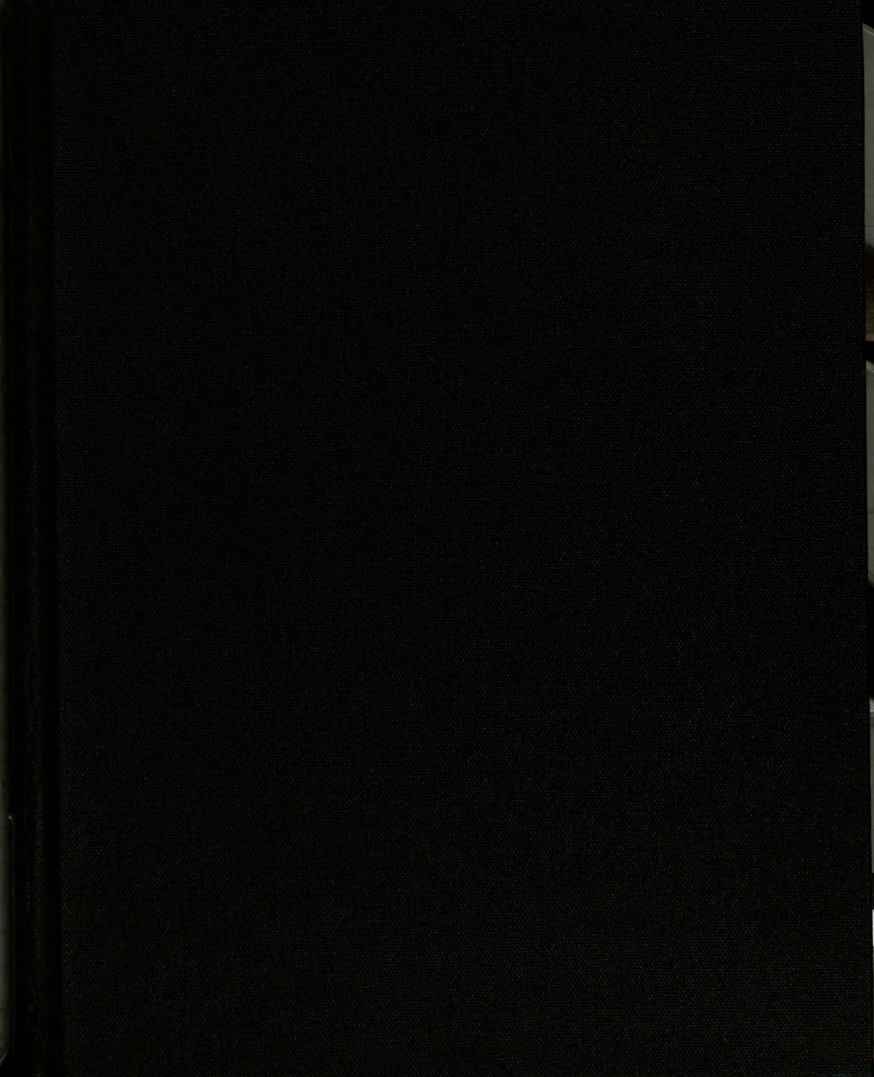




THESIS



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THE MESSAGE CREATION PROCESS
IN

MAKING ITV
presented by

MARINA MAXWELL

has been accepted towards fulfillment
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MASTERS degree in TELECOMMUNICATION



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THE MESSAGE CREATION PROCESS
IN
MAKING ITV

Michigan State University - IAH 201
Integrative Arts & Humanities Video Course

By
Marina Maxwell

Thesis Paper
And
A Video Documentary
Submitted in Partial Fulfillment of the
Requirements for the Degree of The
Masters of Arts (Production)
To The
Department of Telecommunication
M.S.U.

1993

Robert Albers, Advisor

ABSTRACT

THE MESSAGE CREATION PROCESS

IN MAKING ITV

BY

MARINA MAXWELL

This Masters Thesis consisted of a video documentary, MAKING ITV, and a background paper on the MSU video course IAH 201, Integrative Arts and Humanities' U.S. HISTORY AND THE WORLD for tertiary education. The video record of the MESSAGE CREATION PROCESS of IAH 201 is 55 minutes in duration. The Course is documented from conceptualization to its operation in the classroom.

The Objectives were to document in detail the systematic DESIGN AND MESSAGE CREATION PROCESS of IAH 201 for the purposes of providing a basic guide to making ITV; to provide a record of IAH 201 for archival purposes; and to introduce in addition and supportive to Objective 1 the concepts of the AUDIENCE PARTICIPATION/BASED approach to the production of mediated forms of instruction such as IAH 201 to provide a theoretical frame oriented to the development of ITV for developing countries.

DEDICATED

TO

MY MOTHER BERYL MAY ARCHBALD-CRICHLOW

AND

MY FATHER DR. FELIX A. CRICHLOW, M.D.C.M.

AND

MY DAUGHTER LEAH NATALIE GOLD

AND FOR THE

DEVELOPMENT COMMUNICATION EDUCATION OF THE CARIBBEAN AND OUR
THIRD WORLD COUNTRIES WHO MUST USE COMMUNICATION, INFORMATION,
AND TECHNOLOGY FOR THEIR OWN GROWTH.

ACKNOWLEDGEMENTS

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TABLE OF CONTENTS

Page

Chapter I

Objectives of the Study/Introduction	1
--	---

Chapter II

Review of Literature - Historical Overview	5
--	---

Chapter III

Methodology	55
-------------------	----

Introduction: Video Recording The Message Creation Process	55
--	----

Part I: The Systematic Process of IAH 201's Project Team	58
--	----

Part 2: Evaluation Design of IAH 201	62
--	----

Chapter IV

Part I: Summary of Findings	64
-----------------------------------	----

Part II: Responses to Video	71
-----------------------------------	----

Chapter V

Summary of Procedures	74
-----------------------------	----

End Notes	79
-----------------	----

Bibliography	81
--------------------	----

Appendix A	83
------------------	----

**SUPPLEMENTARY
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CHAPTER I

INTRODUCTION AND OBJECTIVES

Television in Higher/Tertiary Education is now an accepted fact in many developed countries. Since the 1930s and post-war years, Educational/Instructional (ETV/ITV) Television has been recognized as a valuable educational tool at all levels of education. Extensive exploration has been done over the years on a world-wide basis towards the development of the pedagogy, andragogy, methodology, techniques of presentation and improvements in all aspects of video production for classrooms, closed-circuit TV and for national broadcasting. The potential of ETV/ITV for developing and under-developed countries is only just beginning to be explored seriously to really benefit those countries. The paradigm for development and, therefore, for Development Communication and use of media in countries of dependency changed over the years and continues to grow. Most of these theories and practices always served the center or developed countries.

Detailed documentation of the MESSAGE CREATION PROCESS of a major video course in the making such as Michigan State University's INTEGRATIVE ARTS & HUMANITIES (IAH 201) provided a cardinal opportunity to lay a possible foundation and record a systematic design and approach to the production of mediated forms of instruction on video in higher education but useful at other levels also. Coupled with the new Audience Participation-Based Approach of designing (Mody, 1991) messages for Development Support Communication, it is hoped that this research will be a theoretical frame for the periphery or developing countries. Tailored carefully, it could be a primary guide through all the aspects and elements requiring attention. It is hoped that it will be useful especially to those Anglo-phone Caribbean countries and islands with their need

to span diverse distances, the need to use all appropriate and relevant media and technology for their own growth in schools, Labor, Adult ITV education, and for the far-flung University system spanning the islands and needing the network and potential of all the new technology of media.

The purpose of this research is to document for archives and, as stated above, for possible wider application the MESSAGE CREATION PROCESS of the development and production of IAH 201, THE U.S. AND THE WORLD. This video-based course for over 6,000 M.S.U. undergraduates from Fall 1992 was designed to utilize advanced instructional technology to enhance the academic experience of the students. The course was conceptualized in the Center for Integrative Studies and designed and presented by Dr. Warren I. Cohen, M.S.U.'s Distinguished Professor of History, under the aegis of the Faculty of Record Committee. Executive Producer/Project Coordinator of the Project Team was Dr. Angeline Godwin Dvorak, Assistant Professor in the College of Arts & Letters, and Mr. Dick Brundle of ITV was the Producer/Director of the video course. The Faculty of Record Committee responsible for IAH 201, content experts, researchers, and technology specialists worked in concert using the committed support and facilities of the Department of Instructional TV at M.S.U. The Project Team created 40 segments of IAH 201 - THE UNITED STATES AND THE WORLD, a multi-media, multi-disciplinary video course.

IAH 201 is another experience and innovation in the history of video production in higher education in the U.S.A. It is in keeping with the utilization of new and proliferating communication media for ETV/ITV in process for the last 50 years. The U.S. was the first country where television was used in colleges and universities, starting with the medical and dental schools. The first non-commercial educational TV station was Houston's KUHT-TV, licensed to the University of Houston and Houston public schools, in 1954.

(Yarrington 1979) Earlier use of television as an education medium is, however, recorded at the State University of Iowa in 1934, in Nebraska/Creighton University with WOW-TV in 1934 and the Navy using TV for extensive training in 1949. By the 1950s Iowa State College at Ames had its TV frequency, and Syracuse University and American University planned to have coaxial cable linking them to commercial stations nearby. By 1951 at least five states projected video networks and petitioned the F.C.C. for frequencies. Among these were several Land Grant Colleges such as M.S.U.

The huge and growing numbers of eager students to be served and the wide range of subjects in collegiate instruction were some of the main incentives motivating the use of TV for teaching purposes. Television, the newest mass mode of communication after World War II, was widely adopted in a very short time. There were, of course, hesitations, doubts, and resistances. However, it was seen as a most useful and more efficient method to solve critical educational problems than past procedures. A Fund for the Advancement of Education provided support for demonstrations of the potential uses of TV. Seminars, conferences, and workshops proliferated across the country with a growing body of acts, laws, organizations, committees, documentations, and research guides for the development of the new teaching medium.

