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THE OUTREACH MASS
EXTENDING CHURCH WALLS AND BUILDING COMMUNITY
THROUGH RELIGIOUS BROADCASTING

By

Lisa Lorraine Whiting

A THESIS

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ABSTRACT

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This thesis documents a religious television program which uses television to combine mass communication with interpersonal communication. The Outreach Mass is a production of the Catholic Diocese of Lansing, Michigan. The program incorporates an hour long broadcast of a Roman Catholic Mass with personal remote site visits by Eucharistic Ministers to homebound or institutionalized parishioners. The intent of the program is to extend the Church beyond building walls and more fully include those unable to attend mass in the parish community.

Chapter One of this thesis will begin by describing the religious broadcasting context within which The Outreach Mass exists. Chapter Two will explain The Outreach Mass concept in detail including an overview of its development. Chapters Three and Four will discuss The Outreach Mass from both a television producing and directing standpoint. The final Chapter will highlight experiences in the field and discuss issues to be considered when replicating this model.

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Concept

The Outreach Mass Production Crew

All those at St. Thomas Aquinas Parish who contribute their
skills to The Outreach Mass.

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CHAPTER I

RELIGIOUS BROADCASTING: A BRIEF OVERVIEW

Introduction

As the broadcast audience has grown in the United States and worldwide, religious organizations have discovered the potential for using telecommunication media as tools in their ministries. Both audio and video technologies are currently in wide use by many religious organizations. Audio and video cassettes containing sermons, training materials, and inspirational messages are commonplace. Radio and television broadcasting are used with increasing frequency and effectiveness, as well.

Recently, the United States has witnessed the growth of radio stations, television stations and television networks dedicated to religious programming. In the United States, there are 1,000 radio stations and 200 television stations which broadcast exclusively religious programming¹. Further, the Eternal Word Network (ETWN), the Catholic Television Network of America (CTNA), and the Christian Broadcasting Network (CBN) are well known examples of religious programming networks.

Television, in particular, is a powerful medium because of the use of combined visual and aural images which

result in a vastly increased information output.

Television also provides an opportunity to reach a mass audience. Many religious organizations perceive television as a tool which can be used to benefit humankind as well as to persuade individuals to adopt or convert to a prescribed set of beliefs. In the 1970s and 1980s, the United States has seen the phenomenal growth of television evangelists who, in many cases, use television as their major forum to reach a national following. On a smaller scale, community based religious organizations use public access television² to disseminate their beliefs and teachings, attract followers and/or try to effect social or political change on a local basis.

This thesis documents a religious television program which uses television to combine mass communication with interpersonal communication. The Outreach Mass is a production of the Catholic Diocese of Lansing, Michigan. The program incorporates an hour long broadcast of a Roman Catholic Mass with personal remote site visits by Eucharistic Ministers to homebound or institutionalized parishioners. The intent of the program is to extend the Church beyond building walls and more fully include those unable to attend mass in the parish community.

Chapter One of this thesis will begin by describing the religious broadcasting context within which The Outreach Mass exists. Chapter Two will explain The Outreach Mass

concept in detail including an overview of its development. Chapters Three and Four will discuss The Outreach Mass from both a television producing and directing standpoint. The final Chapter will highlight experiences in the field and discuss issues to be considered when replicating this model.

To understand the uniqueness of this project, however, the religious broadcasting context must first be considered.

Mass Communication Machinery

Religious broadcasters use mass communication machinery to distribute their messages. Mass communication presupposes a message sender, a medium through which the message is sent and a receiver who receives the message. There is usually a mechanism for feedback as well.³ The mass communication machinery has several common characteristics:

1. It permits a few senders to transmit duplicate messages to many receivers at the same time.
2. It is usually better at sending than receiving.
3. It cannot reproduce everything that happens. There must be a gatekeeper.
4. It requires money to build.
5. It requires skilled managers and technicians.

6. It requires considerable financial support.⁴

These characteristics of mass communication machinery, in this case, television, will always have an effect on how a program is developed. In the case of religious television broadcasting, the receiver becomes a most important issue. Feedback and the ability to receive it is critical for religious broadcasters.

Religious Programming Formats

The use of television by religious organizations can be broken down into several programming formats. These are: Television Evangelism, Religious Services, Religious Talk Show or Magazine, Religious Documentaries, Religious Dramas, and Religious Fund Raising Telethons. A description of each format follows.

The Television Evangelist

This decade has seen the rise and possibly the fall of the television evangelist. The recent television ministry scandals⁵ have made the general public aware of both the power and financial rewards of this type of religious television programming.⁶ The publicity created by these scandals has brought even greater visibility to television evangelism.

The recent scandals may have, in the short run, hurt the particular evangelist involved.⁷ In the long run, however, the overall audience for television evangelism may even increase as the evangelists remaining after "the house has been cleaned" use these events for further emotional appeals.⁸

Characteristics

Television evangelism has several common characteristics:

1. Television evangelism tends to feature personalities, and these personalities generally have several common characteristics. Television evangelists are usually charismatic individuals.⁹ Frequently, they are compelling, theatrical and dynamic speakers. The entire program is a staged performance, and the television evangelist adds to the entertainment value of the program. The evangelist and the other performers are clean-cut, all-American people who are usually very physically attractive. While appeals for religious conversion and monetary donations are the main thrust of this type of programming, entertainment is a large component.¹⁰

2. Television evangelism programs tend to be entertainment extravaganzas. These programs are quickly paced with well placed moments of fervent emotional pitch. The emotional moments may be instances of extreme

happiness and thankfulness for all the great miracles occurring as a result of the ministry. Conversely, they may be incredible lows such as heart-rending testimonials or tales of misfortune.¹¹

3. The emotional pitch and the entertainment value of the program is enhanced by the use of popularly styled music. The musicians, singers and personalities are usually quite talented and are compelling either from the standpoint of physical attractiveness, age, mental or physical challenge or personality.

4. Extensive post-production and careful editing of the program content as a whole is common and is extremely similar to that used in high level secular television broadcasting.¹²

5. The television evangelism ministry is typically operated by a small, tight knit religious organization. Often the organization is made up of individuals from the evangelist's family.¹³ Even though these programs appear to be controlled by a small number of individuals, the audience they reach is vast¹⁴ in comparison with the congregation of an individual church.

6. Many television evangelists are connected with churches or sects that depend on personalities who espouse specific beliefs, rather than a cohesive set of beliefs or doctrine. Older, more established religious organizations, on the other hand, rely on formal, well-established

doctrine, their solid integration into American communities, and the resulting national followings which are in place. The programs broadcast by these more established religions, (i.e.: Methodist, Episcopal, Catholic) tend to be supplementary to formal religious doctrine and established church attendance. In contrast, television evangelists tend to rely on a relatively small base following that is supplemented with TV viewers who may be properly considered as an audience.¹⁵

7. Many television evangelists establish highly sophisticated "network quality" broadcast facilities, including studios and a network organization.¹⁶

8. Television evangelists often establish schools which teach religion and broadcasting to provide followers with the skills necessary to operate the growing worldwide television ministry.¹⁷ This also provides inexpensive labor for the television operations in the form of student interns.

9. Television evangelists tend to develop highly-visible international headquarters.

10. Evangelists use their programs to promote a concurrent or subsequent crusade. These crusades are generally very large, and may be held at a variety of locations nationally or worldwide.

Television evangelists may exhibit these ten characteristics in different combinations and to different

degrees. Further, other religious broadcasting formats may have similar characteristics. However, evangelists will be distinguished here by having a majority of the characteristics listed above.

Communication

One of the appealing features of being involved in a religious organization is becoming part of a community, a place where communication takes place. For communication to take place, there must be some form of reaction or feedback on the part of the receiver.

In the television evangelist format, the message is disseminated from the evangelist to a mass audience. The evangelist then encourages response from the audience. This information is usually in the following forms:

1. viewer phone calls to spiritual counselors who answer questions, pray with callers, or assist callers in a spiritual conversion.¹⁸ It is important to note that there is some interpersonal communication, but that it is generally over the telephone and not face to face. The lack of face to face contact is in part a problem of logistics. Since the ministry is based on a small number of individuals who reach a national audience, it is much easier to have a telephone conversation with a viewer from Alaska, for example, than to physically send a counselor to Alaska for a face to face conversation.

2. donations given.¹⁹ A large component of television evangelism is the financial appeal. The need for funds is very real, particularly for television evangelists because their programming time is purchased by viewer dollars.²⁰ This need for funds is also highly emphasized and promoted. Once a donation is received, a direct mail link is typically used for follow up. This mail link is intended to assimilate the viewer into the ministry. The donating viewer becomes a member of the fold, not merely an observer. Direct mail sent to the respondents may be a newsletter which updates the viewer on outreach activities such as the number of conversions that month, personal testimonials and appeals from someone who has benefited from the ministry, inspirational messages from the evangelist, and even political and social appeals. One thing that seems to be constant, however, is the opportunity for donation.²¹

3. attendance at massive crusades or events which include viewers in the extravaganza experience. The viewer is further drawn into the fold because of the experience of being part of a mass audience which is not possible when a viewer is simply viewing the program in their living room.

4. buying of related items. Cassette tapes, religious paraphernalia, calendars, books, T-shirts, etc. These items may also be given away in an attempt to identify those

individuals most likely to give. If an individual writes in for a free gift, they are automatically put on the direct mail fund-raising list.²²

The television evangelist model employs the same tools used in successful marketing campaigns. The product marketed is professed to be God and religion, but in reality a charismatic individual and the chance to be part of a community may be the product.

For a person to be part of a community, for real communication to take place, there must be a sense of intimacy, and a sense of an ongoing relationship. The television evangelist attempts to create this relationship, but usually fails for a number of reasons outlined by Peter Horsfield in his book, Religious Television: The American Experience.

1. The implied intimacy relationship between the television evangelist and his/her flock is basically dishonest. The image of the compassionate friend is actually a selective, edited, and cultivated image neatly honed by market research. The host may be a compassionate person at times, but compassion lacks credibility when not expressed in specific, spontaneous,

interpersonal situations free of the watchful, editorially corrective eye of the camera.

2. The broadcasters' intimacy and compassion are not interactive. Yet for many Christians this mutuality, responsiveness, and vulnerability of one person to another is the essence of the Christian concept of incarnation. When one removes the vulnerability of the evangelist, one removes the essence of the Christian concept of love.
3. The one-way, electronic relationship lacks the creative challenge and demands that a loving relationship brings.²³

This ongoing relationship between the members of a community in an interpersonal setting is simply not present with television evangelists. Further, it is a problem for all religious broadcasters.

In summary, television evangelists attempt to reach the widest possible audience. The communication flow is generally one-way. There is some feedback in limited interpersonal ways, but a sense of real communication and community is lacking. Collecting donations is a major focus of these programs as well as converting viewers to a particular religious doctrine.

The Religious Service or Ritual on Television

Many of the older and more established religions simply broadcast their traditional rites or religious services. This type of broadcasting is used by the Catholic Church, as well as several Protestant denominations, including the Episcopal Christmas service broadcast.

Characteristics

Religious services or rituals on television are characterized by the following:

1. A religious service actually taking place. The viewer is presented with traditional rites as if in attendance at a church service.
2. The program pace is set by the ritual, with little editing and postproduction. This is in large part due to a sense of real time and the production characteristics associated with live broadcast and tape delay programs.
3. The central focus in these programs is the religious rite and not a personality such as the television evangelist. While there may be an evangelical flavor to portions of these services, it is highly muted. This may stem from the philosophical orientation of the religious organization producing the program. For example, in many Protestant churches, the religious leaders are called by the people to serve. In the Catholic church, the religious leaders are sent by the Bishop to lead the

members as parents might lead their family. This orientation allows the priest or minister to lead a congregation while subliminating their personality for that of a religious figure or founder, such as Christ. This may translate into much less pressure to perform and be liked by the people, and much more pressure to say what needs to be said from a moral or ethical standpoint.

There is also less focus on the performing and presentational style of the individual minister or priest. While they may be charismatic people, viewer loyalty to the church is directly or subtly encouraged rather than loyalty to an individual personality.

4. The extravaganza entertainment element is usually a fairly small portion of the program or not present at all. The service is presented as it is.

5. The extensive marketing programs associated with television evangelism are generally not present with broadcasting of religious services.

6. The appeal for donations is either much subtler, uses a much smaller amount of the total program time, or is not made at all.

7. The religious organizations producing these programs usually have a formal, established governing base. These organizations generally are not family operated. They are run by a fairly large cross section of people. As a

result, the programs tend to be more reserved in their approach.

Communication

The communication flow of this type of programming is similar to television evangelism in that it is also one-way. Feedback comes in forms similar to television evangelism, but the comprehensive marketing approach is usually not present so the feedback may be of a substantially smaller volume.

The religious service or ritual on television is different from television evangelism in that the establishment of a community, based on the broadcast, is probably not a major goal of these programs. The sense of local community in these churches is much stronger.

Although broadcasting of religious services may be aimed at a national audience, the intent of the broadcast is different. These services/rituals are given as gifts to the community, an attempt to attract others to religious faith or to attend church, to disseminate and encourage spiritual values, and to include members of the church unable to attend or who have lapsed in attendance. These churches are not run by a small tightly knit group using the television as their gathering place.

Finally, while conversion and donation collection may be a small portion of these programs, these activities are simply not emphasized.

The Religious Interview Program or Magazine

Some religious programs review or anthologize issues. These are religious interview programs or magazines.

Characteristics

Religious interview programs or magazines have similar characteristics to similar secular programs, with the exception that the program theme is religious.

1. There is usually a host who appears on every program with a guest or variety of guests who are interviewed on topics of general interest which are in some way associated with religion. Interview programs inform viewers in a relaxed setting, as well as familiarize viewers with guests.

2. These programs provide light entertainment in the form of topical discussions. The topics on religious interview programs may expand on church teachings or inspire people in their spiritual development. They may discuss controversial subjects, give techniques for attaining various spiritual goals, serve a newsletter function

informing viewers of upcoming events, etc., and/or present personal testimonials in a relaxed setting.

3. Remote location segments may be used to illustrate a point or make a discussion more visual.

4. Frequently, these programs are broadcast at obscure times due to the limited resources of religious organizations to purchase prime time. They may also be broadcast as part of a commercially licensed station's public service commitment. However, programs that are broadcast for this reason tend to be aired at times with less viewership due to the loss of advertising monies which would occur if the broadcast were during prime time.

5. Religious interview and magazine programs are usually broadcast to an individual community although there are national examples of this type of programming on CBN and ETWN.

6. While talk show hosts generally have dynamic personalities, they are usually not attempting to persuade individuals in one way or another. They attempt to be the viewer's friend with the function of introducing the viewer to other interesting people.

However, it is interesting to note that some of the programs on CBN such as The 700 Club attempt to use this format to persuade the viewer. The guests generally support the host who is actually an evangelist, only slightly less avocational than the television evangelist

format. This program appears to be a hybrid of the television evangelist and talk show formats, as it has spiritual counselors awaiting viewer calls. Otherwise, the talk show/magazine format usually has little feedback. The feedback received is generally in the form of ratings or viewer letters.

Communication

While the religious interview or magazine host will attempt to create a sense of friendship between themselves and the television viewers, the interaction is not face to face. Once again, problems of creating real communication in the sense of an intimate exchange is difficult. Guests may discuss intimate topics, but the reciprocity is not there.

Religious Documentaries

Similar to secular documentaries, religious documentaries attempt to describe a situation, point of view, experience, etc. with a religious flavor. The documentary format, in general, is a single program or limited series of programs. Many times the host will only introduce and conclude the story on camera, or may not be on camera at all. The style of this format is informational and in-depth. Feedback is limited, and while evangelism may

result from this type of programming indirectly, it is not the central focus.

Religious Dramas

The religious drama or situation comedy is presented in an attempt to teach moral values, ethical values, situational ethics and/or deliver an inspirational message. This format is increasing in popularity as the general public continues to question the values and the level of violent and sexual content contained in secular programming. Once again, feedback is limited.

Religious Fund Raising Telethons

The religious telethon is again similar to secular telethons. Sponsorship is by a religious organization and the recipient is usually a social cause. A good example is the Christian Children's Fund telethon for starving children in Africa. Feedback consists of viewer calls and letters and subsequent donations.

Chapter Summary

In summary, religious television programming is in a time of growth. Not only is there a growing audience for religious programming, but the possibilities of distributing these programs have increased. Many of the formats used for religious broadcasting are direct replications of secular

broadcasting formats with the addition of religious content. Religious Talk Shows or Magazines, Religious Documentaries, Religious Dramas, and Religious Fund Raising Telethons are examples. Further, religious broadcasters have developed several exclusive formats. These are Television Evangelism and the Religious Service or Ritual on Television. The basic difference between these formats is that television evangelism focuses on a personality whose major function is to raise funds and encourage conversions. The religious service or ritual on television is the broadcasting of a traditional church service.

