

plan to change this perception for the better. The first place they wanted to begin was with the people who inhabited the building, the City employees. Since it is generally felt that the employees are not sympathetic to the needs and time constraints of New Orleans' citizens, it was decided that some consciousness-raising was needed. Mark Romig and Judy discussed various ways to organize and present the training. Ultimately, it was decided that a two-day seminar was the best format. During that time Judy instructed the unclassified employees in customer service methods, just like ones used by private businesses like department stores.

Also addressed in the seminar was the Mayor's concern that some of the City employees may not be well-versed in the proper protocol used in dealing with official guests. Judy was asked to instruct the seminar-attendees on proper telephone etiquette, including the need to return phone calls promptly. She mentioned that certain things were not appropriate when dealing with celebrities who are official guests of the City, like asking for autographs. Some of the materials distributed are included in Appendix C.

Another component of the training Judy offered included appropriate manner of professional dress. Up-to-date "rules" on office attire were touched on for both men and women.

The training was well received by City Hall's employees and they asked a lot of questions.

Short Term Impacts of Internship

Channel 6 has had an Internship program for several years. Typically, interns are undergraduate Communications majors with no related work experience or any career experience at all.

When Judy first approached the station management about the prospect of taking on an intern, the reaction was negative. It was stated that they did not have the time now to ~~train~~ and supervise an intern for the morning show. Judy assured them that it would be no trouble to them and it was approved. The station management were pleasantly surprised to find out that an intern can offer benefit to the operation without necessarily causing any hassle. To my knowledge, I was the first Arts Administration graduate student to intern at the station

The *LifeSkills* segment was a refreshing change for the producers and anchors of *Channel 6 Today*. It was remarked that they had never worked ~~with~~ someone as organized as Judy. Working with her lightened their workload considerably on the days she appeared. They were also able to call on her to bail them out of a tight situation. For example, if another spot were to cancel, Judy would provide them with material to fill the time.

Judy and I functioned as a professional, efficient team. We presented well-developed ideas and carried them through without burdening the show's producer, technical staff or on-camera personalities. For the duration of my internship and the weekly appearance of the *LifeSkills* segment, we relieved the staff of having to worry

about a portion of the show. In this sense, the *LifeSkills* segment was a well-respected, well-liked piece among the staff.

As I worked through the internship I got to know the anchors, Juli Miller and Steve Bellas, personally. Judy and I even socialized after work hours a couple of times with Juli Miller. I also got to know the technical staff, especially the gregarious cameramen who have been around WDSU for decades. The relationships I was able to develop helped me to be on the "inside track" to get some airtime for a couple of non-profit projects I have worked on since completing the internship.

Some background information about the anchors and the station is included in Appendix D.

Long Term Impacts of Internship

I gained knowledge about the inner workings of a television news show that has already helped me in my work for non-profit organizations. As I mentioned in the section about short term impacts the internship had, I have been able to use my contacts to get some coverage for clients' projects.

WDSU's morning news has a wide "viewership" despite the early broadcast time. People turn their televisions on as they get up to begin their days. Many people I know commented to me that they had seen a certain segment or another as they were getting ready for work.

I recommend to non-profit organizations that I work with that they take advantage of Channel 6's willingness to promote community activities on the air. It is valuable exposure and an organization can get it at no cost (other than the toll it takes on a person to wake up early enough to appear on the show) provided that they can offer a "hook" or an "angle" that will make their segment appealing to the viewing audience.

Certainly, the morning show format with its brief, sometimes choppy, time segments is not the best forum to promote every cause, but it is good for many of them. As a part of an integrated marketing and public relations campaign, it can be formidable. Considering that much of the audience is made up of people getting up early to get ready to go to work, it stands to reason that they are people with some income. Presumably, these would be people able to support a cause they see promoted on television.

The *LifeSkills* segment has been significant to WDSU's morning show for a couple of reasons. It was the first time they had thought to do a segment that centered

around, to use Judy's words, "mind, body and spirit." The segment's goal was to provide a forum in which to deal with human relations as they are played out in everyday life situations.

The segment was a tremendous hit from the beginning. The station frequently receives calls requesting that it be made a weekly feature again.

LifeSkills airs less frequently now. Much of the decision to reduce its frequency was Judy Anderson's. She felt that it was a tremendous amount of work for no monetary compensation. The media exposure had merit for her business but after a time she determined that it was of diminishing returns. Judy still does special appearances especially around holiday time, but she is reluctant to make any greater commitment to it until she is compensated for doing so.