By the mid-20th Century, however, TV was still undeveloped and also very costly. In 1951 the Joint Committee on Education (JCET) was established to represent seven large groups of American educators, colleges, and schools. The F.C.C. received over 300 petitions at this time for frequencies to be used for stations for education. About 209 were finally awarded and laid the foundation for a national network of ETV in America. Later, the term ETV was considered too broad a term for direct teaching purposes, and ITV became a popular term for this type of programming.

How media can be used effectively in education is an ongoing challenge and one that educators today continue to address. With limited resources in the under-developed and developing countries, careful and thoughtful usage is essential. We live in the Information and Communications age when technology produces daily innovations which can be used fruitfully if planned with care, chosen for appropriateness, and designed systematically for specific use and audiences. Rather than be swamped by foreign media as is quite possible in the present globalization of media, under-developed countries need to consider harnessing technology to produce relevant materials for their own educational objectives and purposes. Wide research to establish efficiencies and relevance will be necessary. Study and exploration of experiences, such as IAH 201, provide unique living opportunities for the analysis of ETV/ITV in growth and action. The intention of this thesis is to attempt to document as many aspects of IAH 201 as possible from its conceptualization to its operation.

Objectives

1. To systematically document in detail the systematic DESIGN and MESSAGE CREATION PROCESS OF IAH 10, M.S.U. 1992/1993 for the purposes of providing a basic guide to making ITV.
2. To provide a record of IAH 201 for archival purposes.
3. To introduce in addition and supportive to Objective 1 the concepts of the AUDIENCE PARTICIPATION BASED approach to the production of mediated forms of instruction such as IAH 201 to provide a theoretical frame oriented to the development of ITV for developing countries.

CHAPTER II

REVIEW OF LITERATURE: HISTORICAL OVERVIEW

Teaching through radio and television began in the 1930s with one of the earliest uses of TV as an educational medium recorded at Iowa State University in 1934. There was a standstill during the war years until 1947 and no nation-wide progress took place until after this date. RCA used TV to help train air raid wardens through transmitters at police stations during the war years. Shortly after the War's end, station WBKD and the Chicago Public Schools cooperated in two initial, experimental and inspiring TV series: YOUNG CHICAGO and A VIEW TO EDUCATION. Work had begun at the school system level. At tertiary levels in 1940, Creighton University, Omaha, Nebraska, in cooperation with Station WOW-TV, broadcast a series of programs on microscopic life, applying a modification of the microphonographic projector to television. Perhaps the most extensive use of television for educational purposes then attempted was undertaken by the Special Training Devices Section of the U.S. Navy for the greater part of 1949. (Levenson 1945/52)

It began to become obvious that television could be useful at all levels of the school systems. Levenson summarizes some of the benefits that motivated the growth of TV in education: (1) Broadcasting is timely; (2) conquers space; (3) can give pupils a sense of participation; (4) can be an emotional force in the creation of desirable attitudes; (5) can add authority; (6) can integrate the learner's experience; (7) can challenge dogmatic teaching; (8) can be used to develop discrimination; (9) can help in continuous curriculum revision; (10) can "upgrade" teaching skills; (11) can interpret schools to the community; (12) offers closer observation of individual children; (13) sound is helpful in

teaching; (14) offers a service to handicapped children; (15) can teach skills.(1) (Levenson 1945/52)

Of course, limitations were noted. Television could not replace teachers. But it certainly could assist in extending teacher availability especially with the growing shortage of teachers as the number of school university places burgeoned in the post-war years. University radio stations had flourished and fluctuated in numbers and usefulness over the years. Television began to become more important especially when the depression closed a large number of the stations. Some radio stations survived, but in many cases there were too many obstacles to overcome and TV appeared to be more worth the cost and effort.

TV by nature of its high installation and operation costs was not at first eagerly sought by colleges and universities as was FM radio. Only Iowa State University at Ames, Iowa, secured its own television frequency. Other universities followed with Syracuse and American University of Washington, D.C., in the forefront. Cooperative arrangements became the usual strategy. Colleges and universities utilized the facilities of local broadcasting stations rather than build their own too-expensive plants. This type of arrangement proved popular across America from Boston to the University of Texas. The University of Michigan in cooperation with WWJ-TV made a bold step in 1950 by offering a series of regularly-scheduled courses of instruction by television through its Extension Service. Students received through regular correspondence course machinery, course outlines, supplementary teaching materials and lists, assignments, a final examination, and even "teletours" of libraries and laboratories of the university, allowing interaction between students and faculty. This development laid the foundation for a model of later methodologies and techniques of TV instruction (Levenson 1945/1952).

On October 16, 1950, the Joint Committee on Education Television was set up to represent seven large groups of American educators. Their activities were directed towards securing the reservations of 209 television channels in the U.S. and its territories for educational purposes. The F.C.C. received over 300 petitions from educational groups and institutions signifying support and interest and intention to use these channels if they were reserved for education. These petitions included the Land Grant Colleges such as M.S.U. By 1952 channels were reserved for use by 252 communities. This was a transition time for ETV which was seen as a great new force emerging in the U.S. Callahan (1953) records ETV as a flourishing form of entertaining teaching. There was the growing urgent need to bolster teachers as schoolrooms bulged with students. Callahan noted a shortage of 50,000 teachers, and the system needed relief and extensions. How to do it and the methods used in TV instruction, the pioneer work done by universities and ETV stations are the subject of many books, seminars, and conferences of this time. There were the early years of experimentation and the growth of ETV through new programs, scripts, forums, articles, and conventions. M.S.U., then a state college, was very involved, and its statement on the use of TV in higher education was significant.

"Education may be defined as the process by which society preserves and transmits its intellectual and cultural heritage. Television, as the new medium of communication, holds tremendous potential for the realization of this educational purpose and the fulfillment of this process. To this end, Michigan State College intends to use the Television medium to extend its educational resources and services to the people within its area of educational responsibility, in fulfillment of its obligation to serve the agricultural and industrial classes in the several pursuits and professions of life."(2) (Callahan 1953) A Broadcasting Policy was dedicated by the then Michigan State College (M.S.C.), and

this has been the guiding statement that developed over the years. (Callahan 1953) The Broadcasting Policy reads in part:

1. The presentation and interpretation of the various courses of study, services, and activities of the college, with emphasis upon education, research, training, and service.
2. The development of educational programs for use by other stations, public-service organizations, and educational institutions and the cooperative extension of time, facilities, and services to the same group for their own development of programs in the public interest.
3. The broadcast of informational, cultural, educational, and entertaining programs consistent with the policies and standards of an institution of higher learning, which may originate from sources other than the college and immediate community.
4. The development of a training program and courses of study in television broadcasting for the staff and students of the college in order to advance and improve the medium and its utilization through instruction and research."(3)
(Callahan 1953)

These were the days of poor aluminum buildings resulting in "rain on the roof" during productions, Methodologies, and equipment developed, says M.S.U. ITV's Dick Brundle, today the Producer/Director of IAH 201 (1993). The new buildings and prestigious studios of ITV and WKAR-TV in action today only appeared in 1981 on the M.S.U. campus. They are living monuments to the ideals and goals of the broadcasting Policy.

In the post-war U.S., two types of television emerged: The commercial TV which still is basically formats to sell and educational TV with the potential for educating and instructing the public "community wise, health wise, and job wise."(4) (Callahan 1953)

ETV/ITV became a thing apart more and more from commercial television. A few seasons of telecasting had only begun to scratch the surface and educators, administrators, and audiovisual supervisors, etc., all clamored for more and more facilities and experimentation in a field that "could change the world." (5) (Callahan 1953) The Association for Education by Radio-Television filled its journals with articles and editorials on the current successes in TV teaching and the hundreds of emergent programs. ETV had to have a future. Curriculum committees began to study in-school TV programming while PTA groups and local TV dealers donated sets in classrooms and auditoriums. (Callahan 1953) Under the aegis of JCET, the Joint Committee on Educational TV, seven educational organizations took the lead in developing ETV: the American Council of Education, the Association for Education by Radio-TV, the National Association of Educational Broadcasters (NAEB), the Association of Land Grant Colleges and Universities, the National Association of State Universities, the National Council of Chief State School Officers, and the National Education Association of Teachers. By April 14, 1952, these educators were seeing the fruits of their labors when the F.C.C. awarded 252 TV channels for non-commercial stations. (6) (Callahan 1953)

The National Citizens Committee for Educational Television (NCCET) was formed in the midwest in the 50s to work in collaboration with JCET to strengthen public support, accelerate planning, and to help with fundraising since costs were so astronomical. The NCCET/NAE and JCET formulated plans for the NETRC, the National Educational Television and Radio Center, to serve the nation's school and community stations. It was located in Chicago and with the help of the Ford Foundation, et al, the Fund for Adult Education set aside \$1.5 million to see the center begin. Its purpose was two-fold: (1) to serve as a distribution center for educational stations; and (2) to develop programs suggested by the Center's Programming and Research Division. National ETV/ITV was

beginning to take off and to grow in leaps and bounds. Many books and documents detail this growth which cannot be included in detail here with the limitations and focus of this study. The improvement of teaching by television was at all times central to the growth and to the experimentation over the years.

The Penn State University Project #1, AN INVESTIGATION OF CLOSED-CIRCUIT TELEVISION FOR TEACHING UNIVERSITY COURSES (1955), is significant in its objectives and its findings. It helps to summarize and present some of the cogent areas of study then being addressed nation wide by universities and schools systems. These have affected thinking and developments up to today.

PENNSYLVANIA STATE UNIVERSITY 1955

Objectives and General Conclusions On ITV

Objective One: To compare the relative effectiveness of conventional instruction with the same instruction presented over closed-circuit television for a full academic semester.

Relevant Finding: The overall comparative measurements did not yield significant differences in information learning by students in two different courses of psychology and the lecture demonstrations part in general chemistry.

Objective Two: To study the acceptability of unmodified courses presented to students over closed-circuit television.

Relevant Findings:

- a. Instructional television was acceptable to students for the courses as taught in the context of experiment.
- b. Students' general attitudes towards televised instruction as compared with direct instruction were mainly neutral or slightly negative.

Objective Three: To investigate trends in effectiveness and acceptance during a full semester of regular instruction.