There are several challenges facing religious broadcasters. Fund raising for equipment, skilled personnel and air time is an ongoing problem for religious broadcasting formats, as it is for most television programming formats. Religious broadcasting formats have an additional burden, however, of trying to create the sense of community and real communication which is an important feature of religion. While there is some feedback and limited two-way communication in the formats discussed above, none of these formats afford an opportunity for two-way intimacy in communication.

Chapter I Footnotes

¹Schultze, Quentin J. "The Wireless Gospel The Story of Evangelical Radio Puts Televangelism into Perspective," Christianity Today, January 15, 1988, p. 18.

²Public access television (also called community access) is mandated due to an agreement usually reached during the cable franchising process to provide "access channels to be used by: 1. individuals, 2. educational institutions, 3. local government and 4. those wishing to lease a channel."

Eastman, Susan Tyler; Head, Sydney W. and Klein, Lewis. Broadcast Cable Programming Strategies and Practices, Wadsworth Publishing Company, 1985, p. 286.

³Schramm, Wilber and Porter, William E. Men, Women, Messages and Media: Understanding Human Communication, Harper & Row Publishers, 1982, p. 124.

⁴Clark, David G. and Blankenburg, William B. You and Media: Mass Communication and Society, Canfield Press, 1973, pp. 24-25.

⁵Toner, Robin. "Preachers' Battle Transfixing the South," New York Times, March 26, 1987, p. A-16.

⁶Audience Contributions for Major Paid-Time Religious Broadcasters - 1979 (in millions)

Old Time Gospel Hour	38.4
PTL Club	51.8
Hour of Power	16.8
Billy Graham	32.

Horsfield, Peter G. Religious Television: The American Experience, Longman Publishing Company, 1984, p. 148.

⁷Toner, Robin. Op cit., p. A-16.

⁸Ibid. p. A-16.

⁹Horsfield. Op cit., p. 26.

¹⁰Ibid. pp. 19 and 22-23.

¹¹Horsfield, Op cit., p. 46.

¹²Ibid. p. 12.

¹³Michaels, William B. "Oh, to Be Rid of TV Evangelists," New York Times, April 2, 1987, p. I, 31:1.

¹⁴Nielsen Rating, November 19, 1979. Syndicated Religious Broadcasting Audience 21,751,000. Adjusted for institutions, etc. 36,000,000, p. 108.
Horsfield, op cit.

¹⁵Ibid. pp. 101-102.

¹⁶Ibid. p. 23.

¹⁷Michaels, William B. "Oh, to Be Rid of TV Evangelists," New York Times, April 2, 1987, page I, 31:1.

¹⁸Horsfield, op. cit., p. 57.

¹⁹Ibid. p. 30.

²⁰Ibid. p. 29.

²¹Ibid. p. 31.

²²Ibid. p. 31.

²³Ibid. p. 61.

CHAPTER II

THE OUTREACH MASS: A UNIQUE MODEL FOR RELIGIOUS BROADCASTING

Description of the Model

A unique model for using television is developing in programming which addresses particular and specific members of a religious congregation. In The Outreach Mass model, television is used as a tool which augments the ritual, yet retains the sense of community so important to religious experience. The essence of The Outreach Mass model is a televised Roman Catholic Mass, coupled with an organization of lay ministers who "reach out" into communities receiving the broadcast. The outreach function makes this program model distinct from traditional televised religious services. While the Mass is being broadcast, lay members of the Church, commissioned by the Bishop as Eucharistic Ministers, are present at remote locations to support and encourage participation in the Mass, to make the viewers participants as opposed to passive viewers of the Mass. This remote site participation feature serves to extend the Church walls and include members of the parish unable to be physically present in the Church building with the parish community.

Community Addressed

The sense of a Christian community is basic to the Catholic religion. Parishes are usually subdivided geographically¹ and may be generally compared to a county or township. Parishes are then formed into regions. Several regions are combined, forming a Diocese. Each Diocese is headed by a Bishop who is directly responsible to the Pope in Rome.

An important concept in understanding the Outreach Mass model is that a parish is almost an extension of the family. The sense of community is ideally very strong. People who are members of a parish are deeply committed to that socio-cultural group. Based on the Christian Commandment of Love, there is a continuous effort to deepen relationships over time among people who comprise the parish.

The idea of an extended family is also seen in the importance of regular Mass attendance among Roman Catholics. Catholic theology places great importance on the Eucharistic prayer. The Eucharistic prayer is the part of a Catholic Mass in which bread and wine are changed into the body and blood of Jesus Christ.² To the Roman Catholic, this change is not just symbolic; it is believed that the bread and wine are actually transformed. Further, receiving the Eucharist, or Communion is communing not only with God

but with the Universal Church and every other human being who receives communion.³

The Catholic desire to be part of this communion is a strong tenet of this system of belief. Catholics are urged to partake in the Eucharistic liturgy regularly.

Further, Catholics are obligated to attend Mass on Sundays. Given this frequency of contact and the emotional and spiritual meaning underlying communion, it is easy to appreciate the deep meaning of the obligation to participate in the Mass. As Catholics become older and less mobile, it can be traumatic for the faithful to be separated from weekly and/or daily participation in the Mass.

Priests do bring the Holy Eucharist to those parishioners unable to attend Mass due to illness and/or institutionalization. The Priest may also say Masses at remote sites such as hospitals, nursing homes or jails, offering the individuals involved the sense of community associated with the congregational Mass. However, individuals unable to attend Mass at the parish church are more vulnerable to losing touch with the parish community at large.

The Outreach Mass model is a very effective response to the loss of the sense of community. While the Mass is being aired from the parish church, with members of the general parish in attendance, "Eucharistic Ministers"

(individuals commissioned by the Bishop to distribute communion) and parishioners join those unable to attend by viewing and participating in Mass through the medium of television. The individuals present at remote sites pray together, sing together, receive communion together not only with each other, but together with the parishioners at the parish church.

The Outreach Mass Format

The Outreach Mass is based on the religious service or ritual format. However, it is a unique departure from that format and the other religious broadcasting formats discussed in Chapter One. It combines mass communication (one person to many) with interpersonal communication (one on one) and organizational communication (communication by systematic design). The traditional personal religious setting is effectively combined with advanced technology. The Outreach Mass also augments interpersonal communication basing that communication on mass communication.⁴

The Outreach Mass is not evangelical by design. While there may be an incidental evangelical component, the essential purpose of this Mass is the provision of personal service to targeted population segments. The Outreach Mass was not designed, nor does it replace the Mass service in the parish church for those who are able to attend. It was designed to serve infirm and disabled people, people who

cannot leave their residences, people who are institutionalized, and people who maintain extraordinary and unavoidable service to others such as public servants and companions to the elderly. Also, there are some people such as the elderly who may normally be able to attend Mass at the parish site but during times of severe weather are unable to leave home; or parents caring for an ill child.⁵ The remainder of this thesis will be a documentation of The Outreach Mass as implemented in The Diocese of Lansing, Michigan. This documentation will be from a television production standpoint.

The Outreach Mass Design and Development

The Outreach Mass originated in the Diocese of Lansing, Michigan in 1984 and has been replicated in the Diocese of Fargo, North Dakota.⁶ The research for this thesis has not discovered a use of television broadcasting similar to The Outreach Mass.

Bishop James S. Sullivan conceived the Outreach Mass concept. The idea was originally developed under his guidance while he was Auxiliary Bishop of the Diocese of Lansing, Michigan, Chairman of the Liturgical Commission of the Diocese, and Pastor of St. Thomas Aquinas Parish in East Lansing, Michigan. In 1985, Bishop Sullivan was appointed as Bishop of the Diocese of Fargo, North Dakota.

Community Context

The Diocese of Lansing consists of 92 parishes. Of the population in the Diocese, 11% is Catholic. The Lansing metropolitan area contains the State Capital of Michigan, a Big Ten University (Michigan State University), and Oldsmobile Corporate headquarters. These three institutions, State government, Michigan State University and General Motors are the major employers in the area, employing 22,200, 9,000, and 22,000, respectively.

The people intended for service by The Outreach Mass are infirm or confined. They may reside in private homes, nursing homes, hospitals, or prisons. There are 778 nursing homes providing a bed capacity of 11,794, 91 adult foster care homes housing approximately 8,779 persons, and 29 hospitals with a bed capacity of 6,333 in the diocese. The Diocese has 10 county jails, 34 municipal jails, and three state prisons. Additionally, a major federal prison housing inmates is located in the Diocese. See Appendix A.

East Lansing is a city located next to Lansing. The two cities are geographically continuous. Principal employment in East Lansing is at Michigan State University. St. Thomas Aquinas Parish, located in East Lansing is where The Outreach Mass originates. It is heavily attended by members of the University community. The parish has 2442 residences and 6772 individual members. St. Thomas parishioners are generally well educated, relatively

affluent, and morally committed to their parish. Volunteerism is particularly strong at St. Thomas.

Political/Financial Context

Several factors were present in the St. Thomas parish which made it an ideal place for The Outreach Mass to develop. The first was the position of Bishop James Sullivan both in the parish and in the Diocese. As pastor of St. Thomas, Auxiliary Bishop of the Diocese of Lansing, and Chairman of The Liturgical Commission of the Diocese, he was in a unique position of authority from which to create The Outreach Mass. To ensure success, it would seem that it is quite important to have someone with Diocesan wide authority and support backing a project as complex as The Outreach Mass. Most parishes do not have the resources for such an expenditure. However, for a project to use Diocesan funds, it must be of service to the entire Diocese. The Outreach Mass was developed with the intention of serving the Diocese. This Diocesan character and involvement assured that the substantial financial resources necessary to put a program on television were available. There is, of course, always a demand for support for many social causes, and it may be difficult to justify the allocation of funds for a television program when some people in the community are suffering from various social afflictions such as hunger or poor housing. However, caring

for the spiritual needs of its members is a central role of the Church, and it is in answer to spiritual need that The Outreach Mass was developed.

Funding for The Outreach Mass was provided by the Liturgical Commission of the Diocese of Lansing. This is an organization which is unique in its self-supporting nature and does not rely on Diocesan funds. Sale of religious publications and subscriptions completely support the Commission. Because the Commission is self-supporting and the Auxiliary Bishop who created The Outreach Mass concept also headed the Commission, the Liturgical Commission had both the funds and authority necessary to financially commit to The Outreach Mass. To install a remote television facility of broadcast quality at St. Thomas Parish cost approximately \$210,000. See Appendix B for equipment description.

Broadcast Context

Bishop Sullivan approached WFSL, TV-47⁷ in 1983 to determine the feasibility of such a project. Channel 47 is a UHF channel allocated and licensed to Lansing, Michigan by the F.C.C. with its transmitter located in Eaton Rapids, Michigan. Its City Grade broadcast signal reaches most of the Diocese of Lansing. The station is carried on 43 cable systems and its Grade "B" signal can be received in an area some 65 miles in omnidirectional

radius from its Eaton Rapids transmitter.⁸ The station is a commercial independent UHF facility with community involvement as a programming orientation. Bishop Sullivan reached an agreement with the owners of Channel 47 in late 1983 that the station would donate one hour of broadcast time every Sunday, and also assist in developing The Outreach Mass. In turn, the Liturgical Commission of the Diocese of Lansing would acquire the necessary video production equipment and establish an organization capable of delivering a consistently high quality program each week. On January 1, 1985, WTMJ, Inc.⁹ became the owner of WFSL-TV and subsequently, changed the call letters to WSYM-TV. The agreement between the Liturgical Commission and WTMJ, Inc. was continued.

Pilot Program

Experimental telecasts were made in early 1984. With borrowed equipment, the Ash Wednesday services at St. Thomas Aquinas were taped for presentation at East Lansing nursing homes.¹⁰ Receiving approval from residents of those nursing homes, the Church and Channel 47 presented a pilot program consisting of a tape delayed broadcast of the Easter Mass.¹¹

Encouraged by the response to the pilot program, St. Thomas Parish and Channel 47 formed a Telecommunication Advisory Committee to guide development of The Outreach

Mass program. The committee consisted of a Technical Division, and a Ministerial Division.

Advisory Committee/Technical Division

The Technical Division assumed responsibility for production and distribution of the video program. It was determined at the start that The Outreach Mass would be presented from a remote location at a church rather than from a television studio. The outreach concept dictates a "remote" parish location for taping the Mass. In a television studio, the concept of community would be minimized if not completely lost. As a result, both the audio and video portions of the Mass were designed to emphasize the feeling of community as much as possible.

Live vs Tape Delay

The technical division explored the possibility of live broadcast of the Mass. It was hypothesized that live broadcast would be ideal for this format. However, several difficulties arose. First, during a live broadcast mistakes or flaws in the production are aired. It is impossible to correct live mistakes because transmission is simultaneous with production. Secondly, linkage to the station required a microwave link which was very costly and subject to interruption. Lastly, the security of the parish itself needed to be considered. Live broadcasts may attract

individuals who want to make live descriptive statements or actions on camera. Since the Mass is originating in a open church and everyone is welcome, there is little control of access to the live production which could invite unwanted interruptions of the Mass. Television stations have locked doors. Churches do not. For these reasons, it was determined that the Mass would be aired on a tape delay basis. In other words, the Mass would be televised as if it were live, but actually tape recorded and played back at a later time.

Channel 47 made a one hour 1:00 p.m. time slot available on Sundays. The Advisory Committee decided to tape the 11:00 a.m. Mass, then transport the tapes by automobile to the station for broadcast at 1:00 p.m. The length of the tape delay would be two hours. The station is an approximately fifteen minute drive from the Church.

Equipment Purchase and Installation Design¹²

The next consideration was equipment purchase and design of equipment placement in the Church. The parish wanted the program to be as unobtrusive to their worship service as possible. This request dictated several placement decisions. While it would be exciting to have at least one roving camera capable of capturing close ups, dollies, trucks, and angle variety, etc., when tested in pilot programs the movement of a camera operator and grip

up and down aisles and/or anywhere near the altar was deemed obtrusive. While many useful, interesting and creative camera shots were eliminated when the roving camera idea was shelved, the distraction caused to the congregation was also eliminated and this ultimately resulted in a better video presentation, as will be discussed below.

It was further determined that cameras should not block any parishioner's line of sight. Yet, the cameras also had to be placed at a height at which they could shoot over parishioners' heads. After it was determined that two camera coverage of the altar was necessary, six foot scaffolding was rented. It was placed in the back of the congregation seating area, with the cameras shooting at the altar. A third camera was placed behind the altar on a twenty foot scaffold. This camera was intended to cover the choir placed in the rear of the sanctuary and the congregation. See Appendix C for floor plan.

Cameras selected were of broadcast quality, and could be easily set up.¹³ The cameras chosen were three tube, with computer or manual set up.¹⁴ The cameras had studio packages with them. Audio was set up for multichannel inputs as there were different speaking and music positions in the sanctuary, each needing direct coverage. The facility was also wired for stereo signals anticipating the

arrival and implementation of stereo broadcasting at WSYM-TV.

The video equipment was designed as a permanent installation. A fully equipped control room was installed in a converted janitor's closet behind the altar area. The camera platforms, however, were not constructed as permanent installations. The platforms were designed to be folded to a minimum size and rolled into unobtrusive storage positions. When extended to full size, they provided a 10 by 10 foot surface. This allowed room for the camera operators, a margin for safety and the ability to turn and shoot approximately 270 degrees. The camera platforms were very utilitarian in design and, as a result, not aesthetically pleasing. Further, because of the desire that they be moveable, the platforms were not completely stable. They tended to wobble, even with added supports. This became an extreme problem as many shots were in maximum telephoto settings due to the distance of the cameras from the altar.¹⁵ Another problem was the difficulty of setting up the platforms and breaking them down in the time limit allowed between services at St. Thomas. The previous Mass ended at 10:30 a.m. if it was on schedule. The Outreach Mass was scheduled for 11:00 a.m. It was essential that The Outreach Mass begin on time to assure delivery of the tape to the station.

The next Mass began at 12:30 p.m. Setting up and striking the platforms was just one more time-consuming task which had to be completed in a short time span. Finally, the most important concern was safety of the camera operators. Even with guard chains, railings, etc. there were several people who almost fell. Approximately one year after the initial weekly broadcast, the portability aspect of the platforms was dropped and permanent platforms were designed and installed which complemented the aesthetics of the church.

Lighting

Lighting was of major concern to the technical division. Professional quality lighting is essential for comparable video quality. St. Thomas Aquinas Church had several windows but only one, a 50 foot stained glass window, which brought added light. However, this was insufficient for video production.