APPENDIX A

Benefit from the success of Dorothea Johnson who turned her knowledge of protocol and etiquette into a six figure income.



DOROTHEA JOHNSON

DIRECTOR

Dorothea Johnson is director of The Protocol School of Washington®. Based in Washington, D.C., since 1974, Ms. Johnson is protocol consultant to the World Trade Center Washington DC. She is protocol advisor and liaison to the Washington Diplomatic Community for the School of Attache Training, Defense Intelligence College, Washington, D.C. Her clients come from throughout the United States and from many other countries.

Ms. Johnson is the author of the column "International Protocol," featured in the *Washington Trade Report*. Her articles appear in *Newsweek* and other leading publications.

A Commitment To Quality

The Protocol School of Washington®

Metropolitan Square

655 Fifteenth Street, N.W., Suite 320, Washington, D.C. 20005

703/821-5613 FAX 703/821-5615

A member of the World Trade Center Washington DC

The Protocol School of Washington®
Presents

TRAIN TO BE A CORPORATE ETIQUETTE CONSULTANT

Dorothea Johnson and her staff at The Protocol School of Washington® train and certify Independent Consultants and Corporate Trainers to present briefings and seminars on business etiquette and dining skills. This expert training quickly enables you to present top quality programs. The School's easy-to-use scripts, slides and workbooks will give you a competitive edge.

TRAIN TO PRESENT TWO DYNAMIC SEMINARS

BUSINESS ETIQUETTE FOR THE '90S

Present yourself with confidence and authority to outclass the competition.

Introductions — Handshaking — Body Politics — Conversation That Counts — Eye Contact — Presence — Awareness — Forms of Address — Business Cards — Office Etiquette — Professionalism — Communication Skills — Telephone Techniques — Voice Mail — Answering Machines — Cellular Telephones — Invitations — Thank You's — Working A Room — Business Dress — as well as many other do's and don'ts to help you outclass the competition.

DINING SKILLS FOR THE '90S

Be at ease as a guest or as a host/hostess.

Business Entertaining — Host, Hostess and Guest Duties — Silverware Savvy — The Silent Service Code — Body Language at the Table — Handling Accidents — Difficult to Eat Foods — Forms of Service — American and Continental Styles of Eating — as well as many other do's and don'ts to help you acquire the polish of a knowledgeable, successful person.

TRAININGS ARE PRIVATE

The press is never invited. Only associates and staff of The Protocol School of Washington® who are directly involved with the training program are present.

The Protocol School of Washington®

PROTOCOL SERVICES AND CROSS-CULTURAL COMMUNICATIONS

The Protocol School of Washington®

Presents

TRAIN TO BE AN INTERNATIONAL PROTOCOL CONSULTANT

Dorothea Johnson and her staff at The Protocol School of Washington® train and certify Independent Consultants and Corporate Trainers to present briefings and seminars on international protocol and cross-cultural communications. This expert training quickly enables you to present top quality programs. The School's easy-to-use scripts, slides and workbooks will give you a competitive edge.

TRAIN TO PRESENT TWO DYNAMIC SEMINARS

HOW TO SUCCEED IN THE INTERNATIONAL ARENA

To succeed in a global economy, executives must be aware of cultural differences, styles, and expressions that are internationally non-offensive. Emphasis is placed on recognizing the nuances involved to meet the challenges of the competitive '90s. This informative slide and commentary presentation includes:

- BECOME WORLD-CLASS COMPETITIVE
- PROJECT CROSS-CULTURAL AWARENESS
- GAIN THE EDGE IN INTERNATIONAL NEGOTIATIONS
- PRESENT AN INTERNATIONAL IMAGE
- STRATEGIC DO'S AND DON'TS

DINE LIKE A DIPLOMAT

In a rapidly expanding global economy, business executives are experiencing increased personal and professional demands. Establishing credibility early in a relationship is a priority, and savvy dining skills are a necessity. A dining tutorial where participants learn to *Dine Like a Diplomat* follows the informative slide and commentary presentation, which includes:

- EFFECTIVE ENTERTAINING
- EATING VARIOUS FOODS
- AMERICAN STYLE OF EATING
- CONTINENTAL STYLE OF EATING
- JAPANESE STYLE OF EATING
- LET'S BE SEATED
- STRATEGIC DO'S AND DON'TS OF DINING

TRAININGS ARE PRIVATE

The press is never invited. Only associates and staff of The Protocol School of Washington® who are directly involved with the training program are present.