Relevant Finding: No statistically significant trends in effectiveness or acceptance were found over the course of a full academic semester of televised instructions.

Objective Four: To study the feasibility of using "moderate cost" closed-circuit television for teaching selected university courses.

Relevant Finding: It was found to be practical to use vidicon closed-circuit television equipment under the conditions of the experiment, but there are many problems of feasibility and costs which need further study preparatory of full-scale operations.

Objective Five: To study the acceptance of instructional television by administrators and faculty members.

Relevant Findings:

- a. University administrators accept and see promise in closed-circuit television as one means of solving difficult problems related to increased student enrollment, shortages of instructors, and limitations of academic space and facilities.
- b. Experienced instructors generally do not prefer instructional television, as used in this experiment, to their accustomed teaching procedures.
- c. Faculty members are willing to accept closed-circuit television on an experimental basis.

Objective Six: To explore the possibilities of using closed-circuit television to extend the power and influences of good and superior instruction to large numbers of students.

Relevant Finding: Practical use of two systems suggests that the potentialities are very great for using single or multiple systems of closed-circuit vidicon television for channeling excellent instruction from a single source or sources to very large numbers of university students. This year's exploratory work has helped to define a great number of unsolved problems of instructional television which urgently need investigation.(7)

A survey of the existing literature on the effectiveness of television as a means of instructions as at 1955 is available also in the Penn State Project report by Carpenter and Greenhill (1955). Research was conducted by two principal groups: (a) U.S. Department of Defense and other related agencies, and (b) colleges and universities. Relevant findings will be discussed in following sections of this study as useful.

The offering of TV courses for college credit was one of the first instructional uses of TV. By the mid-50s ETV/ITV was being used widely in Higher Education in both public and private colleges and universities, in engineering schools, teacher-training institutions, junior colleges and technical institutes. Almost every subject in the college curriculum had been taught somewhere with television. Through matching funding and Ford grants, faculty members were released from duties to present programs on the newly-established ETV stations to strengthen college-level credit course offerings on TV. Meaney (1962) reports on the College Faculty Released-Time Program for TV Instructions undertaken by 27 colleges and universities. The insights and experience gained were invaluable.

The concept of ETV expanded to include Direct Teaching, and the Ford Foundation shifted its emphasis in its grants from general cultural programming called ETV or ITV, per se. The 27 institutions in the colleges and universities program slowly took over larger and larger shares of costs. By April 1961 \$1,200,000 in Foundation grants had been received by the 27 institutions. Half was used for CCTV, Closed-Circuit

TV, campus studios to classrooms hook-ups by cable and microwave much as the facilities used at M.S.U. for the telecasting of IAH 201. These years utilized the knowledge gained as far back as 1958 when hundreds of carefully controlled experiments testing the effectiveness of TV as an instructional device in practically every area of instruction had been undertaken. Various approaches to presentation and methods and techniques were attempted in the drive to improve the medium, cut costs, and develop networks and cooperation. M.S.U. was particularly active through its Continuing Education Service and Institute of Communication Research. (McKune 1956 and Kumata 1956)

Invaluable to the time was Hideya Kumata's AN INVENTORY OF INSTRUCTIONAL RESEARCH (1956). Supported by a grant from the University of Illinois Institute of Communications Research, it provided an overview of ITV Research in classroom and non-credit courses and Abstracts of Pertinent Articles still useful today to educators. Many of the findings of these research projects remain relevant today. Actual performance at this point in time had far outstripped evaluation of ITV and pioneers were needed in this field. Kumata felt that "except in a few studies, a true partnership between performance and evaluation does not exist" (1956). The abstracts and additional readings presented in the inventory contains the results of research accomplished so far at that time. The list is small considering the fact that there were efforts by 47 school systems and 406 credit and non-credit courses put on by 77 different colleges and universities and at least 29 closed-circuit teaching programs.

A brief summary of some of the findings relevant for this study will indicate some of the concerns:

1. Do students learn by television?

This question was asked in several studies. The finding by Belson appears to be typical: After exposure to two 10-minute programs in a BBC information series,

70% of his sample of 250 showed "sufficient grasp of the full major main point" and 80% had a "sufficient grasp of at least a useful part of the full major main point." Rock, Duva, and Murray reported that all grades of officers and enlisted men reservists made significantly higher scores on a series of eight one-hour telecasts on combat operations. Stanley found that in general a substantial increase in sources of 2nd and 6th graders on a true and false test occurred after exposure to one of a series of ITV programs. Ulrich, working with 8th graders, found that television students did significantly better than a control group which was not exposed to the material. Snyder reported that after taking high school TV credit courses, adults passed 71% of 337 tests and failed 29% of them.

2. Do students taught by TV compare well with those taught by other media?

The answer to this question is probably the best documented of all says Kumata. "On the whole, television students have done as well as other students and at times somewhat better." (Kumata 1956)

2b. TV vs. regular classroom lecture.

Evans, Roney, and McAdams found "no significant difference in performance" on final examinations between TV students in two subjects--biology and psychology. Carpenter and Greenhill found no significant differences in regular semester examinations between TV and normal instruction students in chemistry and psychology. The list of favorable comments on TV and results were long. Studies that reported on TV vs. Audio-only instruction found that students exposed to TV did significantly better than those who were taught by reading and normal methods only.

3. What is the effect on retention of material learned through TV?

The longest term retention study done was over a period of eight months. Paul

and Ogilivia did a follow-up study of Canadian students, and in all four conditions of exposure there was a significantly better score for the controls than for those not exposed to the TV materials. TV students scored highest, followed by the in-studio students, then radio and finally reading-only students. Forgetting seemed proportional to the amount learned and was independent of the medium by which the information was acquired.

4. What methods of teaching in TV are the most effective?

Kumata records that Brandon compared three different methods of presenting information on TV--by lecture, interview, and panel discussion. There was no significant difference among the three methods as measured by an immediate information post test. Ulrich tested for the relative effects of a straight lecture, the same lecture with visual aids handled by the instructor, and the same lecture with visual aids flashed across the screen. An immediate post test by the 8th graders involved revealed that the straight lecture was significantly inferior to the two visual aids versions in transmitting information. There was no difference between the two visual-aid versions.

5. Under what audience conditions does learning by TV seem effective?

The Pennsylvania State University explored this question most thoroughly. They found that varying the size of the class from 14 to 200 students in TV receiving rooms did not have any effect on the amount learned. They reported that no difference occurred among television groups due to the amount of proctoring (none to full time) or kind of proctoring (peers, graduate assistants, and faculty). There were no significant differences among TV students because of the kind of discussion arrangements (35 minute TV lecture followed by 15 minute class discussion led by graduate students or two lectures a week followed by a full

period of discussion). This area of research is still being explored today in MSU/IAH 201 1992-1993 and other ITV projects.

6. How important is intercommunication or feedback?

The concern prior leads to this one. There are very few studies, says Kumata, that attacked this problem directly at that time. The studies at Penn State compared students in a ROTC course between those who had an opportunity to use a two-way microphone and those who did not. No significant differences were reported. In a study designed to encourage discussion, Harshbarger and Becker found that more students in the classroom indicated a desire to participate or did so than in the TV rooms. Making intercommunication available often resulted in trite and immaterial questions. Fitz, et al, concluded that most of the questions from the class could be eliminated if adequate preparation and planning went into the lesson plan of the instructor. More research in this area was recommended. Penn State's Greenhill and Carpenter reviewed closed-circuit courses for university teaching and McIntyre and Greenhill discussed these courses to consider various methods to improve student participation and interaction.

7. What kinds of subject matter are best taught over TV?

Practically every field of instruction has been attempted by television, says Kumata. Nevertheless, there was very little evidence to point out the most fruitful subject matter areas for TV transmission. An inventory taken then showed that respondents listed science, medicine, teaching of interrelationship among parts of equipment, manipulation of equipment, social studies, art, history, and training subjects. (Kumata 1956)

8. How are instructors chosen for TV teaching?

Last, but not least, in the range of areas researched and the immediately relevant

ones for this study is the above question. In the Heath Study which surveyed a number of educational institutions engaged in ITV, the following was found: "The most frequently mentioned factors were the subject matter handled by the teacher; the teacher's personality; the teacher's reputation as a good teacher. It was concluded that first of all the TV teacher has to be a good classroom teacher. Gable says that good face-to-face teachers make good TV teachers and concludes that in picking a staff for ITV the preference should be to pick teachers to learn TV rather than to pick TV staff personnel to learn instructional procedures."(8) (Kumata 1956)

One further area to be mentioned concerns the length of TV instruction generally preferred by students. Allan found most students agreeing that one hour was the maximum for any one TV session. They also preferred to have days for TV and days for discussion following. Gable found that teachers prefer a 15-minute session for primary and 30-minute sessions for elementary and secondary grades. (Kumata 1956) The research and concerns of the 50s and 60s continued over the decades into the 70s as well.

The Kumata Survey (1956) reports that a total of 244 separate courses for college credit appeared on open broadcast by 48 different institutions. Of these 244 courses, 12 were given by the University of Houston, 23 by Western Reserve University, and 28 by the University of Omaha--a total of 93 courses or 38.1% of those reported. Other institutions reporting over 10 courses were Indiana University - 15; Michigan State University - 11; Iowa State College - 10; and the Oregon State System of Higher Education - 10. Three of those top seven institutions broadcast their own courses over educational television channels--Houston, Iowa State, and Michigan State University.

M.S.U.'s WKAR-TV, a public television station, was to come much later in the 60s to serve the University's growing needs.

Television was being recognized as the "best device in the modern world for linking minds by transmitting, transilluminating, genitive manifestations in movement and sound or the planned absence of such manifestations."(9) (McKune 1969) Some things were particularly highlighted;

By 1962 three important variables were commonly present in colleges and universities now in ITV:

1. Telecasts were either live or recorded.
2. Telecasts were done over closed-circuit (cable or microwave) facilities or over broadcast facilities.
3. Courses were offered for formal credits in one or more than one institution; i.e., multi-institutional credits were possible.