There was concern that the parishioners would be uncomfortable sitting under hot television lights. As a result, eight 1,000 W Fresnel instruments were installed in existing ceiling recessed fixtures. Also, six 1,000 W broad lights were aimed directly at the altar. These are 25 feet from the altar. Thus, the light is only at an acceptable level.¹⁶ More light would be the ideal. The comfort of parishioners has influenced the decision not

to add more lighting instruments. However it should be noted that parishioners, while at first uncomfortable with the higher level of light, have learned to adjust and the complaints have reduced over time. Further, the cameras are run with gain (video level boosting) when necessary. The lights, their wires, and supports were painted to blend with the Church interior and be as unobtrusive as possible. The entire installation was designed to provide near studio conditions when in operation, but leave the Church intact for normal functions between the television productions.

Once the equipment was purchased and delivered, it was installed in approximately one month. The first weekly program was broadcast Christmas day, 1984.

Advisory Committee/Ministerial Division

The ministerial division assumed responsibility for organization and provision of Eucharistic Ministers at the remote locations. The specific goals of this division were the distribution of Communion, developing both parish building and remote location congregations, maintaining initial program interest and promoting the growth of The Outreach Mass. The division concentrated on service to the remote sites to develop a system for implementation at remote sites throughout the Diocese.

While more detailed information regarding the activities and implementation of the outreach concept in the

remote location¹⁷ is available from the Liturgical Commission of the Diocese of Lansing, it is not included in the scope of this thesis.

Chapter Conclusion

To date, The Outreach Mass has been fully operational for four years resulting in over 208 hours of broadcast television programming. Considering the context in which The Outreach Mass developed, it is a model from which other religious broadcasters can learn and design similar programs. The intentional development and addition of an interpersonal community to broadcasting is particularly appropriate for religious programming. The remainder of this thesis will discuss The Outreach Mass from a television producing and directing perspective.

Chapter II Footnotes

¹Parishes can also be grouped by interest areas.

²This is based on scripture Luke 22 vss. 19-20, "Take this and eat. This is my body. Take this and drink. This is my blood. Do this in remembrance of me."

³This is based on scripture, Malachi 1 vs 11. "From the rising of the sun to its setting, my name is great among the nations."

⁴According to Bishop James S. Sullivan, its purpose flows from the mandate of Christ to go and teach all people. Praying and teaching within the Catholic Church happens when the people of God are united. This happens when the community gathers in the Church. The medium of television creates an atmosphere of togetherness and union and even a special kind of participation joining mind and heart.

⁵According to Bishop James S. Sullivan, it would be easy for someone to say that this takes the place of the Sunday obligation of participation. The laws of the Church oblige but excusing causes relieves a person of immediate presence such as sickness, weather conditions, old age. For this reason the people who become involved in the television outreach would already be excused. This apostolate is a work of love and concern that we may be one in our worship.

⁶The Outreach Mass concept as replicated in the Diocese of Fargo, North Dakota will not be covered in the scope of this thesis.

⁷Channel 47, WFSL was owned by F & S Communications.

⁸City grade signal is the most powerful signal. It is sent to the local area or selling area. A Grade B signal is a weaker signal which serves fringe areas if a good receiving antenna is present.

⁹WTMJ is a subsidiary of the Milwaukee Journal.

¹⁰The Mass on Ash Wednesday was taped on March 7, 1984.

¹¹The Mass of the Resurrection (Easter) was taped on April 22, 1984. The taping was donated by TV47 at an appropriate cost of \$7,000.

¹²This section presumes a basic knowledge of video production.

¹³Cameras used for The Outreach Mass are Hitachi Z31's with Canon lenses (15 to 1).

¹⁴Camera set up includes color balancing and registration.

¹⁵The distance of the cameras to the altar is 55 feet.

¹⁶The light on the altar measures 70 footcandles at minimum and 120 footcandles maximum.

¹⁷According to Bishop James S. Sullivan, people were furnished with newsletters to follow the Mass. An altar with candles was set up on which was placed the Blessed Sacrament. Many visitors, especially young people, helped bring the shut-ins to the room where the television liturgy was prayed. Some of the elderly people even asked for a collection.

CHAPTER III

THE OUTREACH MASS: THE PRODUCING PERSPECTIVE

Producing Responsibilities

There are a number of different perspectives from which to consider The Outreach Mass. A television producer is a person who is generally responsible for a program from start to finish. Producing covers many areas of responsibility, including budgets, personnel hiring and practices, equipment acquisition and maintenance and general project management. From a producing perspective, although relatively stable, The Outreach Mass has undergone a good deal of change and growth over the past four years. There are several areas of producing responsibility that needed special consideration at one point or another during the life of the program. These areas need to be considered before adopting a program such as The Outreach Mass. A discussion of these areas of consideration follows.

Production Personnel

Staffing of The Outreach Mass or of any television program is always of concern to a producer. A producer wants a well qualified, capable crew, yet must stay within given budgeting constraints. In the case of The Outreach

Mass, there were funds available for the origination of the program. However, funds for the ongoing maintenance of the program are limited. Early in the program's development, it was determined that many of the personnel would volunteer their time and talents.

Outreach Mass Advisory Board

The Outreach Mass advisory board was a volunteer organization. The membership consisted of St. Thomas parishioners. Included were community leaders, several local television station general managers, members of the Michigan Public Service Commission, a member of the M.S.U. Department of Telecommunication faculty, a member of the Lansing Community College Telecommunication faculty and several liturgy specialists. The board members were chosen not only for the wealth and variety of their experience, but also for their "clout" in the community which is essential to develop a project of this scope. The Outreach Mass advisory board determined the program goals and appropriate distribution channels for the program. The board then created technical and ministerial divisions which implemented the origination of the program as discussed in Chapter II.

Equipment Installation Personnel

Representatives of WSYM-TV, including the Chief Engineer, headed the technical division. Input on equipment purchase and installation was given by the M.S.U. Department of Telecommunication. After equipment purchases were made and the equipment was delivered, the engineering staff of WSYM had approximately one month for installation. The installation and labor provided by WSYM was charged to the Diocese of Lansing, at overtime rates. This installation was considered part of the origination cost of The Outreach Mass.

Ongoing Maintenance and Program Engineering

Once the production equipment was installed, however, there had to be engineering staff to perform equipment maintenance duties, minor repair and program engineering. It takes a skilled person to perform these duties in an acceptable manner. First of all, this person must not just be an engineer or an electrician but must be skilled in the application of those areas to broadcasting. Unless a church has an experienced broadcast engineer as a member, and this person is willing to donate all services, this is one area in which ongoing expense will be incurred. Further, broadcast equipment must be properly set up each time it is used. Maintaining broadcast equipment is not like maintaining a typewriter where a yearly maintenance

check may be all that is needed. While volunteer staff may be acceptable for other functions, this is one position where they probably are not.

Production Crew

The Outreach Mass advisory board chose to assemble a volunteer production crew. The crew consists of a producer, a director, three camera operators, a technical director, an audio operator and a video engineer. While this has worked very well for The Outreach Mass production, there are several considerations to be made before choosing to institute a volunteer staff.

Volunteer Availability

A ready pool of volunteers must be available. One possibility is recruiting broadcasting students or interns. St. Thomas Aquinas Church, where The Outreach Mass is taped, is within several miles of the Michigan State University campus. The M.S.U. Department of Telecommunication is an excellent resource for crew volunteers. The Department has a thriving video production program. At the time of the origination of The Outreach Mass, there was little opportunity for students to participate in broadcast productions. Lansing is the 106th market in the country and has four television stations. The amount of local production accomplished by these stations is minimal with

the exception of news and commercials. The result is a very small, fixed number of jobs in broadcasting. While student internships are available, there are many more students wanting experience than internships available. Lansing Community College has a thriving video production program, as well, which adds to the volunteer pool.

There has also been some interest from St. Thomas parishioners in being members of The Outreach Mass production crew. As a result, acquiring volunteers for The Outreach Mass has not been particularly difficult.

Volunteer Work Quality and Consistency

The second concern with choosing to utilize a volunteer crew is the quality and consistency of the volunteers' work. Any new employee will have to be trained or at least oriented to the particular setting of a given production situation. It is the same with volunteers. However, the depth and length of the training will differ depending on the person's prior experience. People tend to volunteer for practical experience and/or to add to their professional resume. These individuals may have less experience than those individuals who seek work for pay. As a result, the length of training may be longer.

Students, for example, want and need to learn about their chosen field. Depending on the number of television production courses they have taken and their prior

experience, their skill levels will vary. However, no matter what the level of prior experience is, there is large variance in individual ability, commitment and work habits, which becomes evident very quickly. Most production courses teach basic skills but cannot offer enough experience to master these skills. The ability to think on one's feet, which is necessary in a live production setting, is sometimes lacking in students with little experience.

Another concern when using a student volunteer pool is term breaks and summer vacations. Students tend to leave town at regular intervals. As volunteers, there is little to hold them to a weekly production schedule during these times other than a sense of commitment. Since students may not necessarily be committed to the particular church or to the program itself but rather to getting experience, they may not be a reliable resource during term breaks.

On the positive side, students do offer several assets. They are usually eager to learn and enthusiastic. They want and need the experience that working on an ongoing broadcast program can offer. Further, once trained and committed, they tend to contribute creative and fresh ideas. Lastly, they are generally younger and, therefore, less likely to be committed to a family which would make weekend work more difficult.

Parish volunteers are a second volunteer personnel pool to draw on. Parishioners tend to be less trained than students. They may have no experience in television production. They may have never considered television production as something they wanted to do, and they may have no desire to work in any other production setting except this one. As a result, their desire to really learn the technical details may be less than that of a production student. In other words, developing a resume tape is of no importance to them. However, there tends to be a sense of commitment to the Church and the program from a faith perspective, and an understanding of the liturgy that may not be present with students.

Parish volunteers will take as much or more training than students since there is little likelihood of previous television production coursework. There is always the possibility of recruiting practicing professionals from a congregation, as well.

Production Crew Training

In general, no matter what personnel pool one draws from, crew members need training opportunities. The following training steps have been utilized for The Outreach Mass.

When an individual expresses an interest in being a member of the production crew, they are invited to watch a

production from the control room. This allows them to get a feel for the work involved, a feel for the style of the program, and a sense of the personalities with whom they will be working. After an opportunity for production observation, they are given equipment training. The training is usually conducted by the project engineer or producer/director. When the volunteer feels comfortable with the equipment, they are added to the crew on a trial basis. It generally takes a few production sessions before the volunteer is comfortable with their position. Further training is occasionally utilized where need is indicated by performance.

There may also be group critique sessions, where members of the crew watch a program and critique their performance, as well as discussing improvements in communication.

Production notes have been used, as well, to provide written critique by the director of overall program effectiveness and technique. The production notes consist of a series of notes discussing both the problems and things that went well on a particular broadcast.

Volunteer Continuity

Encouraging continuity of service from the production crew is an important consideration in producing a quality program. Less turnover in volunteers means a more stable

program. As the volunteers become comfortable in their positions, they can contribute more substantially to the look, management, and organization of the program. The need for training is significantly less, and it can be devoted to refinement rather than acquisition of basic skills. Several considerations in promoting production crew continuity follow:

Volunteer Time Commitment

Outreach Mass crew members are scheduled on a rotating basis. A particular crew member commits to working on the production every other week. While some crew members express a desire to be present every week, it is discouraged. There are several reasons for this. The first is continuing commitment of a crew member. By rotating shifts, the speed of burnout decreases.

Also, having two complete production crews means there is a bigger pool of trained individuals who are available to substitute. If you need four crew members per week and you have the same four people every week, when someone is absent there is no trained pool to draw from for substitutes. If you rotate every other week, you have four people to draw from if one is absent. A pool of substitutes has also been maintained. This pool consists of individuals waiting for a position on the crew or those individuals who

are interested but are not able to commit to an every other week responsibility.

Volunteer Appreciation

The second principle in maintaining a volunteer crew, is to view volunteers as a valuable resource. Sometimes it is assumed that if a person is volunteering, they have nothing better to do with their time. To the contrary, most volunteers are busy people. It is very important that their time is respected. Don't have volunteers arrive any sooner than necessary. In The Outreach Mass production schedule, volunteers arrive one half hour before taping and usually leave within fifteen minutes of taping. Their total time commitment is one hour and forty-five minutes twice a month. That really makes volunteering seem easy.

Allowing volunteers the opportunity for input is helpful, as well. The more people feel that their opinion is valuable, that they make a difference, and that they have some creative input in the final project, the better. While there has to be one final authority in television production, the process should be collaborative.

Further, thanking volunteers each and every time they contribute is essential. Honest, gentle feedback on their work is important, especially praise when something is done well. It has been the policy of the Liturgical Commission to give crew members Christmas presents with

letters of thanks. The Christmas presents have been reasonably priced quality items, gift books or cash. The gift is sent with a letter of thanks from the Church.

Also, on a periodic basis letters of thanks are sent by the producer/director, pastor and/or Liturgical Commission. Thanking volunteers, and recognizing their value is essential in retaining loyalty.

Ease of substitution is important. If a crew member needs to be absent, it is important to have a back up crew member available. If a crew member must be absent, yet is made to feel guilty, the situation is not productive for anyone. The experience of The Outreach Mass has been that if crew members know it is not a serious failure, that their needs are respected, they tend not to be absent.

In general, the production quality of The Outreach Mass is very good. The program is equal in quality and in several cases of better quality than other video production work in the market in which it is aired. One reason is the quality and commitment of the volunteers available. Respect, training, opportunity for input and appreciation are all factors which enhance and maintain a volunteer's performance. If one chooses to utilize a volunteer staff, consideration of non-monetary compensation of that staff is essential.

The Liturgy: Altar Participants

Lectors/Commentators

Lectors are individuals who read Scripture during Mass. They normally present these readings from the pulpit. See map Appendix C. Commentators present announcements, song titles, and petitions from the lectern during Mass. Lectors and commentators are normally lay people who receive training from the parish. However, once a Mass is being televised these people, by virtue of having been on television, become examples - examples to the community, examples to other parishes, etc. When a Mass is sponsored by a Liturgical Commission of a Diocese, the Commission is, in essence, putting its stamp of approval on the content and form of the televised Mass. As a result, details become very important when they become a community wide example.

Lectors and commentators in general, but even more so for televised Masses, need to read well, to speak with correct grammar, diction, and a sense of conviction. A person who never looks up from the written text when reading can appear less than compelling, even dull. The idea of being on television may appear glamorous, but it is also unnerving to many people. Self-consciousness can be very apparent, and a small verbal stumble can escalate with the added stress of being on television. As a result, a lector/commentator instruction sheet has been developed and is used when instructing lectors and commentators for The

Outreach Mass. See Appendix D. The instruction sheet sets some guidelines for lectors and commentators, helping them feel more at ease with the idea of being on television. In the long run, it also improves the overall look of the program.

Songleaders/Cantors

A songleader is an individual who leads the congregation in song during a Mass. A cantor is an individual who sings without the congregation during the Mass. The Outreach Mass songleader/cantor guidelines are similar to Lector/Commentator guidelines. See Appendix D. However, songleaders/cantors become more visible in a televised Mass than in a regular parish Mass. The reason is the congregation. If the congregation is comfortable with a piece of music which is chosen, they tend to sing more readily. However, Catholics are taught great reverence for their faith and the sanctity of the Church building. Reflectiveness has always been encouraged. This is different than many Protestant religions where people are encouraged to stand up and testify to their faith. Thus, the kind of exuberant singing one sees in a broadcast of a television evangelist is usually not present in the broadcast of a Catholic Mass. The worship simply has a different feel.

The result is that songleaders/cantors become very important in encouraging the congregation to sing. Further, the camera needs to be shooting something during musical selections. If parishioners are not responding well to a particular song, it is important that songleaders are present and singing as this guarantees a shot for the director. Songleaders have been added to some portions of The Outreach Mass for this reason. These portions include the Penitential Rite, Gloria, Memorial Acclamation, etc.

A second concern with the songleaders/cantors at St. Thomas is that they tend to move around a lot. They sit down between musical pieces and then return to the lectern just before the next piece. This becomes a problem if they begin singing before arriving at the lectern instead of being at the lectern shortly before beginning to sing. The result is usually a visually awkward beginning to the musical piece. Actions which may not be ideal from a liturgical or broadcast standpoint, may be generally passable during a Mass. However, once that Mass is televised and the camera is zeroing in on a particular action, that action becomes unacceptable.

For example, if a songleader/cantor does not have the correct page of the music marked, it is acceptable for them to flip through the book to find the correct page. During a Mass, the parishioners can look at other things, their own songbook, the Crucifix, the priest, or other parishioners.

However, if the camera is on a medium shot of the songleader/cantor, anticipating the first word of the song and the songleader/cantor is flipping wildly through pages, the lack of preparation becomes the central focus because there is nowhere else in the Church to look. It is important then that the usual details be thought of and worked through in advance to make sure the liturgy runs as smoothly as possible.