The Protocol School of Washington®

PROTOCOL SERVICES AND CROSS-CULTURAL COMMUNICATIONS

BRIEFINGS AND SEMINARS

CORPORATE - DIPLOMATIC - PRIVATE



The Protocol School of Washington®

Metropolitan Washington, D.C. International Headquarters
 Mailing Address: 1401 Chain Bridge Road
 P.O. Box MM Suite 202
 McLean, Virginia 22101 McLean, Virginia 22101
 Phone 703/821-5613 • Fax 703/821-5615

Seoul, Korea Affiliate
 1711 Sencho World Officetel
 1355-3 Seocho Dong Seocho Ku
 Seoul, Korea 137-070

February 28, 1996

Ms. Judy L. Anderson
 Anderson Caterers and Event Planners
 300 Lake Marina Avenue
 Condo 15D
 New Orleans, Louisiana 70124

Dear Judy:

Thank you for participating in *Train To Be a Children's Etiquette Consultant*, February 23, 24, and 25, 1996. Gillian French, Robert Hickey, and I enjoyed working with you. We appreciated your questions, reactions, and points of view. Everyone present contributed to the group's dynamics and I know you will agree there was a warm atmosphere in the room. You gave a great deal to us and we thank you. It helped us do our jobs!

You can now present *Etiquette for the '90s*, *Teen Etiquette for the '90s*, *Dining Skills*, *Children's Etiquette for the '90s*, and *Dining Skills for Children*. Your students will gain self-esteem and confidence; and you will be responsible for adding quality to their lives.

Focus on your goals and continue your studies in this exciting etiquette arena. As you know, school is never out.

Again, thank you for being with us. I wish you success as an Etiquette Consultant. Your success is our success.

Sincerely,

Dorothea Johnson
 Director

DJ/dho

Enclosure: Photograph and negative

The Protocol School of Washington®
presents
Train To Be a Children's Etiquette Consultant

This training prepares community involved persons to work as Independent Etiquette Consultants teaching their own programs. Graduates leave the training certified to use the same workbooks, slides, and support materials used by The Protocol School of Washington in the Nation's Capital and in Palm Beach, Florida.



Children's Etiquette for the '90s (ages 8-12)

Dining Skills for Children (ages 8-12)

Teen Etiquette for the '90s (ages 13-16)

Etiquette for the '90s (ages 17-21)

Dining Skills (ages 13-21)

THE ETIQUETTE PROGRAMS

The return to traditional values in the '90s is bringing about an increased appreciation of good manners. But good manners must not be self-conscious. They must be practiced so that they become automatic. These fun and informative programs include role playing exercises, instructive materials, and a workbook for each student to keep as a reference guide.

The Programs Include:

- ✓ Self-Esteem and Confidence Building
- ✓ Meetings and Introductions
- ✓ Developing Confidence in Meeting New Acquaintances
- ✓ Handshaking with All Ages
- ✓ Conversation and Listening Skills
- ✓ Telephone Etiquette
- ✓ Good Grooming
- ✓ The Etiquette of Public Places
- ✓ Employment and You (Teens and Young Adults)
- ✓ Dating and You (Teens and Young Adults)



THE DINING PROGRAMS

Confidence in party and dining situations frees one from worrying about making mistakes. These programs address special situations where children, teens, and young adults feel uncomfortable. Everyone has experienced awkward moments—dropping a fork on the floor and wondering whether to pick it up or leave it there, or showing up at a party all dressed up while everyone else is wearing jeans.

Students learn to feel comfortable and self-assured in social situations. These fun and informative programs include role playing exercises, slides, instructive materials, and a workbook for each student to keep as a reference guide. An on-site tutorial luncheon or dinner will be served.