In 1968, MSU published its NATIONAL COMPENDIUM OF TELEVISED EDUCATION (Vol. 15). It was put out by University of the Air, M.S.U. Continuing Education Service with the cooperative assistance of chief state school officers, school boards, ETV commissions, television councils, state networks, commercial TV stations and personnel responsible for televised education in 14,189 sources tapped for 1967-68. Educators who were trying to extend the learning horizons of staff and student alike, to increase functional adequacy of overcrowded school plants, and to stabilize quality of education surveyed a number of educational institutions engaged in ITV. The following were found:

THE COMPENDIUM

1. That television employs no magic, but a competent, well-coordinated team of producers, teachers, and technicians, make it seem like magic.
2. That it is only a complex electronic medium; a machine; a device.
3. That each of us may use the medium to the extent of our willingness and worth.
4. The medium can transmit only the excellence which teachers bring to it.
5. That it transmits the composite representation of all efforts infallibly.
6. That the medium and the service it affords must be used without neglecting other audio-visual media.
7. That status, personal authority, depend upon our mastery of television in its relation to this era of time and space.
8. That teachers, being people, have changed very little throughout the centuries.
9. That teaching requires facility with words and psychological awareness of added complexities in mass-communication--adjusted for strengths and limitations in the greater learning process.
10. That the need to be human persists and is requisite.
11. That children who have grown up with television now enter school with greatly widened horizons.
12. That students are learning, both in school and out, with accelerated independence, being accustomed to a pattern of one way communication.
13. That teachers must be cognizant of this independence in developing televised instruction.
14. That vitalization of subject matter can be no greater, no more effective, than is the recorded stimuli and the attendant response contributed by the human mechanism.

15. That television teaching demands great sustained energy, keen perceptual vitality, disciplined physical aliveness, and unflagging integrity.
16. That television will teach with an eye more perceptive than the most obdurate of supervisors, penetrate depths of personality, knowledge and understanding, revealing the communicator precisely as he is, no better and no worse.
17. That the competent communicator cannot be enslaved by the medium, but must be served by it.
18. That shallowness, incompetence, artifice, and ignorance will likely result in failure on television.
19. That knowledge, simplicity, and integrity, represented with clarity, economy and relevance will be successful.
20. That continued success will depend upon the wisdom and ingenuity of administrators, the ability and skill of communicators, and the intent and aptness of viewers.
21. That television can be used effectively, successfully, and economically throughout our culture, in our study and our work.
22. That ready acceptance of ideas depends upon initial participation in the inception and development as applied to teachers, to students, to administrators, and to the public.(10) (McKune 1969)

ADVANTAGES AND DISADVANTAGES

From the 60s and into the 70s and 80s, the focus in ITV became more and more evaluative. A UNESCO study (Cassirer 1960) on the subject of the use of TV by colleges and universities reported on the Penn State University findings on the appropriateness,

acceptability, and feasibility of ITV. The findings at Pennsylvania State University have been summarized in a report of the Fund for the Advancement of Education:

APPROPRIATENESS

- 1. Television can be used to extend the reach of the most experienced instructors to large numbers of students, especially in introductory courses taught by the lecture demonstration method.**
- 2. Televised instruction can be supplemented by laboratory or discussion sections in small groups under the leadership of graduate students or selected seniors.**
- 3. Teacher-student interaction can be achieved through the use of a two-way intercommunication system. But, teachers and students must learn to use the system effectively.**
- 4. Simple television systems can be used to magnify demonstrations in laboratories in such a way as to facilitate laboratory instructions.**
- 5. Test questions of the conventional objective and essay types can be presented over television to large numbers of students. Television also shows promise for the presentation of lifelike problem situations for students to solve, thus opening up new dimensions of testing.**

ACCEPTABILITY

- 1. Student responses show that on the average, 78 percent of students think that the use of television is either a "very good" or "fairly good" means of teaching courses with large enrollments.**
- 2. Students in TV classes ranked televised instruction first over conventional instruction in classes of 200 taught by the same instructor, or classes of 45 taught by graduate assistants.**

3. In five courses, students were given instructions via television, and in face-to-face situations by the same teachers. They were then given a choice between the two methods of instruction for the remainder of the semester. On the average, students chose televised instructions six to four over face-to-face instruction by the same teacher in a large class.
4. Attitudes toward televised instructions by faculty members have varied greatly. A few are quite negative towards it. Some are enthusiastic, and the largest proportions appear to be undecided or indifferent. Many faculty members have not observed televised classes.
5. Almost every semester, over the eight-semester period that television has been used for instruction at Penn State, there has been an increase in the number of courses and instructors participating in the television project.

FEASIBILITY

1. It was felt in 1960 that moderate-cost "professional" vidicon television equipment, which was what was then in use, was entirely adequate for the presentation of televised instruction on a large scale. Low-cost "industrial" vidicon equipment also then in use was felt then to be adequate for magnifying live demonstrations (including use of the microscope) in large auditoriums or laboratories. Today, vidicon equipment does not exist.
2. Personnel usually found in a university can operate and maintain this equipment. Many functions can be handled by students.
3. Careful cost analyses in four well-established courses showed savings of \$38,000 in one year through the use of television as compared with the traditional ways of teaching these courses. Comparison included all operating costs for television as well as depreciation of equipment.

4. Average costs per student credit unit for the year in these four courses were reduced from \$9.48 for conventional teaching to \$5.44 for televised instruction.
5. It was found that the "break even" point in relative costs was reached when 200 students were enrolled in a course. Below this figure, conventional teaching in groups of 45 students was cheaper. Above it, substantial savings are possible through the use of television.

To conclude this report on the use of television at Pennsylvania State University, it should be stressed that the evaluators of this project were conscious of the fact that they were only at the beginning of a long road, and that there were many open questions which could only be answered by experience, coupled with careful research. Available evidence supports the generalizations that closed circuit televised instruction to large numbers of students in general college courses can make a very significant contribution towards solving the quantity problem. But the quality problem still remained to be solved. It may be possible to demonstrate that televised instructing can be so conducted and supplemented as to instigate superior academic achievement by students when compared with conventional and generally employed methods of direct teaching. Adequate evidence supporting this proposition was not yet fully available. It is for this, and many other, reasons that most of the educators engaged in the use of television did not want to limit themselves to this medium of communication. They envisaged the use of television where it meets strongly felt needs, and makes significant contributions either from an administrative or an educational point of view. But, they envisaged equally the use of other forms of education which are carried on simultaneously.(11) (Cassirer 1960)

Meaney (1962) documents as the most often cited advantage of professors that ITV made it possible to give lectures that were "better than any" given before. Students concurred that lectures had improved greatly. The improvement was explained by the fact

that professors were given full-released time to prepare their TV courses. So TV was seen as creating a new logistic of teaching which by increasing the output per person hour provides the means of creating a new product. With more time, the lecturer produces a new course that is tighter, more rigorous, more condensed, and yet covers the subject matter in less time.

The professor can also do things on TV that he could never do otherwise; closeups, even microscopic ones of maps, drawings, demonstrations, etc., can bring detail into the classrooms as never before. He or she can bring in interviews on films or video-clips of great events and famous scholars students would never meet, tap all the wealth of films, make direct eye contact with every viewer; employ a range of graphic and animated techniques that the camera alone can create. Videotape also allowed professors to continue classes even when ill, absent, or on leave. Repetitiveness is also minimized.

The fear, however, was exposed that taping lectures could lead to "frozen teaching." Parts would, in fact, be repeated, and sometimes long after they are out of date. Erasure and renewal could, however, take care of this possibility in the same way that spoken lectures are revised.

Some faculty members saw TV as a possible threat of exploitation of the professor unless agreements are worked out ahead of time. Rights of revision, terms of intra-inter-institutional use and provision for royalty payments when appropriate should bear discussion. A few such agreements were made. Some telecourse professors also resented that their hard work would not meet with recognition as well as reimbursement. But, wider viewing of lecturers' work as allowed by TV in fact worked to some advantage, and those involved were seen as pioneers as well as benefitted by raises in salary and promotion. Prestige, through TV, often went further than the usual kudos for publication.

Another disadvantage explored concerned the size of classes and the possibility of too much distance between lecturer and student. On the other hand, some faculty felt that TV allowed a much greater intimacy especially in large, over-crowded classrooms. What felt like direct eye contact per student was often perceived by students as an advantage from TV. A professor meeting with a small group of students was still, however, seen as the ideal. Most professors regret the loss of direct personal contact in the classroom. Lack of opportunity for immediate feedback of student reactions, classroom discussion and questions were generally considered a large handicap. Methodologies and techniques were being explored to minimize the "impersonality" of TV classes. The use of Teaching Assistants, proctors, regular meetings with professors in tutorials were also considered. TV lectures were limited to two a week and one weekly classroom discussion session was held weekly. This model became widespread. With the emergence of the computer, more on-line contact became possible as will be seen.

The experience of a lecture free from all interruptions, reports Meaney, was not without its gains. As one student wrote about the TV lecture, "It is never late, always present and has no human foibles such as favoritism and anger that waste precious class time."(12) (Meaney 1962) It also limited the "show off" professor and student! The more mature students felt that postponing questions until later in the week resulted in more thoughtful questions and challenged them to exercise a greater responsibility and initiative in seeking answers of their own. The lack of feedback did sometimes result in some professors' lectures moving too fast. This problem of pacing had to be addressed. Some researchers found that experienced producer-directors could be of great assistance in achieving the proper rate of delivery. Apart from rehearsal prior to taping, visuals, captions, graphs, reinforcing data cards, etc., could be inserted to slow down the pace of the material for absorption. Discussions on tape with other lectures also could slow the

pace of the material for absorption. Discussions on tape with other lecturers also could slow the pace and a token class of four or five sometimes could provide a guide allowing question times. These were later discarded when pace was seen as satisfactory.