The place of music, in general, in The Outreach Mass has been a topic of discussion as a result of the Mass being televised. When the broadcast was beginning, members of the choir threatened to quit because they "sang for their own enjoyment", "were not professionals", and "didn't want the added pressure to perform".¹ After one year, members of the choir threatened to quit because a musical piece was cut from the broadcast due to the length of the Mass. Television is very unnerving for individuals who are thrust into it. It can be terrifying for some. However, after friends, relatives and neighbors see an individual on television and comment positively, or a stranger recognizes an individual in a public place as a result of their television exposure, perspectives can change rather quickly.

It is a normal reaction to enjoy the attention afforded by appearance on television. There is a fine line, however, where the celebration of a Catholic Mass

becomes too much of a performance. That line is crossed when the Mass or parts of it, become a performance solely for television and not for the parishioners present in the building or for God. A producer needs to be aware of the possible effects of television appearances on individuals. Efforts need to be made to prevent the loss of perspective on the reasons a program was initiated and the goals of that program.

Altar Servers

Altar servers must also be trained in details when serving at a television Mass. Being in the right place at the right time and being prepared is a must. Where and when to walk must be choreographed. It is inappropriate to walk in front of a priest, lector, commentator, or cantor who is talking or singing. Even walking behind the individual on camera is distracting to viewers. Sensitivity to this must be emphasized. Altar servers should take an alternate route to avoid crossing in front of or behind someone who is on camera. Also, the dress and look of young altar servers is important. A viewer letter to The Outreach Mass staff asked the question, "Do you get a kickback from Adidas for promotion, as all your young altar servers wear tennis shoes?" While this was probably a flip remark, producers of a televised Mass must realize it is setting a

standard and, therefore, attention to detail is important. See Appendix D for guidelines.

Priests

While most priests are accomplished speakers, their most common experience is in front of a congregation, not in front of a camera. The Outreach Mass staff has found that priests, like any one else, feel some anxiety about appearing on television. For this reason, a guideline sheet for priests was devised for The Outreach Mass. See Appendix D.

Priests are sent by the diocese to serve the parishioners of a given parish. Since Vatican II there has been a strong emphasis on more fully involving the parishioners in the Mass. As a result, the Mass is no longer said in Latin, the priest faces the congregation when saying the Eucharistic prayer, and music is encouraged to be congregational in nature. One of the philosophies behind these changes is that we are all the same in the eyes of God and therefore, no individual should be elevated over another. The priests on The Outreach Mass are very sensitive to this, and have expressed a desire not to appear elevated over other priests simply because they are on the telecast. As a result, they are uncomfortable about promoting The Outreach Mass because they do not want to

promote themselves. This has been a hindrance in some ways to the promotion of The Outreach Mass.

There are some slight changes in the Mass which have to be made for television. In the case of The Outreach Mass, the Mass must fill fifty-nine minutes and fifty seconds of air time. The Mass as it is normally said at St. Thomas has been extended to meet this time requirement. One place where the time has been expanded is in the Homily. Priests who say The Outreach Mass are asked to give a fifteen to seventeen minute homily, rather than speak for however long it takes to develop a theme. This, too, can be an added stress for the television priest. A second place where time is added is in the length of musical selections, or the Canon which is chosen.

There is a general tendency not to advise a priest on how to celebrate a Mass. Many people, such as television directors and producers, may feel very uncomfortable with recommending changes. However, there are some aspects of a priest's delivery that may need to be discussed. Issues that need to be discussed with each priest will be different depending on their mannerisms and previous experience with television. It is a mistake, however, to assume that the Mass will not change at all for television because it does, if only in minor ways. Because a priest who has had no prior television experience may not know what these changes will entail, general guidelines for

priests were developed. It has been the experience of the producer of The Outreach Mass that these guidelines have been accepted with appreciation by visiting and new priests.

The Liturgy: Content Decisions

The liturgy does not have to be drastically changed for television. As a matter of fact, good liturgy makes good television. A major factor in the success of a televised mass is that it moves at a reasonable pace and flows smoothly between segments. To facilitate this, it is essential that the presenters and "altar participants" be well trained, organized and prepared.

Editing Decisions

While some parts of the liturgy for a particular parish may need to be lengthened or shortened depending on the time constraints imposed by the broadcast itself, there are certain essential parts of the Mass which should never be deleted from a televised Mass. See Chapter IV for Mass structure. Not only should these portions of the Mass not be deleted, they should not be edited in any way. The portions include:

- Everything from the first words of the Celebrant to the end of the General Intercessions.
- Everything from the beginning of the Offertory to the beginning of the distribution of Holy Communion.

- The prayer after Communion, blessing and dismissal.
The following parts of the Mass can be deleted and/or edited:

- Musical selection after Communion.
- End of musical selections which keep the Celebrant standing waiting to continue, after completing the part of the Mass during which the music began.
- Closing procession.
- Entrance procession.
- Extended pauses during parts of the Mass.

It is generally held that the above deletable portions of the Mass are listed in the order in which they should be deleted.²

Good liturgy is essential to a televised Catholic Mass. The television director should have a good understanding of this liturgy or have people present who do, when taping or shooting a Mass. A further discussion of directing is contained in Chapter IV.

The Parishioners

The parishioners and their reactions must be considered when choosing to televise a Mass from a parish. The parishioners are an essential part of the Mass. Televised studio Masses sorely lack this component, the presence of a parish community. However, having a congregation present can create problems, as well.

Reaction to Television Appearance

Parishers tend to react negatively to the idea of being on television, at least initially. Catholics, as mentioned earlier, tend to be reserved in their expressions of faith. For many people, attending Mass is an emotional and private experience. The intrusion of television cameras into this experience can be quite unnerving for some individuals. As a result, parishioners may choose not to attend a Mass which is televised. It is has been the experience of The Outreach Mass that Mass attendance initially drops when broadcasting is introduced. It is essential that parishioners understand how important they are to the program and the benefits the Mass gives to those not able to attend in person. This will tend to counteract some of the decline in attendance.

Reaction to Television Equipment and Lighting

Television equipment and lighting can also be upsetting to parishioners. The lighting needed for television production is brighter than that needed inside a Church. The lights which are fairly large and obtrusive by design can usually be seen by parishioners. Not only must the altar be well lit, but if the congregation is to be on camera at all, the seating area or at least parts of it need to be well lit. However, lighting should be as minimal as possible. Also, the instruments themselves

should be painted and placed where they are as unobtrusive as possible. The necessity of good lighting is a fact of television production. Once again, the more these details are explained to the parishioners and the more their input and support is garnered, the less of a problem it will be.

The television equipment, especially cameras, should be housed in a way that is also as unobtrusive as possible. The cameras should be out of parishioners' direct line of sight to the altar. Since a roving camera can be extremely distracting, it should be avoided if possible. Since The Outreach Mass is an actual worship service and is not staged, distracting the congregation is generally not acceptable.

Reaction to Television Crew

The attire of the camera operators should be considered. The camera operators, even though volunteers, are considered part of the Church staff and, therefore, should be examples of proper conduct. Their clothing, at all times, must take into consideration the style of the parish involved. The Outreach Mass producer considered providing jackets as standard for the crew. This was not feasible with the funds available. A dress code was established, however. Camera operators cannot wear shorts, ragged jeans, or mesh shirts. Generally, most individuals

are naturally sensitive to this, and dress has never been a problem during this project.

The crew must also remember that their voices can be heard. If talking on headsets, they must be sensitive to where they are. It is easy in the banter of production to crack jokes, laugh, or perhaps use questionable language. This must be guarded against in a Church setting. Further, equipment noise, i.e.: banging of equipment, dropping of cables, walking around, etc. must be avoided.

Parishioner On-Camera Response

The response of the parishioners during the Mass is important. People occasionally yawn, scratch, look bored, look irritated, and look silly, -- this is a given. However, it becomes a problem when the congregation, in general, does not respond with enthusiasm. Encouraging the parishioners to respond in a visibly meaningful way is essential.

There will also be certain individuals who will play to the camera, by making faces or waving, etc. One way to minimize this is to remove the tally lights from the top of the camera viewfinders. The cameras used for The Outreach Mass have been modified with a toggle switch which enables the tally light to be turned on and off depending on the application in which the cameras are used. During the taping of the Mass, they are turned

off. Again, an understanding of the program and its goals is helpful in motivating the congregation. Parishioners must be considered. They are allowing a television crew to tape their worship.

Chapter Summary

A producer has many responsibilities. This chapter has highlighted several areas of producing responsibility that have become challenges during production of The Outreach Mass. There are many more considerations which have not been discussed, and all need further research.

Chapter III Footnotes

¹According to Bishop James S. Sullivan, In a preliminary discussion of choir members regarding their participation, some sensitive issues were presented. One choir member shared how she was a patient in a hospital for 9 weeks confined to bed and her only real consolation was a Sunday television Mass. With this all agreed to give this project their best.

²These editing guidelines were developed by the Liturgical Commission of The Diocese of Lansing, Michigan.

CHAPTER IV

THE OUTREACH MASS: DIRECTING CONSIDERATIONS

Introduction

A television director who is presenting the Catholic Mass for broadcasting needs to become familiar to a significant degree with Catholic liturgy. Catholic liturgy is highly symbolic and is based heavily on tradition. It is a topic which is constantly under ecclesiastical debate, yet there are certain standards which are constant. This chapter will discuss some general guidelines to be considered when directing a Catholic Mass for television as well as specific guidelines for visualizing each part of the Mass.

At this time, there are no accepted standards guiding directorial decisions for a televised Mass. Presently, the Council of Bishops is in the process of determining specific guidelines for televised Masses. Until such guidelines can be developed, it is critical that a television director visually interpret the Catholic Mass in a way which does not conflict with the tenets and symbolism involved.

Liturgical Structure

The Catholic Mass follows a specific design. The Masses are presented in three year cycles, A, B, and C. If an individual attends Mass every week for three years, they will hear all the major scripture readings of the Bible. Further, every Catholic in the entire world hears the same readings the same week. If it is Cycle B, Week 25, the excerpts will be the same wherever that Mass is celebrated.

The focal feast of the entire calendar year is Easter, the feast of the Resurrection of Christ. Similarly, every week of the year has a particular name and focus. It may be the Feast of the Holy Family or the Twenty-Second Sunday in Ordinary Time, but the weeks and their order in a given year are always the same, in all cycles. For example, there are three sets of readings for the Twenty-Second Sunday in Ordinary Time - those from Cycle A, B and C. After a three year time span is complete, the cycles simply begin again.

Considering Liturgy in Directing Choices

A television director should consider liturgy when directing a televised mass. To do so, becoming familiar with the week involved and the focus of the Mass is essential. This will determine the type of cutaways which are appropriate during that particular Mass. For example, it is inappropriate to focus on the resurrection during

Lent. If a director has a choice as to whether to use a cutaway of the Crucifix or a cutaway of a picture of the resurrected Christ, during Lent he/she would choose the Crucifix. Given the same choice during the Easter season, the director would choose the picture of the resurrected Christ. Focusing on inappropriate symbolism is an error.

Readings

Liturgical details which may seem unimportant to an outside observer are not in the Catholic liturgical schema. The entire Mass is planned around the readings of a particular week. The musical selections, responsory, prayers and even the homily are all designed from this base. It is critical that the directing choices be made considering the readings, as well.

General Pacing

The pace of the Catholic Mass could be described as sequentially reflective and methodical. There are several intervals for reflective pauses. The choice of shot transitions must be dictated by the pace of the entire Mass. During speaking segments, cuts are usually effective. Dissolves can be used to change the pace, as part of an aesthetic choice i.e.: dissolve between moving shots or as a transition from two widely differing shots i.e.: an extreme wide shot to an extreme close up. During musical

selections, the transitions should be determined by the style of the music. During pauses as the Mass moves from one part to the next, dissolves certainly reflect the meditative quality and pace of the Mass itself.

Mass Structure

To a non-Catholic attending a Catholic Mass for the first time, the Mass may be difficult to follow. The congregation may kneel, stand or sit at different times. The people will respond with various words, phrases, and gestures during the Mass. These actions and responses are prescribed, and although complex, follow a standard format. This information is contained in the Missalette, a booklet which contains the order of the Mass for every given week. Without a basic understanding of the Mass structure, however, following a Missalette can be very confusing. Yet each time a Mass is celebrated, the main parts of the Mass are always present and will always proceed in the same order. Once that format is learned, the Mass is very easy to follow.

For the television director, learning the structure and sequence of the Mass and reducing that structure and sequence to a production format is essential. Once that is complete, directing a television Mass follows a definite format, as does perhaps directing a news program. Additionally, the Catholic Mass offers a producer and

director something the typical formatted show does not -- the opportunity to be visually creative during appropriate portions of the Mass. It provides a good blend of format and freedom, once the liturgical constraints are understood and incorporated.

In an attempt to help directors reduce the structure and sequence of The Outreach Mass into a program format which can be consistently directed by different directors, a Music and Liturgy Plan for Television was developed.¹ See Appendix E. The Mass has been broken down into twenty-six distinct parts. For each part, a brief description of who does what, and where they will be located is presented. The form is designed to be completed by the liturgy planner and/or producer. If completely filled out, the director will have the basic information needed to direct a Mass. The director can find further information, such as specific wordings etc., in the Missalette.

Once the director is given the basic Mass sequence and also the specifics of the particular Mass to be directed, the next step is to know which shots are most appropriate during each particular part of the Mass. The Mass has been likened to a musical work, which consists of different movements. While different, all of the movements relate in some way to the central theme, which has a climax at the Eucharist. Keeping in mind this overall perspective,

following are general descriptions and suggestions for visually interpreting each major part of the Catholic Mass.

1. PRELUDE

The Mass may or may not start with a prelude. In the case of The Outreach Mass, there is a musical prelude and parish announcements. The placement of the parish announcements has been changed for The Outreach Mass. The announcements usually occur just before the concluding prayers, but for The Outreach Mass announcements have been moved to the beginning, so that they are excluded from the broadcast. The intended audience of The Outreach Mass includes the entire diocese, and parish announcements would tend to make the Mass more parish specific. One alternative is to gather and present announcements on a diocesan basis. Also, if the Mass were transmitted on several distribution channels, appropriate announcements could be inserted, similar to local weather inserts during the national morning news programs. In the case of The Outreach Mass, the decision was made simply not to include announcements in the broadcast. For The Outreach Mass broadcast, the prelude is not taped. However, what the prelude includes should be noted on the Television Director's Plan as it will guide the director as to when to roll tape.

2. PROCESSIONAL

The processional is the first portion of the Mass which will be broadcast. It is a procession of the

principals and other individuals approaching the altar to celebrate the Mass. The processional can be cut in the event the Mass runs too long. The procession is generally accompanied by a congregational song. In the four year history of The Outreach Mass, the processional has never been completely cut. Occasionally, a verse of the opening hymn has been cut. Shots are not rigidly prescribed for this portion of the Mass. However, the following events should be shown:

- a. The procession advancing to the altar. Include each person in the procession and the items they are carrying.² The priest is the main focus.
- b. The priest genuflecting upon reaching the sanctuary.
- c. The priest kissing the altar.

Including these events will give reasonable coverage of what is occurring. Afterwards, the director can choose from among shots of the song leader, the priest and/or the congregation singing. It is also possible to include cutaways of appropriate religious symbols, etc. An establishing shot, which gives spacial definition, is also important to include during the procession. The visual focus, at this point, is on the congregation due to their participation and the emphasis on the sense of community.

3. GREETING

The greeting welcomes parishioners and invites them to join in the Mass. The greeting will be said by the priest standing at his chair. The visual focus is on the priest. However, shots can be of the priest alone, the priest and some congregation, or the congregation depending on how the greeting is conducted. If the congregation responds, it is appropriate to show them, as well.

4. PENITENTIAL RITE

The penitential rite allows the congregation to prepare themselves for the Eucharist by asking Christ to cleanse them of their sins. The penitential rite may be either spoken or sung. There are short and long versions of the rite, with the congregation responding at prescribed points. During this portion of the Mass, the congregation is to reflect or contemplate in prayer. The shots should be chosen to reflect this. If spoken, the penitential rite will be led by the priest standing at his chair. If it is sung, it will probably be led by the priest at the chair or a cantor at the lectern. Shots chosen should be of the priest, cantor and congregation. Shots of the Crucifix are also appropriate.

5. GLORIA

The Gloria is proclaiming glory to God. It is a thankful portion of the Mass. It may be either spoken or

sung, but the same words are generally used. If spoken, it will be led by the priest standing at his chair. If sung, it will be led by the priest at the chair or the songleader at the lectern. On rare occasions, a choir or cantor may perform the Gloria. In all these instances, the congregation is usually included in some way. The shots should focus on the congregation and include shots of the songleader and priest. It is also possible to shoot cutaways of any religious symbols appropriate to the resurrection. It is important to note that there is no Gloria during Advent and Lent because the Gloria is festive in nature.

6. PRAYER

After the Gloria, there is a collecting prayer said by the priest standing at his chair. There is a short community response (an Amen) at the end which means the people endorse what the priest prayed. The priest will then sit in his chair. Shot coverage should include the priest and the congregation response.