The Programs Include:

- ✓ Extending and Receiving Invitations
- ✓ Host/Hostess and Guest Duties
- ✓ The ABC's of Dining
- ✓ Table Manners
- ✓ Silverware, China, and Crystal
- ✓ Being Served and Serving Yourself
- ✓ Difficult To Eat Foods
- ✓ Do's and Don'ts of Dining
- ✓ Tipping
- ✓ Thank You Notes



APPENDIX B

We chose
this design in
these colors*



PANTONE®
194 U

LifeSkills

44



PANTONE®
730 U



PANTONE®
561 U

LifeSkills



PANTONE®
2955 U

LifeSkills



PANTONE®
634 U

LifeSkills



LifeSkills



LifeSkills



LifeSkills



LifeSkills

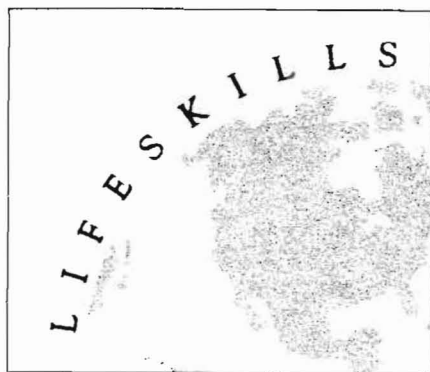


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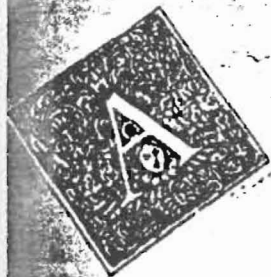
LifeSkills

LifeSkills

LifeSkills

LifeSkills

APPENDIX C



Fax Transmittal Sheet

Anderson Caterers & Event Planners

3232 Edenborn Avenue
Metairie, La. 70002Fax (504) 885-3994
Phone (504) 885-3993

Date: 11-25-96

of Pages: 1
(Including
this sheet)

From: Judy Anderson

To: Mr. Mark Romig-Peter Mayer Advertising Co.

Phone #:

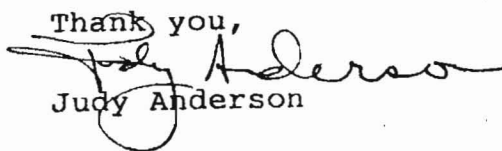
Re: Wed. 11-27-96 Meeting Gallier Hall

Fax #: 581-3009

Comments: Dear Mark: To confirm-I will meet you at the Lafayette St.
entrance to Gallier Hall on Wed. 11-27-96
at 9:30am.

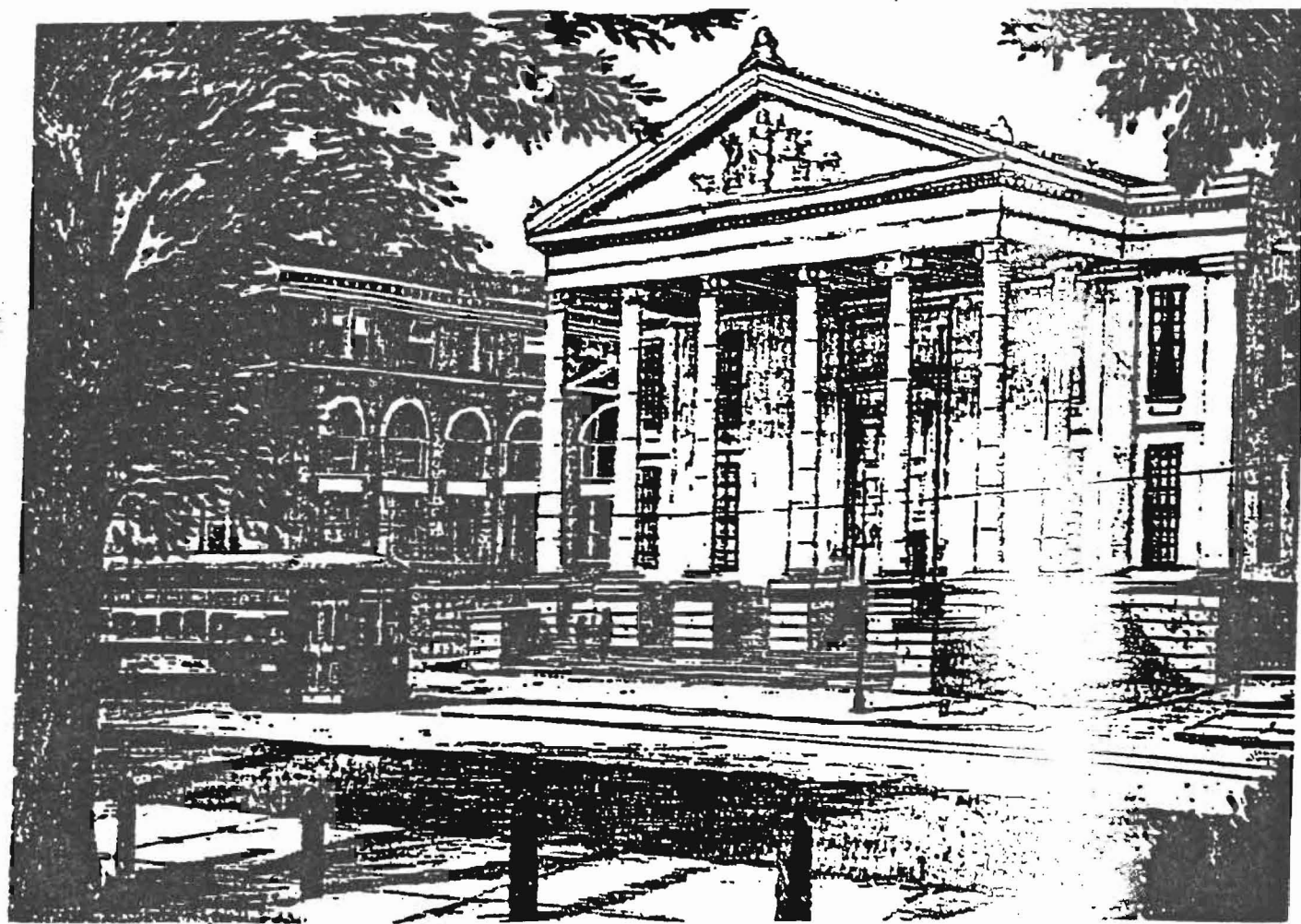
Work 885-3993
Home 282-7260
Digital Pager 391-4994