The limitations of this study do not allow the recording of all the many facets of the advantages and disadvantages explored over the decades of ITV's growth. The aim was always improvements of ITV, and this was widely achieved. To sum up further, TV offered a substantial saving over small classes taught by faculty or teaching assistants; was cheaper than large lectures which may need repeating; can be economical if costs are shared by several institutions; provides proven instructional ability to large numbers of students seeking places more and more in learning systems. Real gains in quality of instructional inputs and in course content and organization have already been mentioned. Most of all are the technical advantages of ITV where the use of visual aids--charts, tables, etc.--can be entertaining, educational and endless. (Meaney 1962)

To sum finally some more of the disadvantages briefly, although only providing a limited amount of data, ITV could absorb a disproportionate amount of an instructor's time. If publication is more important to the institution, a professor could suffer in the long run from prolonged and intensive involvement in ITV. Teaching via TV involves different skills and different satisfactions and rewards than classroom teaching, Meaney notes. Lastly, it was felt by some lecturers and researchers that instructors might be unduly restrained by pressure groups from discussing controversial issues. Since instructors are now more "public" in a sense, the instructor might become inhibited in relation to expressing "unpopular" opinions. Emergent research also dealt at length on issues such as these and others affecting the ITV teachers.

Pierce (1978) notes that future historians may be perplexed that as late as the 1970s controversy still raged as to whether TV affected every day behavior. It was by

then so much a tool of education and of commercialism and had been subject of widespread research. In the spirit of inquiry and challenge, Pierce brought together a range of papers to share the problems involved in obtaining the promise of TV's potential. Space does not allow detailing but some issues explored at this time included the sort of things a teacher or any informed citizen might need to know about ITV. A reader, he felt, "would be led to his own communings about a variety of subjects ranging from learning theories to socioeconomic problems to the biological fabric of the human being." (Pierce 1978) This leads to the literature concerned with pedagogy, methodologies, andragogy, techniques, and critical scholarly thinking on the subject of ITV.

PEDAGOGY/ANDRAGOGY, METHODOLOGIES, AND CRITICAL SCHOLARLY

THINKING

A taxonomy of educational objectives (Bloom & Krathwohl, et al, 1956) must be noted as relevant; this is a classification of educational goals relating to the cognitive domain. Curriculum builders specify objectives in order to plan learning experiences through the use of such classification of objectives. A taxonomy covers, among other subjects knowledge objectives of trends and sequences, of universals and abstractions, principles and generalization, of intellectual abilities and skills to be acquired. Learning tasks and strategies; e.g., writing, keeping a journal, etc. are related to such objectives. How and why humans acquire, store, and use information are useful information for the educator in whatever field. These are some of the concerns of those in ITV which is but another field of education. (Callahan 1953)

The same general principles of learning apply to all media but certain media present special opportunities and also special problems, says Neal Miller of Yale University (1957). Preparation of assessments and judgments of TV instruction must be

made relative to the broad educational aims and responsibilities of colleges and universities. TV is not only presenting information or teaching objective facts but it is a complex process of teaching and learning. It has to be seen as two integrated communication systems of visual and auditory stimuli instructional in character and projected and perceived by students. (Adams, et al, 1957) The Report of the Conference Sponsored Jointly by the Committee on Television of the American Council of Education and the Pennsylvania State University, 1957, edited by Adams, Carpenter and Smith explored many of the relevant issues in this area. They asked what is television when viewed functionally as it relates to the complex processes of teaching and learning. Concerned with its large capacities and its limitations, the educators involved felt that there was need for techniques and methods to overcome the limitations. They also felt, among other things, that too little was still known by professional educators about human behavior, learning potentials, and principles of learning.

Neal Miller, in one of the papers at the Conference at Penn State, Principles of Learning by Televised Instruction, described what he saw as the fundamental factors of the problems of Teaching/Learning paradigms. Miller suggests the importance of:

- a. DRIVE or, as it is often called, MOTIVATION. The student must want something.
- b. CUE or, as it is often called, STIMULUS. The student must notice something.
- c. RESPONSE or, as it is often called, PARTICIPATION. The student must get something that he wants.

These he felt had to be "roadtested" for ITV. In the ongoing confrontations about Learning theory they perhaps need even more attention today. It is useful here to record

the literature dealing with that controversy on theory as relevant to the emergence of taxonomies, pedagogy, andragogy, methodologies for ITV.

There has, in fact, been an ongoing climate of disagreements and mainly two camps about Learning Concepts and Processes for decades. (Millholan and Forisha 1972) Central to the paradigms are the Behavioral concepts of Skinner and the Phenomenological process of learning espoused by Rogers. These divergent, highly influential philosophical and psychological viewpoints of human nature had great influence on education. Over time, they produced two contrasting approaches to educational theorizing about pedagogy and andragogy (adult pedagogy). The Behaviorist orientation considers man/woman to be a passive organism governed by stimuli supplied by the external environment. Man/woman can be manipulated, his/her behavior controlled. The Phenomenological orientation considers man/woman to be the source of all acts. Man/woman is essentially free to make choices in each situation. The focal point of this freedom is human consciousness. Behavior then is only the observable expression and consequences of an essentially private and internal world of being. The latter orientation appears to be much closer than the former to the researchers on TV and ITV as a cultural forum (Newcomb 1987) and TV as a text, a media text to be read by "readers" who bring their consciousness and educational baggage to the experience of viewing TV. (Iser 1978) Since IAH 201 apparently leaned more towards the Phenomenological school of thought on learning theories and therefore the methodologies relevant to be applied, it is useful to review the controversy briefly here.

Harvard's Skinner was overwhelmingly chosen from a survey of departmental chairmen of American universities as the most influential figure in modern psychology in the 1970s. He was a most controversial choice. His contributions consist of developing the study of behavior into an objective science. His experiments with both Positive and

Negative Reinforcements on laboratory animals were very well known. His other contributions include the fictional account of a Utopia based on scientific control of human behavior, WALDEN TWO (1948). His subsequent book BEYOND FREEDOM AND DIGNITY (1971), a non-fiction version, delivers the message that "we can no longer afford freedom and so it must be replaced with control over man, his conduct, his culture."(14) (Millholan and Forisha 1972)

Most educators have been affected by Skinner. School practices have been influenced by his principle of OPERANT CONDITIONING. Knowingly or not, these principles have been applied in the classroom. These are based on the effects of "reward" and "punishment." Influences on his work include Pavlov's (association/stimulus and response experiments with dogs), classical conditioning theory, and Watson and behaviorism. Historically, he is linked to Lockean associationistic, environmentalist tradition, and determinist positions as expressed in the work of more contemporary psychologists.

THE PROCESS OF LEARNING: SKINNER'S SCIENTIFIC ANALYSIS OF BEHAVIOR

In Skinner's system all behaviors fall into one of two classes: "Reflex" or "Involuntary" behavior and "Voluntary" behavior or "Operant" behavior. The "unscientific" nature or ambiguity of these terms led Skinner to rename and define them carefully. Respondent (reflexive) behavior covers all responses of human beings and organism elicited by special stimulus changes in the environment of the human or organism. The other type or Operant behavior covers all the things we do that have an effect on or operate on our outside world; i.e., affect the environment.

The second kind of behavior includes a much greater number of human responses. In fact, most human behavior is operant in character; e.g., walking, writing, driving a car, etc., says Skinner. Operant behavior takes in all of the things we do that have an effect on or operate on our outside world. Whereas responses are elicited automatically by a specific class of stimuli from the very beginning, operants are neither automatic nor related to known stimuli. What makes an infant take its first step? No stimuli can evoke it. We simply have to wait for it to occur.

TWO KINDS OF LEARNING

For each kind of behavior, Skinner identifies a type of learning or conditioning. Associated with respondent behavior is respondent conditioning. Pavlovian or classical conditioning is said to be of this sort. Pavlov's experiments with dogs being conditioned to salivate/respond through stimuli for food are well known. A particular stimulus consistently elicits the response. But Skinner was not too concerned with this type of conditioning or learning.

The second type of learning Skinner calls Operant Conditioning. Whereas respondent behavior is controlled by a preceding stimulus, Operant Conditioning is controlled by its consequences; stimuli which follows the response. An example is a baby accidentally touching a bell on his crib. When this happens again, the baby begins to touch the bell to get the sound. So the stimuli follows the response, says Skinner. He called this reinforcement. Thorndike called it the Law of Effect. It is through this conditioning process we refer to as learning, that Skinner believes that most behavior is acquired.

IMPLICATIONS FOR TEACHING: THE TECHNOLOGY OF TEACHING

Skinner feels that there are notable deficiencies in the present methods of teaching. One major problem he feels is the use of aversive control; e.g., physical punishment or the threat of extra homework or exams. Students study because the teacher holds authority and control. Students soon rebel in some form. Skinner feels children learn without being taught because they are naturally interested and learn and discover by themselves. Skinner feels this discovery method is, however, inadequate. Students do not learn simply by doing or being in contact with the environment. For learning to occur, we must recognize the response, the occasion upon which the response occurs and the consequences of the response. In order for schools to achieve their purpose, effective control of behavior must be achieved. This is accomplished through special techniques designed to arrange reinforcement contingencies; the relation between behavior on the one hand and the consequences on the other.

For Skinner the application of his methods to education is simple and direct. Teaching is simply the arrangement of contingencies of reinforcement under which students learn. Skinner feels what is missing from the classroom is positive reinforcement. Students remember because they have been reinforced for recalling what they saw or heard. If natural reinforcers inherent in the subject matter (e.g., art and its materials) are not enough, contrived reinforcers (e.g., visits to museums, books, etc.) must be used to control behavior.

Another question is how are reinforcements to be made contingent on the appropriate behavior. Skinner's answer is that becoming competent in any subject matter is accomplished by dividing the material into very small steps. This led naturally to the emergence of educational applications called programmed instruction and teaching machines. These have been severely criticized as one of the types of the technology of

teaching that jeopardizes individuality and is a form of debilitating control. Natural Scientific psychology did not appear to have all the answers.

CARL R. ROGERS: A HUMANISTIC PSYCHOLOGY

The literature in the field on learning processes most relevant to ITV methodologies, techniques and development seems to lie in the area of Phenomenology, Carl Rogers' Humanistic approach which influenced educational theorizing. There is a tradition in psychology which attempted to define psychology as the study of the human person. It embraced the viewpoint that psychology belongs to Human Science and not to Natural Science.