7. FIRST SCRIPTURE READING

The first reading is presented by the lector at the pulpit. The reading can be found in the Missalette for any given Sunday, and is a scripture reading from the Old Testament. Shots should focus on the lector. Shots of parishioners reading along and/or listening and shots defining the spacial relationship between the lector, priest

and congregation are also appropriate. There is a short congregation response at the end of the first reading. There is also usually a short pause after this response to allow the parishioners an opportunity to reflect on what they have heard. Shots during the transition between the first reading and responsory might include a wide shot showing the arrival of the cantor, and a sense of what is happening in the church. It is also possible to shoot a religious symbol relating to the reading, if appropriate.

8. RESPONSORIAL PSALM

The psalm may be spoken or sung. If spoken, it will be led by a commentator at the lectern. If sung, it will be led by a cantor at the lectern.³ For The Outreach Mass, it is always sung. This serves two purposes. It lengthens the responsory, which contributes to the total program time. It also changes the pace between the first and second reading.

The focus during the responses is the congregation. The focus during the verses is the cantor. The psalm usually includes three or four verses. The responsory is similar to an affirmation in that the congregation repeats the same phrase in response to the cantor's verse. There may be a short pause before the beginning of the second reading.

9. SECOND SCRIPTURE READING

The second reading for any given Sunday can also be found in the Missalette. It is usually a scripture reading from the New Testament, but not from the Gospels.

As during the first reading, the focus is on the lector located at the pulpit. Alternate shots can include congregation members reading along in the Missalette, or listening. Wide shots can also be used to show the spacial relationship between the lector, priest and congregation. There is a short congregational response after the second reading and also a pause for reflection.

10. GOSPEL ACCLAMATION

The Gospel Acclamation, sometimes called the Alleluia is an affirmation, an action of thankfulness for God's word which the congregation is about to hear. It can be either spoken or sung. There is a congregation response similar in form to the Responsorial Psalm. If spoken, it is usually spoken by a commentator at the lectern. If sung, it is usually sung by a cantor at the lectern.⁴ For The Outreach Mass, the Gospel Acclamation is always sung to add time and to alter the pacing so other shots should focus on the cantor and the congregation. A wide shot which shows the priest leaving his chair, bowing in front of the altar and walking to the pulpit, as well as the cantor at the lectern is appropriate at the beginning of the Gospel Acclamation.

11. GOSPEL

The Gospel is proclaimed by the priest from the pulpit. The Gospel for any given Sunday can be found in the Missalette and is taken from one of the four Gospels. Shots

during the Gospel should focus on the priest. Shots of congregation members following along in the Missalette or listening, as well as shots showing the spacial relationship between the priest and the congregation are appropriate. After the Gospel, there is a short congregational response.

12. HOMILY

The Homily is a teaching presented by the priest relating particularly to the readings for a given Sunday. The Homily is usually delivered from the pulpit, although the priest may walk around or move closer to the congregation during the presentation. During the Homily, shots of the priest alone or with congregation are appropriate. See the Liturgical Issues Section of this chapter for further discussion of shot choices during the Homily.

After the Homily, the priest will leave the pulpit and return to his chair. At this time, there is a pause of approximately one minute to allow the parishioners to reflect on the message delivered by the priest. A cutaway of an appropriate religious symbol, or a congregation member may be used here.

13. PROFESSION OF FAITH OR CREED

Profession of faith or creed is a statement of common Catholic belief. It is usually spoken⁵ and led by the priest from his chair. The text of the creed can be found in the Missalette. The congregation says the creed, as

well. The visual focus is on the congregation. Wide shots showing the spacial relationship between the priest and the congregation and shots of simply the priest are appropriate, as well. The priest bows during one portion ("by the power of the Holy Spirit") of the Nicene Creed, and this is appropriate to show.

14. PRAYERS OF THE FAITHFUL

After the creed, the priest will give a brief introduction to the general intercessions, sometimes called the prayers of the faithful. The prayers reflect the peoples' prayer for all humanity. The prayers are usually led by a commentator at the lectern, with the congregation responding after each prayer. The visual focus should be on the commentator and congregation response. Wide shots may be used to show the spacial relationships between the congregation, commentator and priest. The prayers of the faithful are usually ended with a concluding prayer by the priest at his chair. The congregation will give a short response at the end of the concluding prayer.

15. PREPARATION OF THE GIFTS

The gifts of bread and wine, which will become Christ's body and blood, are brought to the altar along with the individual gifts of the community. This is also called the offertory. Usually a monetary collection occurs, but there may also be canned food, or other goods collected. This represents the offering of oneself to God and the community.

Part of the agreement with WSYM-TV is that there will be no financial appeal on The Outreach Mass. In return, the station donates the broadcast time. During the Gathering of the Gifts, money collection is not shown in the program. During any Mass, there is usually a congregational song sung at this time. The visual focus of The Outreach Mass during the collection becomes the music. There will usually be a musical performance piece which allows the director to concentrate solely on the performers. After this piece is completed, a congregational piece follows. The director stays focused on the music until the Offertory Procession begins. At that time, the focus can be changed back to the congregation to show the procession to the altar of several members of the congregation with the gifts.⁶ The priest accepts the gifts in front of the altar and carries them to the altar. The priest then receives the water and wine from the altar servers, says a prayer, and receives water for washing his hands. The visual focus once the gifts are received should be the activity at the altar.

16. LITURGY OF THE EUCHARIST/PREFACE/SANCTUS

The preface is recited by the priest at the altar. At the words, "pray brethren" the priest asks the people to join in prayer that would God accept these gifts. There is a congregation response and it is appropriate to reflect this visually. However, the main focus is the gifts of bread and wine and the priest. A nice compromise shot

during the congregation response is an over the shoulder shot of the priest with some congregation.

The preface is concluded with an acclamation beginning with "Holy, Holy." It is started by the priest at the altar. Medium shots or closeups of the priest are appropriate. Brief shots including congregation with the priest are appropriate, as well.

The Sanctus, also called the Holy, Holy, Holy can be spoken or sung. The Holy, Holy, Holy is a song of praise to God. In The Outreach Mass, the Holy, Holy, Holy is sung. It is also led by a songleader to encourage parishioner participation and to ensure a "safety shot", somewhere to go if a good congregation shot cannot be found. The focus should be the congregation, although shots of the songleader and priest can be used.

17. EUCHARISTIC PRAYER/ACCLAMATION/GREAT AMEN

The Eucharistic Prayer is the essence of the Catholic Mass. This is the portion of the Mass where the bread and wine is changed into the Body and Blood of Jesus Christ. The focus should be solely on the priest and the activity at the altar. Closeups of the bread and wine are appropriate, as well.

A proclamation takes place the Consecration has occurred. It verbally acclaims what the Eucharist is. This response is usually sung, led, in the case of The Outreach Mass, by a songleader at the lectern. The focus should be

the congregation, although shots of the songleader and priest can be used.

After this response, the Eucharistic Prayer continues. The focus once again is the priest and the bread and cup. An extreme closeup of the bread and wine as the priest begins "Through Him, With Him" etc. is extremely effective.

Next, is the Great Amen. This is led by a songleader at the lectern. The Great Amen is an acclamation assenting and concluding the Consecration. The focus here is the congregation and the bread and cup. During The Outreach Mass, a powerful shot sequence starts with an extreme close-up of the bread and cup being held up by the priest, dissolving into a shot of the congregation or songleader singing, then dissolving back to an extreme close up of the bread and cup.

18. COMMUNION RITE-LORD'S PRAYER

The Lord's Prayer is a prayer which comes from in the Gospels. It can be sung or spoken by the community. During The Outreach Mass, the Lord's Prayer is usually spoken or sung a cappella. The focus is on the congregation, particularly shots emphasizing a sense of community, i.e.: those individuals who hold hands during the prayer. Shots of the priest as part of the community are also acceptable during this portion of the Mass. The prayer starts with the priest and the congregation, goes to priest only and then to congregation only.

19. SIGN OF PEACE

The Sign of Peace is a reflection of the Catholic sense of community. Parishioners offer each other a sign of Christ's peace generally through shaking hands. The shots should reflect this by focusing on the congregation. There will be a short series of phrases used by the priest to introduce the sign of peace. One possible shot sequence is to start on a medium shot of the priest, zoom out to include the congregation, dissolve to a shot of the congregation sharing signs of peace, then dissolve back to the priest at the altar.

20. LAMB OF GOD

Although the Lamb of God is spoken or sung by the congregation, the visual focus should be on the priest. During the Lamb of God, the priest is preparing for Communion. If the priest finishes this preparation before the Lamb of God is finished, the focus can then shift to the congregation. The priest will speak briefly after the Lamb of God, at which time the focus should shift back to the priest. A close-up of the Eucharistic Bread is appropriate here, as well, as it represents Christ the Lamb of God.

21. COMMUNION

Communion is an intimate experience for Catholics. Communion represents communion with God and also communion with all other Catholics.⁷ The shots chosen should reflect a sense of this intimacy. Close-ups and medium shots are

probably the best choices. A communion processional song will be sung. However, the focus should not be on the songleader or music at this point in the Mass. The music should simply be background.

Shortly after the Communion Processional ends, the Communion Thanksgiving begins. After all parishioners in the church received Communion and the priest has returned to his chair, the focus can then shift to the music. However, if the Mass runs long, the Communion Thanksgiving music is the first cut that will be made.

22. CONCLUDING PRAYERS AND BLESSING

The Concluding Prayers and Blessing are conducted by the priest standing at his chair. It is the final prayer of the Mass and a blessing given by the priest to the parishioners. The focus is on the priest. There is also congregation response which can be shot.

23. RECESSIONAL

The recessional is the procession leaving the Church after Mass has been celebrated. The recessional includes a song led from the lectern by the songleader. The focus is the congregation. Shots should also include the priest leaving the chair, kissing the altar, and the procession out of the sanctuary. Cutaways of religious symbols can also occur at this time.

POST PRODUCTIONEditing

The editing and post-production of a Catholic Mass should be limited. Parts of the Mass as listed in Chapter Three must be included and should be included in their entirety. Editing should only be used for timing considerations.

The Outreach Mass is minimally post-produced. The Mass is transferred onto one tape, as the raw footage is usually on two tapes as the Mass occasionally runs longer than the sixty-minute tape. Character generator is added. Character generated materials include:

- Title
- Processional hymn
- Gloria, if sung
- Responsorial Psalm - congregation response
- Gospel Acclamation - congregation response
- Holy, Holy, Holy, if sung
- Memorial Acclamation
- Great Amen
- Lamb of God, if sung
- Closing credits

Remote sight viewers have responded positively to the inclusion of these materials.

The Outreach Mass is taped on sixty minute 3/4" tapes. Communion is a natural place to change tapes, if

the Mass appears to be in danger of running over sixty minutes. Portions of Communion can be easily cut, if necessary. However, for purposes of The Outreach Mass, Communion is very important. A mistake that was made early in the production of The Outreach Mass was that Communion would be the first thing cut when Mass ran over. This decision was based solely on the time constraints of having to deliver a program to the station in less than one hour (see Chapter 2). The length of the program would be adjusted by altering the length of Communion. The program would be cross-faded from Reel One to Reel Two while being broadcast, with inpoints and outpoints determined by time. Graphics, such as the title, words to songs, and credits would also be added during the broadcast. It has been found that the Eucharistic Ministers need approximately five minutes of televised Communion in which to complete their own distribution of Communion. Parishioners at remote sights enjoyed receiving communion with the parishioners at the Church. Also, if communion is not shown it appears as if no one is in attendance at the Church. For this reason, the guidelines for Outreach Mass directors request that at least five minutes of Communion be left in the broadcast. This has only been possible since the taping of The Outreach Mass has been moved to Saturday (see Chapter V). This decision will be discussed in more detail in the next chapter.

INTERPRETER FOR THE HEARING IMPAIRED

The first Sunday of every month, an interpreter for the hearing impaired is included. The interpreter is added in post production. He/she is wiped into the lower right hand corner of the frame. The interpreter is dissolved in after the Processional hymn and dissolved out during the gathering of the Gifts. At the words "Pray Brethren", the interpreter is dissolved back in and dissolved out as Communion begins. The interpreter is dissolved in for the last time just before the Concluding Prayers and dissolved out before the Recessional. The local hearing impaired community has responded favorably to the inclusion of an interpreter.

LITURGICAL/DIRECTING OPTIONS

There are several directing options which have caused liturgical discussion. The appropriateness of shots has been a matter of debate for The Outreach Mass production crew. The guidelines from the Liturgical Commission of the Diocese of Lansing state that the priest must always be in the shot and that the shot should always be from the front. This guideline has been instituted in the last six months of broadcasts. Previously, over the shoulder shots of the priest with congregation listening and tight over the shoulder shots of the priest were used. The argument for these shots is that they add variety and an interesting

visual perspective. The shot including the congregation also adds a sense of the spacial and emotional relationship between the priest and the congregation. The major argument against them, is that over the shoulder shots can be distracting to a viewer and may be more distracting than helpful. A second concern is that the viewer can see the priest's notes. This may be disillusioning to some parishioners. This is a matter which should continue to be discussed.

A second shot which has been eliminated from the homily portion of The Outreach Mass is closeups and medium shots of the congregation. Wide shots can be used from the front angle which show some congregation members in relationship to the priest. However, shots of the congregation only cannot be used. The argument for using congregation shots is that they are similar in function to reaction shots. They show the reaction of the congregation to what is being said. A parishioner may smile, listen, laugh at a joke, or look thoughtful. The reaction of others lends credence to what the priest is saying. These shots also give a further sense of what is happening in the Church, as well as picking up the pace of the program. The argument against using congregation reaction shots is that parishioners also yawn, scratch, look bored, etc. Reactions are difficult to control. Further, Catholics are encouraged to listen and reflect on the Homily. Allowing shots other

than of the priest may be distracting to those who are listening intently. Further, staying on a frontal view of the priest helps those who are hearing impaired and attempting to read his lips.

One viewpoint is that during the homily a camera should be locked down on a medium shot of the priest and left up until the homily was over. The counter-argument is that locking down on a medium shot for fifteen minutes of a broadcast was not an effective use of television, and would not be acceptable from a production standpoint by the television station. The issue of including congregation shots during the Homily needs further discussion, although they are not included in The Outreach Mass,

Chapter Summary

In directing a Catholic Mass, there can be a very fine line between using the medium of television effectively and maintaining 2,000 years of Catholic tradition. It would be beneficial if there was some compromise from both the video production standpoint and the liturgical standpoint. However, these two, good production and good liturgy can and do exist well together. This area needs further discussion, and perhaps guidance from the National Council of Bishops.⁸

Chapter IV Footnotes

¹The Music and Liturgy Plan for Television was developed by The Outreach Mass Producer/Director with input from St. Thomas Aquinas priests, Music Director and the Liturgical Commission of the Diocese of Lansing.

²Items carried include the Bible, Lectionary, Crucifix, etc.

³The responsory can also be said by the congregation alone. For "safety shot" purposes, a cantor or commentator is always present for The Outreach Mass.

⁴The Gospel Acclamation can also be said by the congregation alone. For "safety shot" purposes, a cantor or commentator is always present for The Outreach Mass.

⁵The creed is spoken during The Outreach Mass. It can also be sung.

⁶The gifts include everything brought up in the offertory procession.

⁷According to Bishop James S. Sullivan, Communion expresses total union with Christ responding to the Mandate of Christ -- Take and eat, this is my Body.

⁸As mentioned earlier, the National Council of Bishops is discussing possible guidelines for televised masses.

CHAPTER V

THE OUTREACH MASS: CONCLUSIONS

Outreach Model Overview

The Outreach Mass is unique in the context of religious broadcasting. While producing and directing The Outreach Mass has required creative implementation of production features, the most unique aspect of The Outreach Mass is the outreach to the homebound. Outreach is the use of eucharistic ministers to give communion at remote sites while the Mass is airing. This new concept includes the viewers more fully in the parish community. No formal research has been done on the short or long term effects of the outreach portion of this model. This chapter contains conclusions based on observation.

Outreach, as it is functioning at St. Thomas Aquinas Church can be considered very successful. Among those participating in Outreach are four nursing homes¹ which are served by St. Thomas parishioners, plus a number of private dwellings where homebound persons reside.² The nursing homes have developed a consistent group of people who attend (watch) The Outreach Mass, and there have been quite a number of individual homes served by eucharistic ministers.

Eucharistic ministers have been plentiful, as well. Not only have there been a number of volunteer eucharistic ministers, there are a number of parish families who go along to share the Mass with people at remote sites. Those interviewed consistently expressed how rewarding being a part of the Outreach Ministry was for them.