Thank you,


Judy Anderson

THANK YOU

GALLIER HALL CITY OF NEW ORLEANS



***MARC MCNEAL
MAYOR***

SELECTED TITLES AND FORMS OF ADDRESS

Partly excerpted for review from
Protocol: The Complete Handbook of Diplomatic, Official and Social Usage;
Mary Jane McCaffree and Pauline Innis; 1985; Devon Publishing Co.

Note: *The Honorable* is the title used in addressing most high-ranking U.S. officials. Includes most presidential appointees, federal and state elective officials, and Mayors and members of the City Council. Also accorded foreign diplomats and officials of Cabinet or equal rank. It is not used in speaking to a person, but sometimes used in platform introductions.

THE PRESIDENT OF THE UNITED STATES

- Envelope: The President (and Mrs. -surname-)
- Salutation: Dear Mr./Madam President
 Dear Mr./Madam President and Mrs./Mr. (surname only)
- Close: Respectfully
 Respectfully yours
- Conversation: Mr./Madam President
 Sir/Madam
- Introductions: The President (of the United States)
 The First Lady, Mrs. (surname only)
- Note: The first name of the President or the First Lady should never be used
 at any time.

THE VICE PRESIDENT OF THE UNITED STATES

- Envelope: The Vice President (and Mrs./Mr. -surname-)
- Salutation: Dear Mr./Madam Vice President
 Dear Mr./Madam Vice President and Mrs./Mr. (surname only)
- Close: Respectfully
 Respectfully yours
- Conversation: Mr./Madam Vice President
 Sir/Madam
- Introductions: The Vice President (of the United States)
 Mrs./Mr. (full name; i.e. Albert Gore)

page 3

UNITED STATES SENATOR (man)

Envelope: The Honorable (full name), United States Senate

Salutation: Dear Senator (surname)

Close: Sincerely

Conversation: Senator (surname)
Senator

Introductions: Senator (surname)
The Honorable (full name), United States Senator from (state)

UNITED STATES SENATOR (woman)

Envelope: The Honorable (full name), United States Senate

Salutation: Dear Senator (surname)
Dear Mr. (surname) and Mrs. (surname)

Close: Sincerely

Conversation: Senator (surname)
Mrs. (or Miss) (surname)
Senator

Introductions: Senator (surname)
The Honorable (full name), United States Senator from (state)

UNITED STATES REPRESENTATIVE (man)

Envelope: The Honorable (full name), House of Representatives

Salutation: Dear Mr. (surname)

Close: Sincerely

Conversation: Mr. (surname)

Introductions: Mr. (surname)
The Honorable (full name), Representative from (state)

page 5

STATE SENATOR

Envelope: The Honorable (full name), (state) Senate

Salutation: Dear Mr./Mrs./Miss (surname)