Psychologists who are committed to science have by and large been concerned with meeting the standards of Natural Science and adopted attitudes and methods in their study of behavior à la Skinner, et al. This has been the dominant influence in psychology. But objectors led by Maslow developed the notion of The Third Force in psychology. Rogers was prominent in this movement. To these objectors any science of human behavior attempting to capture the essence of man in a set of symbolic elements and relations among these elements is to do violence to his nature and dehumanize him. A scientific study of man they felt is crude, insensitive and superficial. Only the trivial and obvious in human behavior can be addressed by the scientific method and so the uniqueness, complexity, and unpredictability of mankind are omitted and ignored. Rogers, et al, wanted a different conception of science and a human scientific psychology, a new type of science or a broader meaning of science more faithful to the phenomena of man. Every day phenomena of life such as experiences, feelings, meanings, and human actions are psychologically relevant. Natural Science and its assumptions, procedures, and

techniques could not rigorously study the phenomena of man. Precision was less important than relevance.

THE PROCESS OF LEARNING AND ROGERS' PHENOMENOLOGY

Rogers practised a clinical psychology unlike the others in that he concentrated on the individual; on people rather than on animals in a lab. From this came his theory. In his CLIENT CENTERED THERAPY (1951) he presented his 19 formal Principles on Human Behavior. All are concerned with Learning from the Phenomenological viewpoint:

1. Development of an individual's own sense of reality.
2. Those internal forces which cause him to act.
3. The development of the individual's own self-concept; i.e., his concept of himself as a person WHO ACTS. (Rogers 1951)

Inherent in the 19 Principles is Rogers' assumption of man's ability to adapt, that is his propensity to grow in a direction that enhances his existence; i.e., positive growth once his view of reality is clear. One of Rogers' primary contributions was "given a non-threatening environment in which an individual may experiment with the various models of being available to him, congruence with reality will increase and positive growth again resume."(15) (Millholan and Forisha 1972)

THE 19 PRINCIPLES

1. Every individual exists in a continually changing world of experience of which he is the center.
2. The organism reacts to the field as it is experienced and perceived. This perceptual field is, for the individual, his "reality."
3. The organism reacts as an organized whole to his phenomenal field.

4. The organism has one basic tendency and striving--to actualize, maintain, and enhance the experiencing organism.
5. Behavior is basically the goal directed attempt of the organism to satisfy its need as experienced in the perceived field.
6. Emotion accompanies and in general facilitates such goal directed behavior; the kind of emotion being related to the seeking versus the consummating aspects of the behavior, and the intensity of the emotion being related to the perceived significance of the behavior for the maintenance and enhancement of the organism.
7. The best vantage point for understanding behavior is from the internal frame of reference of the individual himself.
8. A portion of the total perceptual field gradually becomes differentiated as the "self."
9. As a result of interaction with the environment and, particularly, as a result of evaluational interaction with others, the structure of self is formed, an organized, fluid, but consistent conceptual pattern of perceptions of characteristics and relations of the "I" or "me" together with values attached to these concepts.
10. The values attached to experience, and the values which are a part of the self-structure, in some instances are values experienced directly by the organism, and in some instances are values introjected or taken over from others, but perceived in distorted fashion as if they had been experienced directly.
11. As experiences occur in the life of the individual, they are either (a) symbolized, perceived, and organized into some relationship to the self, (b) ignored because there is no perceived relationship in the self-structure, or (c) denied symbolization or given a distorted symbolization because the experience is inconsistent with the structure of the self.

12. Most of the ways of behaving which are adopted by the organism are those which are consistent with the concept of self.
13. Behavior may, in some instances, be brought about by organic experiences and needs which have not been symbolized. Such behavior may be inconsistent with the structure of the self, but in such instances the behavior is not "owned" by the individual.
14. Psychological maladjustment exists when the organism denies to awareness significant sensory and visceral experiences, which consequently are not symbolized and organized into the Gestalt of the self-structure. When this situation exists, there is a basic or potential psychological tension.
15. Psychological adjustments exist when the concept of the self is such that all the sensory and visceral experiences of the organism are, or may be, assimilated on a symbolic level into a consistent relationship with the concept of self.
16. Any experience which is inconsistent with the organization or structure of self may be perceived as a threat, and the more of these perceptions there are the more rigidly the self structure is organized to maintain itself.
17. Under certain conditions, involving primarily complete absence of any threat to the self-structure, experiences which are inconsistent with it may be perceived, and examined, and the structure of self revised to assimilate and include such experiences.
18. When the individual perceives and accepts into one consistent and integrated system all his sensory and visceral experiences, then he is necessarily more understanding of others and is more accepting of others as separate individuals.
19. As the individual perceives and accepts into his self-structure more of his organic experience, he finds that he is replacing his present value system based so largely

upon introjections which have been distortedly symbolized with a continuing organismic valuing process.(15) (Millholan and Forisha 1972)

In the two last principles enunciated Rogers pulls together the various threads regarding the phenomenological behavior of the human organism into one descriptive strand--what amounts in traditional therapeutic schools to a definition of positive mental health. Rogers later elaborated on this and titles it THE CONCEPT OF THE FULLY FUNCTIONING PERSON. He did not believe that human behavior needed to be predicted or controlled in the Skinnerian mode or similarly. "Proper socialization" was unnecessary. A fully functioning person would make the creative choices, be balanced and synthesized, realistic and appropriate to maintain and enhance his organism. This did not mean conforming to his culture in a simplistic way but in living and choosing creatively. A person fully open to his experiences creates himself anew in every action and choice.

IMPLICATIONS FOR TEACHING: THE FACILITATION OF LEARNING

Rogers' approach initiated what in fact was a revolution for education. The system, he felt, must develop a climate conducive to personal growth, a climate of innovation rather than rigidity and fear. Creative capacities should be nourished and expressed rather than unified or stifled. Only in this context could an individual be provided with the opportunity for maximum experimental striving in his personal quest for enhancement. The end point of the educational system should be to produce and develop "fully functioning" people. Rogers felt that the present educational system lacked faith in and trust of the human organism; it denies man both his freedom and dignity.

Rogers postulates that the goal of education must become the facilitation of change and learning. By this view the only man who has been educated is the man who

has learned how to adapt and change, who realizes that no knowledge gives any basis for security. Only from an interpersonal context will arise "true students, real learners, creative scientists and scholars and practitioners, the kind of individuals who can live in a delicate but ever changing balance between what is presently known and the flowing, moving, changing problems and facts of the future."(16) (Millholan and Forisha 1972)

The facilitation of learning is not equivalent to teaching as commonly defined. It does not rely on the skills of the leader or instructor but creates a relationship with the learner and goes beyond chalk and talk. What Rogers stressed was the kind of resource that encouraged a very wide and deep self-initiated learning process. Three attitudes were to be encouraged: realness or genuineness from the facilitator, the role, or the mask of the Teacher must disappear. Students are also expected to respond in real ways. Secondly, in the context of trust, there must be the acceptance of the learner as valuable, separate, seeking, and worthy not ignorant and needy. Finally, communication must ensue between persons involved. A facilitator must be sensitive to the learner in a non-judgmental way and open to exchange, understanding rather than evaluation. Rogers felt that it would take time to realize these attitudes in a classroom setting and was open to a new kind of teaching context altogether rather than the authoritarian traditional approaches. ITV as a non-formal, potential, and flexible medium lent itself to developing such new attitude and contexts for learning. (Mager 1968) Rogers laid the foundation for further developments.

Jerome Bruner in THE PROCESS OF EDUCATION called for changes to redesign the study of every traditional subject. The aim in the new design would be to center on the activity of "inquiry" or discovery learning. This is, of course, learning by doing. Students become self-directed researchers and scientists themselves and seek answers to real questions. They learn how to learn. Self-learning and interpersonal relationships

are the key to the more humanistic approach to the learning process. In Rogers' **FREEDOM TO LEARN** he proposed a plan for redesigning school systems and learning contexts to include administrators, teachers, students, and parents. Changes which would be decided upon during an intensive group experience he feels are more likely to be implemented than otherwise. Systematic planning for ITV's mediated instruction, it was found, required this same type of innovative team work so that curriculums and syllabi and pedagogy could be created to meet the learner's needs in a total and fundamental way. (Cavert 1874) Discussion of movements towards a student-oriented were active and inspirational as far back as the Penn State Conference of October 1957. (Adams, Carpenter, and Smith 1957) John Ivey of NYU raised the urgency even then of prying TV from "a well frozen curriculum" and focusing on using it to produce "superior learners." He questioned the system of student-faculty interaction as traditionally patriarchal or matriarchal and certainly authoritarian. Like Rogers, he suggested as did many others then and later that ITV could help to provide the tools to allow students to "learn how to learn." Discussion on learning processes proliferated over the years and were central and incisive at many of the major ITV conferences and in research papers.

The impact of exploration of learning processes on TV can be gauged by looking at the distance ITV products travelled from the 50s to the 70s and later. Yarrington (1979) documents some of these changes particularly looking at the work of the Chicago TV College. The producers of the 1950s and 1960s had brought their meager resources to their "talking head" lecture courses. By the 1970s, the producers had learned enough from the wide context of improvement to design not just courses on TV but a distinctive learning experience aimed at both the off-campus, non-traditional learner and the student studying on campus. A telecourse was characterized as a "presentation of knowledge and information through the use of sight, sound, color, and print in a manner designed to

stimulate, motivate, clarify and quantify."(17) (Yarrington 1979) Producers and educators had been influenced by theories of learning processes and had experimented over the years with a variety of techniques, methodologies, and modes of presentations to meet the objectives and taxonomies that would make teaching and learning by ITV meaningful and effective. To bridge the disadvantages and to maximize the advantages, a range of methodologies were tried and adopted and adapted.