From the perspectives of the shut-ins, eucharistic ministers and volunteers, The Outreach Mass is successful at the parish level. At the Diocesan level, however, The Outreach Mass has been much less successful. In three and one half years, the major growth the outreach portion has experienced is in the St. Thomas parish. Other parishes in the diocese participate in the program, but not with the same regularity.

There are a number of reasons why this may be the case. There is no conclusive evidence that any of the following are the reason the Mass has not developed as expected. However, each of the following areas should be considered if this model is replicated.

Making the Mass Diocesan Wide

The Outreach Mass was originally intended to be a diocesan wide Mass. However, the majority of individuals involved in The Outreach Mass are members of St. Thomas Aquinas parish. Most Catholics are committed to their own parish. It may be difficult for parishioners of one parish

to encourage their homebound to watch a Mass which is identified with another parish. This is especially true if priests from the home parish already celebrate Mass at the nursing home, etc. in question. Each priest feels responsible for his parishioners, and may feel he is best serving his parishioners when he is conducting Mass.

The original intention was that the production aspects of The Outreach Mass would be allowed to stabilize. Once that occurred, priests, cantors, lectors, commentators, altar servers, etc. from other parishes would be invited to celebrate The Outreach Mass. This rotation of members from different parishes would truly make The Outreach Mass a diocesan Mass. However, ongoing change and the dynamic nature of a parish must be anticipated. Approximately five months after The Outreach Mass was first broadcast the founder of the program was given a diocese in North Dakota. His replacement as Pastor of St. Thomas, was Father Michael D. Murphy. Father Murphy was given responsibility for one of the largest parishes in the Diocese. The parish included a convent and a school to manage, as well as a television program and outreach ministry which was still in its infancy. The Outreach Mass was strong enough to continue but needed a tremendous amount of nurturing and development. One of the larger needs of the St. Thomas parish after the Bishop's departure, was to stabilize the church staff. Father Murphy strongly felt that his first responsibility

was to the parishioners of St. Thomas, and that these people needed to have priests that would be able to develop stronger, more on-going relationships. The idea of rotating priests for The Outreach Mass which although diocesan by broadcast, was a St. Thomas parish mass, did not seem feasible under these circumstances. Father Murphy also had to adjust to celebrating a television mass, and a certain breaking-in period naturally occurred. As a result, it was approximately one more year before The Outreach Mass was in a comfortable pattern.

During this one and one-half year period, The Outreach Mass had been broadcast as St. Thomas Aquinas Outreach Mass. As a result the Mass has never been generally perceived as a diocesan Mass and this has been an obstacle to idea of using The Outreach Mass as a base for diocesan wide outreach.

Diocesan Authority Support

For a program such as The Outreach Mass to be diocesan wide, it needs the support of a diocesan authority figure backing it. Bishop Sullivan was such a figure but was transferred before the program really had a chance to establish itself. The Mass was left without the control of one central authority, but rather was under the control of two different people, the Director of the Liturgical Commission of The Diocese of Lansing and the Pastor of St. Thomas Aquinas. It is important to note that when The

Outreach Mass was originally implemented these two positions were held by the same individual. With Bishop Sullivan's departure, the positions were held by two different individuals, neither of whom had the founder's original vision of The Outreach Mass.

Unfortunately, the Director of the Liturgical Commission lived outside the TV 47 viewing area³ and could not watch the program on a regular basis or implement it at his parish. Further, The Outreach Mass is only a small portion of the Liturgical Commission's function in the Diocese. As a result, a position was created in which a lay person would be responsible for the growth and supervision of The Outreach Mass. Unfortunately, The Outreach Mass did not grow as anticipated. After one year, The Outreach Mass coordinator position was not renewed. There is no longer a single position which has direct responsibility for the growth of The Outreach Mass.

A proposal for reinstituting the original advisory board was submitted (see Appendix F). To date it has not been acted upon. To make The Outreach Mass model work on a diocesan basis, the program must have strong support from church authorities.

Publicity and Promotion

Lack of publicity and promotion has affected the growth of The Outreach Mass. The Outreach Mass has not been promoted in any organized or formal way.

There are several reasons for this. The first relates to the lack of strong diocesan leadership. The second is an organizational issue concerning the Diocesan Office of Communication.

The Liturgical Commission purchased the necessary equipment and maintains The Outreach Mass program. However, all publicity must be approved by and channeled through the Office of Communication. Because the Office of Communication is not directly involved with the production of The Outreach Mass no initiative is taken by that Diocesan office for promotion and publicity. Initiative from outside the Office of Communication has also been minimal. This type of program will not grow, no matter how good it is, if no one knows about it. Some form of promotion needs to be planned and implemented at the Diocesan level.

Timing of Broadcast

The timetable of the broadcast is important. The time of a broadcast Mass being used for Outreach is critical. A time must be found which is available not only for parishioners and eucharistic ministers but for the homebound population as well. The Outreach Mass broadcast time was changed from its original 1:00 p.m. slot to 9:00 a.m. The 9:00 time slot proved to be a challenge. Most individuals want to attend Mass at their own parish. This usually occurs Sunday morning. Sunday afternoon seemed to be a more

convenient time both for the eucharistic ministers and the shut-ins. The 9:00 a.m. program time not only interferes with parish attendance, but also with the breakfast time of many nursing home residents.

Another problem with the 9:00 a.m. time slot is that the Mass was being taped at 11:00 a.m. To use the 9:00 a.m. slot, the Mass had to be taped a week in advance. This week delay substantially hurt the sense of community because of the notion that every Catholic is hearing the same basic Mass on a given Sunday. Many priests in the Diocese felt they could not recommend a Mass that was not current. After nine months, the taping was changed to Saturday night, so that The Outreach Mass would be current. Airing a Mass which was not current, even for such a short time, hurt the growth of The Outreach Mass.

Growth of the Outreach Mass

While The Outreach Mass did not grow in the way it was anticipated, it did grow in other ways.

Accidental Evangelism

While growth of the outreach portion of The Outreach Mass has been limited to the parish of St. Thomas, the broadcast program itself seems to have an unanticipated evangelical effect. Letters received from viewers indicate that The Outreach Mass has attracted fallen-away Catholics

back to their parishes. Further, correspondence from non-Catholics has been received which express thanks for putting a religious program on the air which is not evangelical. It appears that some individuals are tired of the constant money appeals of most evangelical programs. In addition, evangelism has also occurred with the volunteers working with the program including the technical staff and the youth visiting the nursing homes. While The Outreach Mass was never intended to be evangelical in nature, it is interesting that there seems to be an evangelical effect to the program.

Visibility for the Bishops

The Outreach Mass has given the Bishop a convenient medium by which to address his diocese. The Bishop of the Diocese of Lansing celebrates The Outreach Mass approximately once a month. This is a significant contribution to the program, and indicates diocesan support and promotes the idea of The Outreach Mass as a diocesan Mass. There is still a problem of little publicity to support the Bishop's appearance. There are few ways for diocesan members to discover the Bishop is celebrating unless they happen upon the channel. With proper publicity a Mass such as this could be used as an effective far-reaching vehicle.

Serving Select Communities

A mass such as this can be used to target certain communities that may feel under-served in the Diocese. The Outreach Mass is serving the hearing impaired Catholic community. Once per month an interpreter for the hearing impaired signs The Outreach Mass. Letters received indicate favorable response to this addition. A televised Mass with a strong outreach component might even help in geographical areas under-served due to lack of clergy.

Conclusion

The Outreach Mass is an experiment in using television in an original way. Religious broadcasters have been on the air since broadcasting began. The ability to develop a supportive community based on a program has been a continual problem. The Outreach Mass is the first such broadcast to incorporate the aspect of community in such a formal and structured manner. While The Outreach Mass has not developed as expected at the diocesan level, it has developed on a parish level and has much potential. Given a proper environment, effective promotion and strong diocesan support, a program such as this could flourish on a Diocesan level.

Chapter V Footnotes

¹The health care centers served are Burcham Hills Retirement Center, East Lansing Health Care Center, East Glen Retirement Apartments, and Whitehills Health Care Center.

²Approximately thirty individual homes are served at any given time.

³While most of the Diocese of Lansing is in Channel 47's coverage area, a portion in and surrounding Flint is not.

APPENDIX A
FACILITY BED SPACE-DIOCESE OF LANSING MICHIGAN

Facility Bed Space-Diocese of Lansing, Michigan

TOTAL BED COUNT FOR FACILITIES			
<u>COUNTY</u>	<u>NURSING HOMES</u> <u>ADULT FOSTER CARE</u> <u>BUILDINGS/CAPACITY</u>	<u>SENIOR CITIZEN HOUSING</u> <u>BUILDINGS/UNITS</u>	<u>HOSPITALS</u> <u>HOSP./CAPACITY</u>
<u>CLINTON</u>	23/301	5/194	1/76
<u>EATON</u>	58/774	10/693	2/87
<u>GENESEE</u>	193/2925	18/2043	6/2004
<u>HILLSDALE</u>	31/506	11/598	1/86
<u>INGHAM</u>	103/1753	18/2334	5/1192
<u>JACKSON</u>	106/1506	10/802	2/523
<u>LENAWEE</u>	70/1031	2/221	5/294
<u>LIVINGSTON</u>	53/715	3/178	1/63
<u>SHIAWASSEE</u>	34/387	4/297	1/236
<u>WASHTENAW</u>	107/1896	10/1419	5/1772
<hr/>			
	778/11,794 Bed Cap.	91/8,779 Units in Building	29/6333 Bed Cap.

The Diocese of Lansing also serves 3-State Prisons and 1-Federal Prison.

TOTAL BED CAPACITY 26,906 One bed allowed per Apartment Unit.

APPENDIX B
OUTREACH MASS EQUIPMENT DESCRIPTION

Outreach Mass Equipment Description

Appendix B

MISCELLANEOUS PAID INVOICES FOR THE OUTREACH MASS - NOT INCLUDED IN EQUIPMENT LISTINGS

Crites & Associates	#850215	3 BW 2000 W quartz lamps	299.79
Fulton Radio Supply	#074887	Surge protection	500.00
Fulton Radio Supply	#074680	Misc. Items	38.49
Fulton Radio Supply	#074780	Misc. Items	42.00
Fulton Radio Supply	#067715	Misc. Items	18.53
Video Stop	20 Fuji T-120 Tapes		143.82
Video Stop	3 ToK-L-750		21.57
Video Stop	10 Fuji T-120 Tapes		71.91
Wisdom TV	Satellite System (\$4,366)		3,000.00
Wisdom TV	Parish paid the difference		
	Antenna		119.19
John Szarowicz	3 Sascom MS-1A Mike Splitters		60.00
Cruse Communications	#14117 service manual		26.20
" " "	#14098 Freight Charge - rack		220.72
" " "	#14844 5, 3M UCA60 C114, C125 (5)		228.50
" " "	#15000 5, 3M UCA60 C125		114.25
" " "	#15629 ITE RH control handles		285.00
" " "	#19126 - 10 3M UCA60 C125		194.10
" " "	#15045 - 10 3M UCA60 C125		228.50
" " "	#16442 - 20 3M T-120		169.00
" " "	#16157 - 10 3M UCA60 C125		228.50
" " "	#16082 - 40 3M T-60 VHS Video		385.20
" " "	#19378 - 19 3M T-60		135.47
	10 3M UCA 60 C125		194.10
Midwest Communications	#59001800M - Freight Charges		43.25
Capitol City Lumber	#38198 - Misc.		23.14
" " "	#34335 - Misc.		25.98
" " "	#33390 - Misc.		45.16
All-Phase Electric	#330832 - Misc.		297.24
" " "	#330902		121.90
" " "	#331367		69.95
" " "	#332266		321.11
" " "	#647301		107.64
" " "	#824532		28.95
" " "	#341438		281.73
" " "	#320653		135.34
" " "	#323254		29.00
" " "	#390605		15.20
" " "	#344104		128.28
" " "	#367973		56.32
	#330832 #1 CREDIT		-297.24

TOTAL PAGE ONE \$8,157.79

MISCELLANEOUS PAID INVOICES FOR THE OUTREACH MASS - NOT INCLUDED IN EQUIPMENT LISTING (Page two)

WEDEMEYER ELECTRONIC	#25480	34.07
" "	#13191	54.25
" "	#195994	22.96
" "	#105929	34.98
" "	#105705	23.52
" "	#106652	68.35
" "	#106585	31.90
" "	#104575	104.60
" "	#098438	980.13
MODERN WHOLESALE ELECTRIC	#03152	146.03
" " "	#3227	10.97
" " "	#01804	13.67
LANSING STATE JOURNAL (Advertisement)	#55545	80.05
HIGHLAND APPLIANCE JVC Equipment & TV's	#352293	2,631.76

Paid to John Herrbach to January, 1986	7,096.89
Paid to Lisa Whiting since June 1985	1,775.00
Paid to interpreters for hearing impaired	217.50
Paid to John Sarowicz - engineer	280.50
Paid to Judith Donakowski since Sept. 1985	8,010.00
Insurance & Retirement	126.00

Expenses for Outreach office located
at St. Thomas Aquinas -

Phone since Oct 85'	604.16
Typewriter, etc.	1,203.10
Supplies	362.01
Miscellaneous	23.92
Answering machine	126.82
Christmas Party for crew	400.00
Reimbursement to STA for work by R. Hansen	168.00

TOTAL FOR TWO PAGE \$24,551.09

Appendix B

ST THOMAS AQUINAS CHURCH
OUTREACH MASS PROGRAM
CAPITOL INVESTMENTS IN PRODUCTION EQUIPMENT

Camera and Camera Support Eqpt.-3 Camera System:

2 Hitachi Z31C:	
w/15:1 lens @\$6832	\$13,644
1 Hitachi Z31C: (Z31E7)	
w/o lens	5,976
1 Canon/Hitachi	
18:1 lens	7,400
3 Hitachi op2ub	
Studio oper. kit @\$2989	8,967
3 Hitachi srd-1329	
servo zoom cntl. @\$595	1,755
3 Hitachi studio conver.	
kit for lens' @\$585	1,785

	\$39,527

Camera Tripods & Eqpt.:

3 ITE H9ac @#1066	3,198
3 " T-6 @\$379	1,137
3 " D-6 @\$206	618

	\$4,953

Camera Crew Intercom Eqpt.:

5 Telex cs-85 Headset/Misc.	700
@\$140	----
	\$700

Camera Cable:

2 300 Ft. c-103cr (for long camera	
@\$1250	2,500
4 10 Ft. c - 302cr (2/long:	
2 short cams.) @\$710	2,840

	\$5,340

Camera System Switcher:

1 JVC KM-2000	4,365

	\$4,365

Control Room Eqpt. Console & Racks:

1 Winsted h-8804 console	\$1,363
1 " " 85081 shelf/w/pad	79
1 " " 85180 mount panel	37
1 " " F8500 #5 slide/stop	160
1 " " F8502 #5 slide/stop	160

	\$1,799

Appendix B

Control Room Equipment:

1 Hitachi VO-99 Waveform Monitor	\$1,023
1 Hitachi VO-89 Vectorscope	1,485
1 Hitachi RM-099 Rackmount	177
1 Fortel Time Base Corr.	7,620
1 Compressor	69
1 Orban Compress. Limiter #424	680
1 Panasonic WV - 5362 double monitor	655
2 Mitsu color line monitors	\$1095
2 Atlas MS-25 @ \$48	96
2 Atlas BB-44 @ \$12	24
3 Videotek VDA-16 @ \$241	723
1 Videotek DAT-1	64
1 Sony AC-148F, pwr. supply	191
1 Sony MX-P-21 8 port in/out mixer	1,249

	\$15,151

Storage & Editing Eqpt.:

1 Sony VO-5850 Prof. v/rec.w/edit.	6,005
1 Sony VO-5800 Prof. v/recorder	3,721
1 Sony RM-440 Edit Controller (Used)	\$1,200
Purchased from Stephen V. Evans	

	\$10,926

Microphones:

4 Electrovoice RE-18 @ \$228	912
2 Sony c-48 Condenser (choir) @ \$608	1,216
1 Electrovoice 100 EL (On Backorder)	391

	\$2,519

Television Lighting:

6 Strand Cent. 1408 @ \$69	414
6 " " 3480 @ \$231	1,386
6 " " 4520 @ \$161	966
6 " " 1344 @ \$40	240
6 " " 1110 @ \$5.35	32
10 Strand Cent. 2212 @ \$242	2,420
14 G.E. FEL lamps @ \$35.80	501
2 FFT lamps @ \$37.18	74
2 BVW lamps @ \$70.85	141
8 FDB (backordered)	323

	\$35,093

Misc. Eqpt. on Backorder:

1 Panasonic WV-5362	655
3 BVV	142

	\$797

TOTAL INCLUDES ANY BACKORDERS LISTED
TOTAL PRICE IS FOR PAGE 1 & 2 ONLY

\$92,572

Appendix B

EQUIPMENT PURCHASED FOR THE HEARING IMPAIRED

The items that are marked with *** are items that are being replaced to update the new equipment.