Close: Sincerely

Conversation: Mr./Mrs./Miss (surname)

Introductions: Mr./Mrs./Miss (surname)
The Honorable (full name), (state) State Senator

STATE REPRESENTATIVE

Envelope: The Honorable (full name), House of Representatives of (state)

Salutation: Dear Mr./Mrs./Miss (surname)

Close: Sincerely

Conversation: Mr./Mrs./Miss

Introductions: Mr./Mrs./Miss
The Honorable (full name), (state) State Representative

MAYOR (man)

Envelope: The Honorable (full name), Mayor of (city)

Salutation: Dear Mayor (surname)

Close: Sincerely

Conversation: Mayor (surname)
Mr. Mayor
Sir

Introductions: Mayor (surname)
The Honorable (full name), Mayor of (city)

page 7

FOREIGN AMBASSADOR

Envelope: His/Her Excellency (full name), Ambassador of (country)

Salutation: Excellency (formal)
Dear Mr. Ambassador (informal)

Close: Sincerely

Conversation: Your Excellency
Mr./Madam Ambassador

Introductions: Ambassador (surname)
His/Her Excellency (full name), Ambassador of (country)

CONSUL GENERAL (foreign)

Envelope: The Honorable (full name), Consul General of (country)

Salutation: Sir/Madam
Dear Mr./Madam Consul General

Close: Sincerely

Conversation: Sir/Madam
Mr./Madam Consul General

Introductions: The Consul General of (country), Mr./Mrs./Miss (surname)
The Honorable (full name), Consul General of (country)
The (country) Consul General, Mr./Mrs./Miss (surname)

12/2/96

Mark Romig
Peter A. Mayer Advertising, Inc.
504-581-7191

APPENDIX D

MARKETINGEntertainment LineupDMA ProfileWDSU-TV Serving the 41stMarketDMA Statistics andDemographicsRetail Sales Volume

If you'd like information on the power of using Louisiana's First Television station for you business click [here](#).

ENTERTAINMENT LINE-UP

Maury.

A proven leader in addressing contemporary issues, The Maury Povich Show tackles subjects torn from today's headlines and features interviews with the individuals whose lives have been affected by them. The Maury Povich Show offers viewers insight into the subjects Americans are talking about.

Jenny Jones.

Each day, Jenny Jones examines life in an informative, spontaneous and entertaining manner. Whether it's a fun look at lighthearted topic or a compelling discussion about a serious issue, Jenny takes her viewers into the heart of the matter in an intelligent, mature and, when appropriate, humorous way.

Montel Williams.

Montel Williams, winner of the 1996 Daytime Emmy Award for "Outstanding Talk Show Host," has established himself as a top player in the talk show arena. Entertaining, spontaneous and always challenging, Williams encourages provocative discussions while maintaining his own point of view.

Entertainment Tonight.

Emmy Award-winning Entertainment Tonight proves to be an ageless phenomenon. The series has firmly established itself as a prime access star and the #1 magazine in syndication for 15 consecutive years, consistently defeating its competition while successfully re-inventing the format it created.

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DMA PROFILE

Cradled in a wide arc of the Mississippi River with Lake Pontchartrain just to the North sits New Orleans, the Crescent City. Amidst the backdrop of wrought-iron balconies and oak-lined boulevards, the self proclaimed "City that Care Forgot" revels in it's reputation as the birthplace of Jazz, the home of Mardi Gras, world class restaurants and art galleries. Still at the City's heart, the Vieux Carre' (old City) sprang to life in 1718 as a military outpost for the French. Today the live wire of the French Quarter, packed with people seven nights a

week, is rollicking Bourbon Street, lined with bars, music clubs, restaurants and other entertainment.

The Port of New Orleans on the Mississippi River oversees one of the nation's busiest harbors. Overall, more than 37 million tons of general and bulk cargo moves through the Port yearly. Major commodities include steel, coffee, rubber and forest products shipped to the U.S. Midwest, Latin America, Europe and the Far East. 200,000 passengers embark annually on international cruises with the lines of Carnival, Commodore and Holland America. Destinations include Grand Cayman, Cozumel, Playa Del Carmen, Puerto Rico and the Virgin Islands. Nestled on the water's edge at the foot of Canal Street is the Aquarium of the Americas featuring more than 8,000 aquatic creatures indigenous to North, Central and South America.