ITV DEVELOPMENTS

In the 50s and early 60s TV courses were primarily simulated classroom lecture-demonstrations and talking heads or faces. TV college producers and officials who were educators all began to try to capitalize on the properties of the medium itself particularly its potential for bringing the outside world into direct instructional process to support the pedagogical and andragogical requirements. The fact of the TV teacher began to disappear from the screens in favor of a "host" drawn from faculty or from theatre departments. They would interview experts from the subjects, the subject matter specialists. The documentary style began to be introduced. The results and findings of research during the production of Sesame Street by the Childrens Television Workshop (TCTVW) began to have effects. (Yarrington 1979) A new era in ITV was launched from the 70s and the experience of TCTVW; audiences were being both entertained and educated. With the partial disappearance of the teacher/host, the essential functions of summarizing, synthesizing, and prescribing were transferred to packages of supportive materials. Support packages sometimes included study guides, textbooks, readings, reprints of weekly lectures. Learning activities such as keeping journals and writing assignments began with the emergence of the computer which began to become important as "tutor." To avoid the impersonality of TV, peers, proctors, and teaching

assistants began to hold more and more interactive sessions through weekly discussions. (Yarrington 1979) As was noted earlier, Principles of Learning by ITV were being developed over the years and central as far back as the Penn State Conference in 1957. (Adams, et al, 1958) Different Learning Tasks were assigned to students towards the fulfillment of educational objectives. The student became more and more an active participant. Summative exams were introduced and evaluations. To improve ITV in every respect, there was need for systematic planning and organization.

In 1970 a special report appeared on instructional technology. This was commissioned by the White House and published by the U.S. Government Printing Office under the title TO IMPROVE LEARNING. This invaluable study stressed that a systematic and comprehensive approach was the key to the contribution technology could make to the advancement of education. (Yarrington 1979) In 1974 the feeling was that "the educational community can no longer afford to speculate on whether or not to use instructional technology. It has come to the point in time where the only alternative is how. (Cavert 1974) A society hurtling into the computer and the satellite age," said the report of the Commission on Instructional TV, "can no longer be held back by an educational system that is limping along at the blackboard and textbook stage of communication."(18) (Cavert 1974)

TV was still not being used enough in the classrooms despite millions of federal and foundation dollars spent on improvements. This was a consequence says Cavert of trying to improve TV "in isolation from the basic instructional process." Technical aspects and production competencies and values improved but not the instructional strategies and management. Cavert and others began to be critical that ITV was not being used as competently or as appropriately as was possible. Cavert set out to provide guidelines.

In the preface of Dr. C. Edward Cavert's book **AN APPROACH TO THE DESIGN OF MEDIATED INSTRUCTION** (1974), Donald Miller is quoted discussing Cavert's System Approach to educational management in ITV. He suggested a concept that is slowly permeating the thinking of instructional thinking. According to Miller, the nation requires the development of "an organic adaptive system" of education. Educational management must meet new demands, assume new roles, and offer new learning situations. To an extent never before true, schools represent "the singular mechanism for developing the human capabilities" that these changes demand. Cavert adds "that to an extent never before true, television with other media of instructional technology can serve the vital function to meet the demands for change in the development and organization of these human capabilities."(19) (Cavert 1974)

Project ASERT (begun in 1965 and further funded in the 1970s) directed by Nebraska State University's Dr. Cavert was organized by Nebraska's unique Elementary and Secondary Education Act (ESEA) Title III. It was prepared at the Great Plains National Instructional TV Library for the public schools but its influence was far-reaching for all ITV. The aim was to provide a new and disciplined approach to the design of ITV to make learning more manageable, efficient, and meaningful to the learner. Attempts were made to extend the environment for the individual learner through systematic planning, harnessing of all resources and producing results that could be tested. ITV was to be moved up to its next stage; it had to move decisively beyond the blackboard. Attempts were made to make use of remote location production to free the instructional TV experience of the four walls of a studio. The whole instructional scheme in the Project evolved around a systematic approach developed in absolute detail. In PROJECT ASERT it was realized that the instructional product had to be measured in terms of student learning gains. A shift had to come from producing TV for instruction to designing

instruction for TV. (Please see Appendix A for a copy of Cavert's Design for Mediated Instruction)

Armed with basic research in Learning Theory and Systems Analysis the architects of Project ASERT fashioned an approach to instruction. With confidence in the universal application of these procedures to all ITV, the Great Plains National Instructional Library continued to support this work after funding for this Project was exhausted. Revisions over the years were extensive. Cavert was convinced that the approaches of Skinner and Rogers could be combined. "There is," he said, "no aspect of human existence more complex than learning; and there is no area of human concern more tenuous than causing learning to happen. Procedures to create conditions favorable for learning to occur could not only exist in the complete freedom of human intuition.(20) (Cavert 1974) The "gut level" feeling of the humanists' "Art of Instruction" (Rogers' School) and the disciplined structure of the Behaviorists' "Science of Instruction" (Skinnerian School) can, he felt, be combined into a descriptive procedural scheme for instructional design. The original inflexible linear Skinnerian "atomization" procedural scheme for instructional design (information broken into small units with stimuli to elicit response and reinforcement) was absorbed and eclipsed by Crowderian "branched" programming, which was an offshoot of Rogers' theories.

"When instruction is committed to a given medium, a detailed description of what has worked and why can become prescriptive guidelines to what can work and how."(21) (Cavert 1974) He stated that these procedures were not designed merely to be followed but to be used; not to become prescriptive shackles but to be descriptive guidelines from an effort to design instruction that works. Cavert felt that it is possible to design instruction which can do a specific job with predictable results TO HELP PEOPLE TO

LEARN. The model presented (see illustration Appendix A) is **LEARNER ORIENTED** and concerned first of all with **LEARNER NEEDS**.

It details all the stages from (1) Goal, (2) Strategies, (3) Structure (see Types of approaches), (4) Display or Mediation, (5) Diagnosis or Testing/Validation, and (6) Dissemination with implications/development.

If higher efficiency potentials of mass technology are to be achieved, Cavert and his team insisted new and more precise design methodologies must be brought to operational reality. They pointed out that it is clear that high costs are involved and result from learning ambiguities in the misapplication of conventional classroom design procedures to the mass media. A cheaper, rational, and massive exploitation of telecommunication technologies is essential to cope effectively with the combined explosions of population, knowledge, and expectations of 20th and 21st centuries. Cavert's attempt to devise a practical every day method for validating televised learning materials and the methodological policies emergent as part of this attempt represent a considerable and significant professional achievement. It was part of the ferment of the 70s and 80s that sought to refine and improve ITV to meet the demands of the new times. Cavert's first manual with its aims to set out sound comprehensive operational procedures was extensively revised and improved over the years. The books trace in fine detail the many faceted and interrelated steps requisite to the rational design, production, and operational management of a validated learning experience mediated by technology. Not only does Cavert's system conform to the current thinking in behavioral change models of the precise kind associated with men such as Mager (1968) (who was also influenced by Rogers) but it also capitalizes on the curricular taxonomies devised by Bloom and Krathwohl, et al. These are more holistic than the earlier linear models and closer to Rogers' view of the learning needs and processes of the human organism.

The three domains of Learning are addressed: (1) the Cognitive, (2) the Affective, and (3) the Psychomotor. They have been now linked together into a complex but logical design of relationships which can guide the instructional designer in determining efficient lesson strategies, more by concrete principle and not only by capricious intuition. As one of the scholars notes sloppy pedagogy is often hidden under lazy educators' authoritarian and undisciplined apparent zeal.

Further relevant research published in 1983 includes O'Bryan's THE PROJECT TEAM IN ITV and his WRITING FOR ITV. His books grew from a comprehensive conference on The Impact of TV on Learning hosted by the Corporation for Public Broadcasting (CPB) in Denver, Colorado, in 1978. The conference was attended by representatives of education, developmental psychology, sociology, research, behavioral science, and educational technology and communications. From this conference among other recommendations on utilization, production and research came the urgency for handbooks to aid production teams in developing ITV since such books did not currently exist. Here was yet another attempt to systematically organize and design strategies for the effective production of ITV. The manual was designed for three main audiences; first it addresses those who must understand the personnel and processes of ITV because they must make POLICY and FINANCIAL COMMITMENTS. These "gatekeepers" affect what ITV teams produce especially since they must integrate the financial and personal resource of ITV into the educational systems. Secondly, the manual serves students and teachers in communication faculties about how ITV production works, based on the past experiences of the decades. Thirdly, and the authors say most important, the manual serves the educators and TV personnel who come together to form a Project Team. For these people the book develops a Project Team Model assuming that there are specialists for every task required at every stage. This book is in the tradition of the systematic

planning research texts and models and was influenced by Cavert, et al. This is one of the informational "maps" that have emerged over the 80s and 90s in the continuous research to improve and develop ITV. As the authors note, instructional designers, researchers, consultants, advisory boards, and utilization personnel all may significantly affect a program's eventual design and production. With the writer and producer/director, they form the project team responsible for the development of ITV programs. (O'Bryan 1983) The manual suggests that it is the cooperative model designed to enable the production team to proceed creatively. It will be seen that one of the key assets of the IAH 201 Telecourse Series was its cooperative Project Team. Please see the VIDEO THESIS (1993) for which this Background Paper is being written as partial requirement for the fulfillment of the Masters of Arts Degree in the Department of Telecommunication, M.S.U.

THE O'BRYAN MODEL OF A PROJECT TEAM

THE PROJECT LEADER: Sometimes known as the Executive Producer who is a production-oriented person drawn from among the educators and team specialists. Principally, a coordinator, the leader schedules, sets policy, budgets and oversees project management from conception to delivery. The Project Leader may be assisted by a staff or responsible to a Board of Committee. All members of the Project Team must satisfy the Leader's requirements for adherence to schedules and to the qualitative standards and production.