- | | | |
|---|--|------------|
| 1. | Hitachi Z-31C camera with Canon 15:1 lens,
1.5" viewfinder and carrying case. | \$6,822 |
| | Hitachi OP-231UD studio op. kit 50m cable, (OPZ31UB)? | |
| | 4.5" viewfinder, rear lens control kit and RA-231. | \$2,989 |
| | Hitachi C-103CR 100 m/330' cable | \$1,330 |
| | Hitachi CBZ-31 battery bracket | \$70 |
| | Anton-Bauer Propak 13 batteries @ \$350 | \$700 |
| | Anton-Bauer LSQC Charger | \$250 |
| | Sachtler Video 14 Tripod & head | \$1,080 |
| | Sachtler additional pan arm | \$76 |
| | From Midwest Communications Corp. | |
| The items listed in #2 are not in at this time but we have included them as part of our equipment list. | | |
| 2. | 3M D-5000 character generator | \$9,055 |
| | Extended memory option | \$205 |
| | Dual disc drive option | \$2,634 |
| | Downstream keyer option | \$329 |
| | Panasonic WV-5203 B&W Monitors
from Cruse Communications | \$650 |
| 3. | JVC BR-8600U VHS VTR | \$2,558 |
| | RK-8600 rack mount ass. | \$71 |
| | UHF antenna/cable | \$150 |
| | From Cruse and Wisdom TV | |
| 4. | Tektronix TSG-170A-01 sync generator
From Midwest Communications. | \$4,358*** |
| 5. | Crosspoint Latch 6139 AK switcher | \$13,176 |
| | Crosspoint Latch 6403C edit interface
From Cruse Communications. | \$2,265 |
| 6. | EIA Logarithmic Reflectance chart 18"x 24" | \$65 |
| | EIA Color Registration chart 18"x 24" | \$50 |
| | Multiburst Chart 9"x 12" | \$50 |
| | Color Calibration Chart 9"x 12" | \$70 |
| | From Midwest Communications Corp. | |
| 7. | Hitachi RMS-899 passive switcher
From Midwest Communications Corp. | \$256 |
| The below listed equipment is necessary if we ever have to use equipment that is not Hitachi, (purchase). | | |
| 8. | Dynatech Cnterm 22T patch jacks 16 needed @ \$38 | \$608 |
| | Dynatech 105-115-22 patch panel | \$53 |

Appendix B

Dynatech 105-057-Y2 patch cords 4 needed @ \$23 From Midwest Communications Corp.	\$92
9. Bud RR-1369-LG relay rack 77"x 19"(RR-1368-LG)? From Midwest Communications Corp.	\$195
Option 01-Smpte Color bars option	\$908***
Crosspoint Latch 6403 edit interface	\$2,265***

TOTAL COST FOR EQUIPMENT REQUESTED FOR THE HEARING IMPAIRED. THE COST INCLUDES ANY ITEMS LISTED AS BACKORDERS.	\$50,540
TOTAL EQUIPMENT PURCHASED FOR THE HEARING IMPAIRED	\$50,540
TOTAL EQUIPMENT PURCHASED FOR THE OUTREACH MASS PROGRAM	\$92,572

	<u>\$143,112</u>

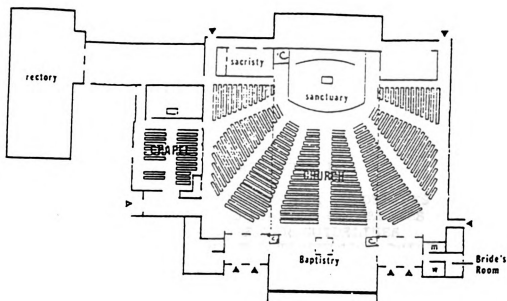
ADDITIONAL PURCHASES ARE LISTED BELOW
Anvil Case for Camera approx. cost \$400.00

APPENDIX C

ST. THOMAS AQUINAS CHURCH FLOOR PLAN

St. Thomas Aquinas Church Floor Plan

Appendix C



aisle lengths
 church - 68 ft.
 chapel - 42 ft.

St. Thomas Aquinas Church
 955 Alton Road East Lansing

seating capacities
 church - 1200
 chapel - 150

APPENDIX D

**LECTOR/COMMENTATOR GUIDELINES
SONGLEADER/CANTOR GUIDELINES
ALTAR SERVER GUIDELINES
INFORMATION FOR TELEVISION PRIESTS**

The Outreach Mass
LECTOR/COMMENTATOR GUIDELINES

1. Commentators and lectors should maintain a constant distance from the appropriate microphone. If you are moving around, the audio level will vary greatly, which is not desirable for television broadcast. For example: nervously shifting from foot to foot. It is a good idea to stand with your feet firmly planted about shoulder width apart and with your knees slightly flexed.
2. If you are on the shorter side, please use the step up. Both the Pulpit and Lectern are large and will really overpower a shorter person.
3. Don't turn on the light at the pulpit as it flairs the television cameras.
4. Have your materials ready to read when you arrive at the Lectern or Pulpit. This will avoid unnecessary time delay.
5. Do not place anything between the microphone and your mouth, for example, your reading materials. It is best to set your reading materials on the Pulpit or Lectern.
6. Take care not to hit the microphone with your reading materials.
7. Take your place at the Pulpit or Lectern slightly before you start to speak. This allows the camera operator to focus the shot.
8. Avoid wearing white clothing, extremely reflective materials or jewelry and high contrast patterns -- small checks and stripes, for example.
9. Don't stand behind someone else who is speaking, if possible.
10. Don't walk behind or in front of someone else who is speaking.

11. Don't bang mics - particularly tapping them to see if they are working.
12. What you are doing means a lot to many people - thank you for your extra effort.

The Outreach Mass

SONGLEADER/CANTOR GUIDELINES

1. Songleaders and cantors should maintain a constant distance from the appropriate microphone. If you are moving around, the audio level will vary greatly, which is not desirable for television broadcast. For example, nervously shifting from foot to foot. It is a good idea to stand with your feet firmly planted about shoulder width apart and with your knees slightly flexed.
2. If you are on the shorter side, please use the step up. Both the Pulpit and Lectern are large and will really overpower a shorter person.
3. Have your materials ready when you arrive at the Lectern. This will avoid unnecessary time delay.
4. Do not place anything between the microphone and your mouth, for example, your score. It is best to set your materials on the Lectern.
5. Take care not to hit the microphone with your written materials.
6. Take your place at the Lectern, etc. slightly before you begin. This allows the camera operator to focus the shot.
7. If you are not wearing a choir robe, do avoid wearing white clothing, extremely reflective materials or jewelry and high contrast patterns - small checks and stripes, for example.
8. Don't stand behind someone else who is speaking.
9. Don't walk behind or in front of someone else who is speaking.
10. There should be a songleader on any congregational piece.
11. Not all microphones are fed into the television audio system. If you are not at the usual mic location, warn the television crew at least one hour before taping. This will allow patching of appropriate microphones so you will be heard on television.

Appendix D

12. Don't bang mics - particularly tapping them to see if they are working.
13. Be where you are supposed to. If you are supposed to be at the Lectern, we will be shooting the Lectern with the cameras.
14. Moderate animation is good!
15. What you are doing means a lot to many people - thank you for your extra effort.

The Outreach Mass

ALTAR SERVER GUIDELINES

1. Avoid standing behind speakers.
2. Avoid walking behind people who are speaking. Head the other direction to avoid walking behind, or worse, in front of a speaker.
3. If you must stand behind a speaker, stand off to the side so that you are in full view of the camera.
4. When you enter and leave, do so as unobtrusively as possible.
5. Avoid wearing tennis shoes.
6. You may be in a close-up at any moment. Look interested in what is happening. Avoid yawning, scratching, stretching, etc.
7. Be prepared for your duties. Pay attention to the Mass, and respond to what is needed.
8. What you are doing means a lot to many people - thank you for your extra effort.

The Outreach Mass

INFORMATION FOR TELEVISION PRIESTS

The first and most important point to remember when celebrating a Mass for television is to be yourself. Television is a "close-up" medium. At any instant, the camera may be on a close-up of you and, therefore, it is important to be as natural as possible while recognizing the following constraints:

1. The more visually interesting you can make the Mass, the better - within reason. This includes - facial expression, movement of hands, moving into the congregation (getting close to them), vocal inflection changes and changes in vocal volume. Movement and variety make a homily interesting to watch. However, keep in mind the fine line between movement and over-acting.
2. Telegraph your movement. If you are going to move into the congregation or stand up, for example, don't lurch into it. Move slowly or give some physical hint (ex: leaning forward slightly just before you stand up) to allow the camera operators time to react.
3. The homily should run between 15 and 17 minutes in length. It is extremely important to keep within this length. This Mass must run 59:50. Running way over causes editing problems. Running short means we must come up with something else to air. Running short is probably more serious than running long, although neither is desirable.
4. The homily must be prewritten and given to the Outreach Mass Producer the day of taping. Outline form is acceptable. Making the ending of the homily obvious to the television director is most important.
5. At the Pulpit or Altar, use the appropriate mic and turn the wireless off. At the chair or in congregation, use the wireless. You must use a mic whenever you are speaking or there will be no audio track.

Appendix D

6. If you are going to do anything unusual, please let the producer know before the Mass starts. It is imperative that changes are not surprises. Examples would be: graphics use, prop use, use of an extra mic, change in Mass order or procedure, addition or subtraction of some part of the Mass, presence of an additional Priest.
7. Be careful of distracting movements which might detract from your message. For example: yawning, scratching, stretching....
8. All graphics must be approved by the producer in advance. Television cameras have certain parameters to work within. Most problems arise from white paper and lettering which is too small.
9. Avoid hitting microphones with things such as books. Also, avoid tapping microphones to see if they are working.

Thank you for your extra effort in following these guidelines.

APPENDIX E

MUSIC AND LITURGY PLAN FOR TELEVISION DIRECTORS

THE OUTREACH MASS

Taping Date _____ Airing Date _____

Music and Liturgy Plan
for Television Directors

Festival Name (as it is to appear on program) _____

Mass Outline

1. Prelude _____
2. Processional up center aisle. Songleader at lectern with congregation. Include score.
Title _____ Verses _____
3. Greeting at chair by priest.
4. Penitential Rite spoken at chair by priest OR sung at lectern by cantor. Both options include congregation response. Include score, if appropriate.

5. Gloria spoken at chair by priest OR sung at lectern by songleader OR sung by choir at window. Includes congregation unless otherwise noted. Include score.

6. Prayer at chair by priest.
7. First Reading at pulpit by lector. Short meditation pause follows.
8. Responsorial Psalm sung at lectern by cantor. Includes congregation. Include score.
Title _____ Verses _____
9. Second Reading at pulpit by lector. Short meditation pause follows.
10. Alleluia and Verse sung at lectern by cantor. Includes congregation. Include score.

11. Gospel spoken at pulpit by priest.
12. Homily spoken at pulpit by priest.

The Outreach Mass

Page 2

Music and Liturgy Plan for Television Directors

13. Creed spoken at chair by priest with congregation.
 14. Prayers of the Faithful
 - 14a. Intercessions at lectern by commentator.
Congregation response.
 - 14b. Concluding prayers at chair by priest.
 15. Offertory
 - 15a. Gathering of gifts: music sung by cantor at window with congregation OR soloist performs at window. Include score.

 - 15b. Procession up center aisle to altar.
 - 15c. Priest at altar receives water and wine from altar servers and washes hands.
 16. Pray Brethren and Preface at altar by priest.
 - 16a. Holy, Holy at lectern by songleader with congregation. Include score.

 17. Eucharistic Prayer at altar by priest.
 - 17a. Acclamation after consecration at lectern by songleader with congregation. Include score.

 - 17b. Priest continues Eucharistic Prayer at altar.
 - 17c. Great Amen at lectern by songleader with congregation. Include score.

 18. Lord's Prayer spoken at altar by priest with congregation.
 19. Sign of Peace at altar by priest with congregation.
 20. Priest preparing for communion at altar. Lamb of God sung at lectern by songleader with congregation. Include score.
-

The Outreach Mass

Page 3

Music and Liturgy Plan for Television Directors

21. Communion begins. Communion Processional sung at lectern by songleader as congregation receives Communion. Include score.
-

22. Communion Meditation - FADE TO BLACK

23. Communion Thanksgiving by choir or individuals at window or by songleader at lectern. Include score.
-

24. Concluding Prayers and Blessing at chair by priest.

25. Recessional sung at lectern by songleader. Priest will leave by center aisle. Include score.

Title _____ Verses _____

26. Postlude _____
-

PLEASE NOTE: Include cassette recording of any complicated music, particularly during the Gathering of Gifts or Communion Thanksgiving.

The Television Crew has copies of Worship 3, People's Mass Book, and Glory and Praise. For scores which are in these resources, only include resource and page number. Score copies are not necessary.

Thank you.

APPENDIX F

THE OUTREACH MASS ADVISORY BOARD PROPOSAL

THE OUTREACH MASS
ADVISORY BOARD PROPOSAL

Submitted to:
The Liturgical Commission
of
The Diocese of Lansing

May 13, 1987

Advisory Board Proposal
Page 1

PROPOSAL:

To establish an Outreach Mass Board to develop, assess and recommend courses of action regarding The Outreach Mass. This board would present its recommendations at a joint meeting of Father David Harvey, Father Michael Murphy and the Liturgical Commission of the Diocese of Lansing for consideration.

The Outreach Mass Advisory Board would contain members knowledgeable in the following areas:

- Broadcasting
- Ministering to targeted populations (elderly, shut-in, prison, hearing impaired ie: signer Mass)
- Public Relations
- Liturgy

The Outreach Mass Advisory Board would also contain the following individuals:

- A Liturgical Commission staff member
- A St. Thomas Aquinas Parish staff member
- The Outreach Mass Producer or an Outreach Crew member
- The Outreach Mass Engineering Supervisor or an Outreach Engineering staff member
- A representative drawn from The Outreach Mass eucharistic ministers
- Several representatives drawn from parishes throughout the Diocese of Lansing

The goal of the Outreach Mass Advisory Board would be to assist in developing The Outreach Mass to the fullest potential possible.

Areas of initial concern for consideration by The Outreach Mass Advisory Board:

1. Is the Outreach model being developed to its fullest potential?
Some information can be utilized from thesis research conducted by the author of this proposal.
2. If not, what are the barriers to the development of The Outreach Mass model? How can these barriers be overcome?

Advisory Board Proposal
Page 2

3. If these barriers cannot be overcome, what is the best course of development for The Outreach Mass broadcast program?
4. How important is the delivery of a Mass which is current? Is tape delaying a week the ideal practice? If not, should The Outreach Mass be taped on Saturday evenings?
5. In general, the attendance at the 11:00 a.m. Mass at St. Thomas Aquinas has been dropping. Is this because of the broadcast? If so, what can be done to increase attendance?
6. In general, in comparison to other Masses that this author has observed, both at St. Thomas Aquinas and at other parishes in the Diocese, the total amount of participation by parishioners is less than average. What is the reason for this? Can the amount of parishioner participation be encouraged and increased?
7. An original goal in developing the production portion of The Outreach Mass model was to create a program of sufficient professional quality to be uplinked for distribution to a larger, possibly national market to promote the Outreach model. Is this still a goal? If so, should the program be offered to a national religious network? NOTE: At one point there was an offer of this kind by a network, which was declined until the program could become more stable.
8. Originally, plans for The Outreach Mass included lectors, commentators, cantors/songleaders, etc. being invited from parishes throughout the Diocese to encourage Diocesan-wide involvement. Is Diocesan-wide involvement still a goal? If so, would inviting other parishes to be involved be a way of increasing involvement throughout the Diocese?

Summary: All decision making power regarding The Outreach Mass would remain as is. The Outreach Mass Advisory Board would serve as a forum for development of recommendations regarding The Outreach Mass. It would also serve as a foundation for building a Diocesan-wide team approach to The Outreach Mass.

THE OUTREACH MASS
PROPOSAL FOR INSTITUTIONALIZATION
OF
THE OUTREACH MASS PRODUCTION

Submitted to:
The Liturgical Commission
of
The Diocese of Lansing

May 13, 1987

BACKGROUND:

The Liturgical Commission of the Diocese of Lansing has made a substantial monetary commitment to the development of The Outreach Mass program. The Outreach Mass video production equipment appears to be a major portion of the total commitment. My role as Producer includes the management of the video production portion of the program. I believe it is in the best interest of The Liturgical Commission of the Diocese of Lansing to insure that this substantial investment be fully protected.

I have been with this program as Outreach Mass Producer since the first regular broadcast of The Outreach Mass on December 25, 1984. To develop the program in the initial stages, I made certain decisions which were necessary to produce the program in a limited period of time.