Also at the Aquarium is the five and a half story IMAX Theatre. At the edge of the Central Business District is the Louisiana Superdome, host to more Super Bowls (8) than any American city and host to the annual Sugar Bowl. In April each year English Turn Country Club is home of the 1.5 million dollar Freeport McDermott Classic, part of the NBC Sports PGA Tour. The Fairgrounds Racetrack (also home of the New Orleans Jazz and Heritage Festival) is the third oldest thoroughbred track in North America. General Custer's horse, Frogtown, ran here on Opening Day in 1872. Jesse James's brother, Frank, was employed as Betting Commissioner in the early 1900s.

New Orleans has a lucrative metro area. More than 1 00 companies with hundreds and thousands of employees call it home. The Port alone employs 50,000 plus. Lockheed Martin Manned Space Systems, manufacturer of the Space Shuttle external tanks, employs several thousand locally. Tulane, Loyola and Xavier Universities also provide a large employee base. Many visitors on returning home comment that they miss New Orleans, it may be the rolling ride of the streetcar, rattling under grand oaks past the mansions on St. Charles Avenue. Sipping a steaming mug of Cafe' Au Lait and beignets beneath the leafy shade of a Vieux Carre' courtyard. Or maybe it's her Creole past and many diverse cultures, or the open air French Market. Maybe it's just walking down narrow streets with names like Chartres, Decatur, Burgundy and Toulouse. Or the ringing of the bells in St. Louis Cathedral, the romantic midnight journey in a horse-drawn carriage. Whatever a visitor's favorite memory, we in N' Awlins have a centuries old parting c ent: "Laissez les bon W D S U r!" Let the good times role!

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WDSU-TV SERVING THE 41st MARKET

Channel 6 has served the New Orleans market since December 18th, 1948. A NBC network affiliate, WDSU-TV is a Pulitzer Broadcasting Group station. Channel 6 has a tradition of being a leader in news, technology and community service. It's history is as unique as the city in which it serves. The station began as a radio station humbly in a backyard chicken coop in 1923. Founded by native New Orleanian, Joseph Uhalt, and was originally assigned the call letters WCBE with maximum power of 5 watts.

In the fall of 1928 power was boosted to 1,000 watts and moved to the De Soto Hotel to accommodate the expansion. It's call letters

were changed from WCBE to WDSU. The D and S stand for the initials of the hotel, and the U, the last initial of the station's founder. When the TV station signed on it was the first in Louisiana and one of the first 50 in the country. In April of 1950 the studios and administration were moved to the historic Brulatour Mansion on Royal Street in the French Quarter.

Interestingly, from 1948 to October 1951, WDSU was an affiliation of four networks - NBC, ABC, CBS and Dumont. Then in 1951 WDSU became one of the initial exclusive NBC affiliates in the country. We have been proudly committed to NBC for nearly 50 years. WDSU has had a colorful history of broadcast "firsts" in New Orleans and in affiliated television. Among the many are: Sugar Bowl live Telecast of 1948, Mardi Gras-1949, live local mobile unit-1952, first network color programming-1954, first local color-1955, extensive coverage of a major hurricane (Flossie)-1956, only local television station to send a reporter and cameraman to Little Rock, Arkansas to cover school integration 1957, first to install videotape equipment in New Orleans-1959, telecast first photograph received by station equipment from a weather satellites 1967, telecast history's first equal-time reply to an editorial cartoon -1968, and the list continues today with the new "state of the art" broadcast facility completed in March, 1996. It is completely digital-compatible and ready for high definition television, which will be a reality in the industry as the millennium approaches.

Throughout the years WDSU has served the New Orleans community by "Making A Difference" in the daily lives of the people who live and work here. Our news anchors and reporters make countless personal appearances to benefit local organizations. "The Children's Miracle Network Telethon" has raised hundreds of thousands of dollars for research and support of Children's Hospital. The WDSU sponsored "Health Fair" provides immunization for children and health awareness. "6 on Your Side" protects our viewers from consumer rip-offs. "Back to the Beach" is a fund raiser for the Lake Pontchartrain Foundation. "Saving Our Streets" an ongoing news series highlighting crime prevention, community involvement and awareness. Channel 6 has made a commitment to play a leadership role in the community. Whether it's in-depth news coverage or sponsorship of major events, WDSU-TV takes pride in the New Orleans. WDSU and New Orleans, Making A Difference Together.