However, I have growing concern over The Outreach Mass video production being almost totally dependent on me. I am extremely loyal to this program and hope to be involved with it for a very long time. However, unforeseen events can always occur. To protect this Mass, the Church and the Liturgical Commission of the Diocese of Lansing, I propose the development of sufficient backup measures so that the Mass could continue smoothly in the event of my absence.

There are two major areas of concern:

1. The production directing is totally dependent on me. I am requesting a Liturgical Consultant to be hired or drawn from the current staff of the Liturgical Commission to perform the following duties:
 - a. Prepare a Production Book according to a Liturgy Plan developed in conjunction with The Outreach Mass Producer, which will provide information to television directors. This will include working with members of the parish and having a "script" in the hands of the appropriate director by no later than 5:00 p.m. on the Friday preceding the Mass taping.
 - b. Serve as an Associate Producer assisting The Outreach Mass Producer in the production of the program. This would allow continuity in production in the event of the producer's absence. Specifically:
 - Know and be able to perform the mechanics of assembling the crew.

Institutionalization Proposal
Page 2

- Know and be able to gather the information needed by a substitute director in order to satisfactorily tape a Mass.
 - Know the basic engineering functions and the status of equipment, projects, etc.
 - Know and be able to perform the mechanics of delivering the tape to the station, i.e.: editing, giving the tape to the station in the format desired, actual delivery of the tape
- c. Advise the Director on Liturgical considerations before taping.

The ideal person for this position would be someone who has broadcast experience or is capable of learning. This person should also be well versed in the Catholic Liturgy and able to advise a director on Liturgical considerations.

2. The production crew is now totally dependent on me. The majority of the crew members are there out of loyalty to me, not necessarily loyalty to the Church. Obviously, this places The Outreach Mass production in an incredibly vulnerable position. I feel strongly that the time has come to institutionalize The Outreach Mass crew as well. Probably the best way to do this is to pay the crew. This shifts their loyalty to the Liturgical Commission, as opposed to me.

SUMMARY

I am extremely committed to The Outreach Mass production and hope to be involved for a very long time. As a good manager, however, I recognize that the Mass must be able to go on smoothly in my absence. I am requesting your support in protecting the investment of the Liturgical Commission of the Diocese of Lansing. I am praying that the Liturgical Commission will see to developing The Outreach Mass program into a Diocesan team project as it was meant to be.

Thank you for consideration of my proposal.

APPENDIX G
GLOSSARY OF LITURGICAL TERMS

Liturgical Terms Glossary

- Advent -** The liturgical season which begins the Church year. It begins on the Sunday after the solemnity of Christ the King. It is a time of preparation for the Feast of the Nativity and is observed with some fasting, prayers, and meditation to dispose all to welcome Christ. It is a time when minds are directed to the second coming of Christ and is a season of joyful hope and spiritual expectation. It ends before the first evening prayer of Christmas.
- Altar -** The Christian altar is a table on which the sacrifice of the Mass is offered. It is the center of dignity and importance in the Church building.
- Altar Servers -** Take the place of the acolytes and are privileged to serve the priest at Mass and other ceremonies.
- Ash Wednesday -** The first day of observance of the forty days of Lent.
- Auxiliary Bishop -** A titular bishop appointed by the Holy See, who does not have jurisdiction but a fullness of holy orders, and who assists a ruling bishop of a diocese in carrying out the work of that diocese.
- Bishop -** A supreme, divinely instituted member of the Church hierarchy. He has received the highest of the holy orders, is invested with the authority to govern a diocese, and is a successor of the apostles.
- Canon -** A standard or norm that follows reason.
- Celebrant -** Term applied to either the priest who celebrates Mass or the bishop pontificating.
- Communion -** Holy Communion is the body, blood, soul and divinity of Christ, which is received whole and entire under the form of bread alone and/or wine and consumed by the recipient.

Liturgical Terms Glossary

Page 2

- Consecration** - Consecration at Mass is the solemn portion of the Canon at which time the celebrating priest, in commemoration of the act of our Lord at the Last Supper changes bread and wine into the body and blood of Jesus Christ. By this, the bread and wine lose their substance, retaining only their appearances.
- Council of Bishops (national)** - An assembly called by the bishops and representing an entire country.
- Crucifix** - A cross to which there is attached in relief, an image of the body of Christ. Can be painted, impressed or otherwise represented, as well.
- Diocese** - A territory under the jurisdiction of a bishop, decided canonically only by the Holy See which comprises the institutions and properties of the Church and the people within the area.
- Easter** - The solemnity of the resurrection of Jesus Christ is celebrated in the Church calendar on the last Sunday after the vernal equinox.
- Ecclesiastical**-An adjective meaning of or pertaining to the Church.
- Eucharist, Celebration of** - Commemoration of the Last Supper. Catholics believe that when they attend Mass, the body and blood of Christ is made present as in the Last Supper.
- Eucharistic Prayers** - Four prayers of commendation and consecration that may be used by the celebrant in the liturgy of the Eucharist.
- Genuflecting** - An act of reverence made either singly, by touching the right knee to the ground, or doubly, by kneeling on both knees and bowing the head slightly.

Liturgical Terms Glossary

Page 3

- Gospel -** Literally means good news. The gospels of the New Testament are the first century writings of the four evangelists SS. Matthew, Mark, Luke and John.
- Holy Family -** Celebrated on the Sunday after Christmas. (The Feast of) The Holy Family includes Jesus, the Son of God, the Blessed Virgin Mary, his mother, and St. Joseph, his foster father.
- Homily -** A more or less brief, instructive discourse on a passage of Scripture where the spiritual lesson of the spiritual text is made clear.
- Lay Minister -** Commissioned by the Bishop to perform Liturgical functions other than those reserved for the adorned clergy.
- Lent -** The period of six and one-half weeks from Ash Wednesday to Easter Sunday. It is reminiscent of the 40 days of our Lord's unbroken fast. It is a time of spiritual preparation for the passion, death and resurrection of Christ.
- Liturgy -** Public service or function done on behalf of the people. Sacred liturgy is the public worship by the mystical body.
- Liturgical Commission -** Established by regulation with the function of providing for, conveying and offering instruction toward the better exercise of rite and function in the celebration of the Eucharist, a better understanding of the Mass, the sacraments, and the prayer of the Church.
- Mass -** See Eucharist.
- New Testament -** The 27 books of the Bible written after the birth of Christ.
- Old Testament -** The 45 books of the Bible written before the birth of Christ.

Liturgical Terms Glossary
Page 4

Pastor -	A parish priest who rules the parish in his own name but under the delegated authority of the Bishop.
Petitions -	Prayer of intercession whereby requests are made to God.
Pope -	Roman Pontiff who, by divine law, has supreme jurisdiction over the universal Church.
Resurrection -	The physical rising from death by Christ on Easter as recorded in the Gospels.
Roman Catholic -	A distinction according to the rite followed.
Sanctuary -	In church buildings that portion of the church where the altar is located, extending to and including the communion stations.
Scripture -	Inspired word of God.
Ordinary Time -	The overall purpose of ordinary time is to elaborate the themes of salvation history.
Universal Church -	The church as all encompassing.
Vatican II -	A vatican council of renewal, 1964.

APPENDIX H
GLOSSARY OF TELEVISION TERMS

Glossary of Television Terms

- Broadlights -** A square or rectangular floodlight. Also called a "pan."
- Broadcast quality -** Technical quality of a level that is acceptable for commercial television broadcast.
- Camera studio packages -** Options which can be purchased to allow the camera to be run from an upright position. Includes viewfinder and handles.
- Closeups -** A camera shot in which the principal subject is seen as relatively large and dominant in the screen.
- Commercial independent -** A television station which is independent of network programming (ABC, NBC, CBS) and also sells advertising time.
- Control Room -** The area where the program's director and production personnel control the audio and video for a program.
- Crew -** Production personnel.
- Cutaways -** A shot which focuses on a view other than the principal action. Used frequently to provide transitional footage or to avoid a jump cut.
- Establishing Shot -** The opening shot of a shown scene, which orients the viewer to the surroundings. Usually a wide shot.
- Extreme close-up -** A close-up which focuses on a small portion of the dominant subject in the frame.
- FCC -** Federal Communications Commission. A federal agency which regulates broadcasting.
- Fresnel or Spotlight -** A lighting instrument which uses a fresnel lens to produce a beam of hard, directional light, which can be varied from spot to flood. The most commonly used lighting instrument in television production.

Glossary of Television Terms

Page 2

- Gain - The amount of signal amplification for audio and video signals.
- Grip - A crew person whose function is to assist camera operators, particularly during camera movement. May also assist other crew people, as well.
- Medium shot - The subject becomes much larger and more dominant than in a wide shot. The background is still important but now shares the video space with the subject.
- Microwave - The line-of-sight and point-to-point transmission of video and audio signals. Commonly used to feed live and taped signals from a remote production back to the studio for taping or broadcast.
- Multichannel
Audio Input - Allows mixing of audio signals from numerous sources.
- Over-the-
shoulder
shot - Camera shot in which a subject is framed with another subject's shoulder in the foreground. Provides depth in a shot. Also indicates relationship.
- Safety shot - A shot which is consistently locked down. It is used as a backup and leaves the director with an option in the event of a problem with another shot. Used extensively in live production.
- Stereo - A high fidelity sound which provides the illusion of depth in the audio space.
- Strike - Returning all equipment, props, set pieces and lighting instruments to their storage position after a production is finished.
- Telephoto - A long focal length lens which has a narrow field of view.
- Transmitter - Transmits the television signal.
- UHF - Ultra high frequency band broadcasting. Includes television channels 13 and up.

Glossary of Television Terms
Page 3

**Wide shot - A shot which includes the entire playing
 area.**

APPENDIX I

**VATICAN TEXT
POPE JOHN PAUL II'S MESSAGE
for
TWENTY-THIRD WORLD COMMUNICATIONS DAY
observed May 7, 1989**

Vatican Text

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TEXT MESSAGE Jan. 24, 1985 (1.570 words) Three takes xxxx

VATICAN CITY (NC) -- Here is the Vatican text of Pope John Paul II's message, released Jan. 24, for the 23rd World Communications Day, observed May 7.

Dear brothers and sisters, my dear friends the communicators:

1. The theme of the World Day of Social Communications this year, "Religion in the Media," underlines the special importance of the church's presence and of the part it plays in public dialogue. In our days, in fact, religious messages, as well as cultural messages, gain an increased impact from the intervention of the social communications media. The reflection which I would like to share with you on this occasion will illustrate a concern that has been constantly with me throughout my pontificate: What place can religion have in the life of society and, more exactly, what place can religion have in the media?

2. In the course of its pastoral activity, the church naturally asks itself questions regarding the media's attitude to "religion." The fact is that at the very time the media and the techniques of communications are enjoying such developments, the industrial world, which has assisted their extraordinary growth, itself shows a "secularism" which is apparently bent on hastening the disappearance of any sense of religion among the people of our day.

3. Meanwhile, it is plain to see that religious information is tending to get more attention in the media, by reason of the increased interest which is now generally taken in the religious dimension of human realities, whether of the individual or of society. To analyze this phenomenon, one should question the readers of newspapers and the people who watch television or listen to the radio, because it is not a matter of the media imposing religion upon them unasked; it is rather that those responsible for mass communication are simply responding to specific requests they have been receiving to give more space to information and commentary on religious affairs. Throughout the entire world there are millions of persons who turn to religion in order to make sense of their lives; millions of people for whom relationship with God, their creator and father, is the happiest reality of human existence. The

communications professionals are well aware of this and act accordingly. And even if this interaction between those in the communications media and the public is marked by incompleteness and partiality, there is this positive fact: Religion is there today in the mainstream of media information.

4. By a happy blend of circumstances, World Communications Day in 1989 coincides with the 25th anniversary of the foundation of the Pontifical Commission for Social Communications, which from now on will be a "pontifical council." What has it achieved in its 25 years of service in the apostolate of communications? Assuredly, the church itself has learned to discern more clearly the "signs of the times," and the phenomenon of communication is very much one of them. My predecessor, Pius XII, had already invited it to look upon the media not as a threat, but as a "gift" (cfr. "Miranda Prorsus," 1957). The Second Vatican Council in its turn solemnly confirmed this positive attitude (cfr. "Inter Mirifica," 1963). The pontifical commission which was then born and which today exists as the pontifical council has given itself fully and perseveringly to the promotion within the church of an attitude of participation and of creativity in this sector, or, better, in the new style of life and sharing of humanity.

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5. The question confronting the church today is not any longer whether the man in the street can grasp a religious message, but how to employ the communications media so as to let him have the full impact of the Gospel message.

The Lord encourages us very directly and very simply to take the broader view in our witness and our communication: "Do not be afraid ... What you hear in whispers, proclaim from the housetops" (Mt 10:26-27). To what is he referring? The evangelist throws light upon it: Christ wishes us to declare ourselves for him before men (cfr. Mt 10:32). So here it is then, the daring, humble and serene at the same time, which inspires the Christian presence in the middle of the public media debate! St. Paul says to us: "Preaching the Gospel is not a thing I boast about, since it is a duty which has been laid on me" (1 Cor 9:16). Throughout the Scriptures the same fidelity is spoken of: "I have made no secret of your love and faithfulness in the great assembly" (Ps 40:10), and "all men will tell what God has wrought" (Ps 64:10).

Communicators and public of the media, you must both question yourselves about the constantly changing demands of this "religion pure and undefiled" which invites us "to keep ourselves unstained from the world (Jas 1:27). Even these pieces of wisdom from the Bible make you understand immediately that the great challenge of religious witness for those who are in the midst of the public debate is to keep the messages and exchanges authentic and to maintain high standards of quality in the programs and productions.

6. In the name of the whole church, I wish to thank the world of communications for the place which it offers religion in the media. I am certain that I am interpreting correctly the feeling of all people of good will when I express this gratitude, even if it does often seem to us that there is room for improvement in the possibilities permitted for a Christian presence in the public debate. I am happy to join in expressing thanks to the media for giving prominence to religious information, documentation, dialogue and data gathering.

I would also like to ask of all communicators that they show themselves, by their careful adherence to the highest standards of professional ethics and practice, worthy of the opportunity given

them to present the message of hope and reconciliation with God in media of every kind and discipline. The "gifts of God" (cfr. Pius XII. "Miranda Prorsus"): Do we not have here a mysterious encounter between the technological possibilities of the language of communication and the openness of the human spirit to the splendid message of the Lord and his witnesses? It is at this level that the quality of our ecclesial presence in the public debate is in play. More than ever the holiness of the apostle supposes a "divinization" (to use an expression of the church fathers) of the entirety of human ingenuity. It is for this reason also that the liturgical celebration of the mysteries of faith cannot be left out in this vast movement of presence to the world of today through the mass media.

7. Thinking about all this, I make with simplicity and confidence a request for something very close to my heart. It comes out of the same feeling of friendship as that which made Paul say to Philemon: "I write with full confidence ... knowing that you will do even more than I ask" (Phil 1:21).

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Here is my request: Give to religion all the space possible in mass communications. "Open the gates. let the upright nation come in: she, the faithful one ... who keeps the peace" (cfr. Is 26:2a. 3a). It is this that I ask in favor of religion. You will see, dear friends, that these religious themes will have the power to inspire in the measure in which they are competently presented by professionals, themselves deeply convinced of them in their own souls. Once the communicator is open to the religious message, his own message gains in quality and interest. To church media workers I repeat: Equally in your case "you have received the spirit of adoption of sons, which makes you cry out: Abba! Father!" (cfr. Rm 8:15).

The message and the initiatives of religion can be present in all types of media: in the press, in written and audiovisual information programs, in cinematographic creations, in data banks and telematic exchanges, in theatrical communications and stage shows and high-level cultural presentations, in public opinion debate and in commentaries in the news, in services which educate public thinking, in all the productions of group media, through animated drawings and quality cartoon strips, in all the varied forms in which written literature is distributed, in audio and video recordings, in the moments of relaxation with music on local or network radio! It is my very ardent wish that the Catholic and Christian networks may be able to collaborate constructively with cultural communications networks of every kind, overcoming a preoccupation with competition in view of the ultimate good which comes from the message of religion. The church itself, on this occasion of the World Communications Day, invites all concerned to take under serious consideration the demand for ecumenical and interreligious cooperation in the media.

8. Concluding this message, I certainly must not fail to encourage all those who have at heart the apostolate of communication to give themselves with ardor and energy, and with due respect for every person, to the great work of evangelization in which each is challenged to take part: "But as for you, go and proclaim the kingdom of God" (Lk 9:60). And there is something I must add: It is in proclaiming and in living the Word that we ourselves will come to

grasp the unsuspected depths of the gift of God.

Welcoming God's will and with confidence, I declare to all of you, media workers and public, my joy at finding you linked together today across such mighty distances in a common reflection, designed to find and deepen that "religion pure and undefiled" which we will all then take our part in proclaiming "from the housetops": and I invoke on you all the blessing of the Lord.

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