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DMA STATISTICS and DEMOGRAPHICS

Statistics of the 14-Parish New Orleans Market

DMA Total Population

	1,645,000
Total Population 18+	/
	1,200,000
DMA Total Households	629,100
DMA Total Television Households	620,760
DMA Total Television Households as a Percent of U.S.	641%
DMA Total Television Households as a Percent of Louisiana	40.2%

Market Demographic Composition

2 - 17	27%
18 - 49	48.3%
50	24.7%

TV Station	Channel	Affiliate Owner	
WWL	4	CBS	A. H. Belo Corporation
WDSU	6	NBC	Pulitzer Broadcasting Co.
WWUE	8	FOX	S. F. Broadcasting
WGNO	26	ABC	Tribune Broadcasting
WNOL	38	Warner Bros.	Quest Broadcasting
WUPL	54	UPN	Middle American Communications, Inc.

Radio

There are 27 radio signals covering Metro New Orleans with all major formats represented.

Source: NIELSEN UNIVERSE ESTIMATES SUMMARY - NOVEMBER '96

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RETAIL SALES VOLUME

DMA Annual Volume	(\$Billions)
Total Retail Sales	\$15.340
Automotive Store Sales	\$2.281
Food Store Sales	\$2.263
Retail Clothing	\$1.229
Drug Store Sales	\$0.826
Furniture / Household / Appliance Sales	\$0.797

Source: MARKET STATISTICS THE SURVEY OF BUYING POWER 1996

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Steve Bellas

Anchor, Meteorologist



Steve Bellas has been with WDSU-TV since 1981 and has a proven record of being able to combine professional meteorological reporting with smooth, effective communication skills. He keeps one foot in academia by teaching at the University of New Orleans as an adjunct professor of Broadcast News. He teaches because it allows him to give back to the community and provide help for "future professionals."

 [Weather Team](#)

 [Local News Team](#)

Steve has an interesting and unique career path that is not quite easy to categorize. He has worked extensively in both radio and television for over 30 years as broadcast talent with both national and regional credits. He also has vast experience with non-broadcast productions including industrial projects and trade shows.

His educational accomplishments include a B.A. in Communications from Southeastern Louisiana University, an M.A. from the University of New Orleans, and a Certificate from Mississippi State University's Broadcast Meteorology Program. Steve holds the A.M.S. Seal of Approval from the American Meteorology Society.

Steve is married and has two sons.

Juli Miller

Anchor



 [Local News Team](#)

Juli Miller grew up in New Orleans and went to LSU for her undergraduate studies in Broadcast Journalism and Psychology. On graduation day, she was hired as a Producer at WBRZ-TV in Baton Rouge, and was eventually promoted to Executive Producer and Director of Special Projects.

She then went back to LSU, and while earning her MFA in Acting: toured the stage in a comedy murder mystery, worked as the Louisiana Lottery Hostess and wrote and produced medical infomercials.

Juli returned to New Orleans and worked on special projects at WDSU TV until she joined the station full time as the co-anchor of Channel 6News Today in October 1995.

Alec Gifford

Anchor



Alec Gifford was born and raised in New Orleans. He joined WDSU-TV in 1955, at the dawn of the television era, when WDSU-TV was the only station on the air. He is perhaps best remembered for WDSU-TV's coverage of Hurricane Betsy in 1965 and for the siege at the Howard Johnson Hotel in 1973. He is proudest of his exclusive 1960 interview with John F. Kennedy in Washington, DC, on the night JFK announced he would seek the Democratic nomination for president.

Alec worked for the Houston Post and a number of Texas radio stations before joining WDSU. His initial years at WDSU were from 1955 to 1966. He then went to NBC News in New York for 1 year, WVUE from 1967-1980, and finally returned to WDSU in 1980.

He attended Jesuit High School, and served in the Navy during the closing months of World War II. After two years at John Hopkins University in Baltimore, Maryland, Alec began a broadcasting career that is still going strong after almost 50 years. He is now married with 5 children and 5 grandchildren.

APPENDIX E

VITA

Mary Liz Keevers was born in Washington, DC and received her Bachelor of Arts in Government from Georgetown University. She has worked as a development professional in New Orleans for the past ten years and is now self-employed as a development consultant. Ms. Keevers currently serves as President of the National Society of Fund Raising Executives Greater New Orleans Chapter. Additionally, she serves on the Board of Directors of St. Mary's Dominican High School where she chairs the Academic Excellence committee.

Ms. Keevers is married to A. Grant Ligon and they have a seventeen month-old daughter.