THE INSTRUCTIONAL DESIGNER: The I.D. has enormous influence over the style, content, and execution of ITV and this has grown over the years. Many instructional designers are graduates with Masters and Ph.Ds and are theoretical and practical specialists in instructional design. The principal tasks are to develop an overall design for

the broadcast and non-broadcast materials and to create the writer's guidebook. This involves working with the educational and academic specialists to determine the educational content of the program/s; designing or supervising the design of content and format of the teacher's guide; and creating the structure and content of the students' support and practice materials. Determining an instructional style and establishing a theoretical teaching pedagogy and viewpoint are also appropriate tasks which however may be shared with a larger committee. For example, the instructional designer may suggest that the contents demand an interactive style, a reality- or fantasy-based script, a format reflecting a deductive or an inductive approach or a program based on an eclectic instructional system. The production/s may reflect the "Learning System" of the instructional designer or the committee according to the perspective on Learning Theories espoused. The objectives and taxonomy will be made clear by this professional for the Team. The behavioral objective must be very explicit if the program is to attain its intended goals. Audience and learner analysis can be most useful here so the instructional designer can be efficient.

THE RESEARCHER: Several types of research are often needed by major ITV productions. Formative research is important and distinct from the program or evaluative research work. Pretesting of treatments and pilots and developing profiles of target populations, audiences, and gatekeepers may fall into this portfolio. This is a very key area of the Project Team and should be carefully chosen, utilized and developed.

Evaluative researchers sometimes called "summative evaluators" may be part of the project team but properly speaking they should be independent of it. Their assessments would be more objective if they were not part of the original team.

THE PRODUCER: This role has a significant impact at all stages of the preparation and production. All the high qualities, production values and standards of

commercial television will be required. Further to these, creativity and imagination are essential if educational material is to be also entertaining. Not only the technical quality or production values must be addressed. The content and the pedagogy have to be carefully observed and presented within the instructional design agreed upon.

THE DIRECTOR: Executes the actual production, calling the shots and managing the project team from the time it goes to the studio through the final mastering. Effective directors tend to be technically proficient people who work very well with their studio crews. It is necessary for the director to understand the nature and intent of the project better than any other team member. It is up to the director to draw on the most up-to-date technological innovations that may be useful and an understanding of how their judicious use can get the best out of scripts, talents, and audiences. The creative execution of the actual production is of utmost importance.

THE UTILIZATION SPECIALIST: Accountability has become the watch word of many funding groups. Effective use, not numbers or ratings, provide the data for success of ITV programs. For this reason, utilization specialists are being built into project teams at the earliest stages of production. Their work can have a significant impact on whether or not a program will be accepted by the gatekeepers. These specialists monitor reception in schools, etc., of pilots or series and their inputs are key to revisions and recreation of concepts or methodologies. They can also describe the changing needs of target audiences. Utilization specialists can also affect the ranges of program budgets based on their surveys and data from station advisory groups.

THE WRITER: Despite their critical importance to a project's success, writers are often not given the recognition they deserve. Writing often becomes subservient to the instructional designer's needs to fulfill pedagogical and taxonomical needs and to the demands of all the other specialists and team members. The writer, however, should be

a key person on the production team, from conception of the topic area through final product of a shooting script. If freelancers are used and they are not on location, a coordinating writer should be appointed for series production, to ensure continuity and quality.

SUPPORTING TECHNICAL AND OTHER PROJECT STAFF: The members of the project team are supported by technical staff either from their departments or from freelancers. Production crews should be of the best quality available and are usually variable and not on the Project Team. Post-production personnel should be consistent and also high quality.

The following is a diagram of the model provided of THE ITV PROJECT TEAM as suggested by O'Bryan 1983. It is not the only one possible but represents the distillation of careful work and ideas on the subject. It represents some of the types of areas being addressed in the 80s and 90 as ITV grows and expands with the globalization of all media today.

Figure 1. Potential Impact of Agency Staff on ITV Project Team

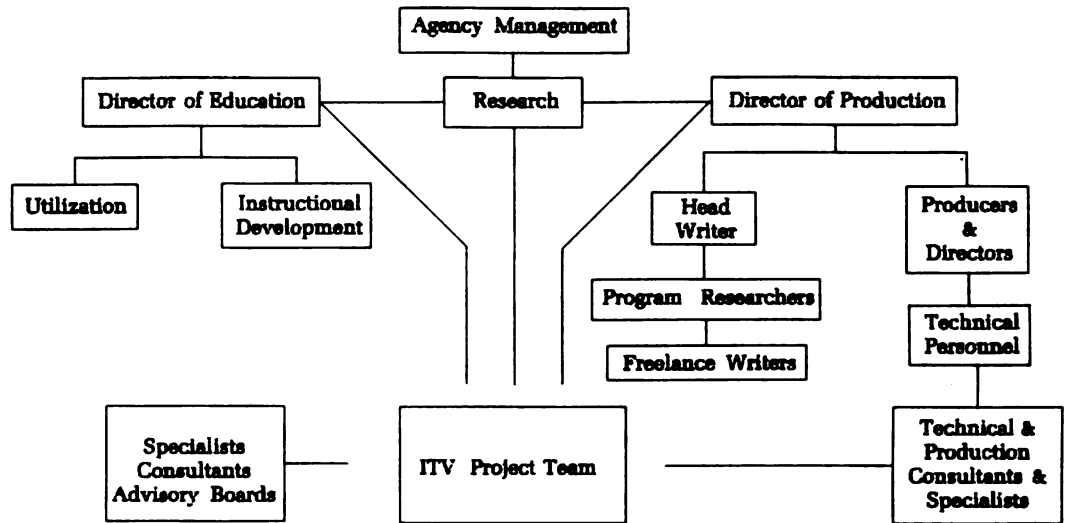
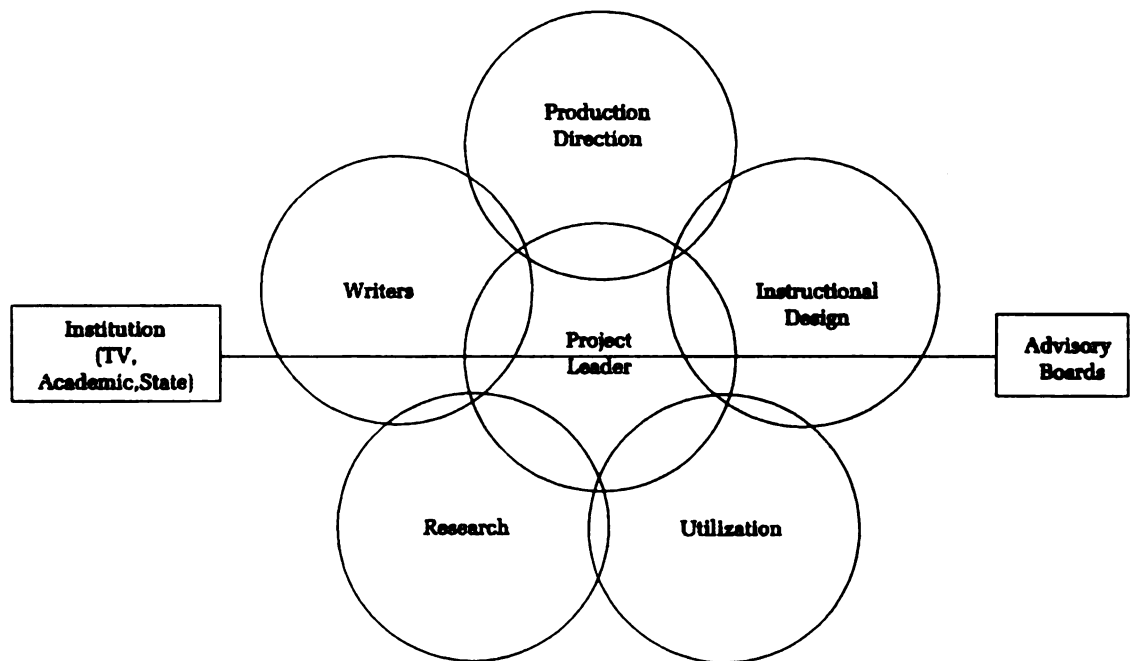


Figure 2. The ITV Project Team



DESIGNING MESSAGES FOR DEVELOPMENT**COMMUNICATION/EDUCATION**

Since this researcher has been consistently and still is interested in the utilization of media for Development Communication/Education, this section is vital to orienting this research to the use of developing and under-developed South countries. My first Masters thesis in Sociology was concerned with communications in the area of a Socio Linguistic approach for the preparation of Printed Matter in Agricultural (and for Adult/Labor) Education in the Caribbean. It also recommended further research into the relevant and effective use of other media such as television and radio and combinations for these levels of adult education. This present research extends into those areas. The basic guidelines of IAH 201 for tertiary education may be extended in several directions by addressing the work in the field of Development Communication and Development Support Communication. This section concentrates mainly on the significant work of Dr. Bella Mody, now Associate Professor at Michigan State University in the Department of Telecommunication, since her book summarizes and far extends the field and can be put to cogent use in developing countries.

Mody makes us immediately aware of the shifting, changing Paradigm for education/communication for national development in South countries over the last decades. Its contexts, findings, and ramifications apply to, and affect, all levels of education and communication systems. Two approaches which stress external forces as major players and influences of national development in South countries are Dependency Analysis and World System Analysis. The latter focuses on the dynamics of the whole system linked together as an interstate system in a context of globalization of economics, media, etc., while Dependency Analysis focuses on relationships between the so-called Third World/South countries' part of the system (the periphery, as Johann Galtung called

it, 1971) and the core (or center/First World North, Galtung) countries. The early years of the Paradigm saw theorizing and applications in national development/communication/education stressing the need to erase traditional society approaches and cultures in favor of the modernity and commercial benefits of the center countries.

But, Mody points out:

Today, few states are using any mass media to counteract the range of actors and factors that perpetuate underdevelopment and national dependency in the Third World. There is hardly any consistent use of media channels to undo the damage that colonization caused to the self-concept, culture, political structures and economics of Asia, Africa, the Caribbean, the Middle East, and Latin America. It is difficult to point to any state using the mass media consistently over time as part of its strategy to reduce economic and cultural dependency on First World actors such as transnational corporations and international lending agencies...the use of the media for such essential, political cultural and psychological transformation is rare.....it is not in the interest of the power structure...Another (reason) is the limited understanding among economic planners of the conceptual task of redevelopment of these once-developed societies.(23) (Mody 1991)

The relevant use of media in education/communication at all levels of South societies could help to address the problems posed above. "The challenge" as Mody says, "is long-term holistic and structural." She notes that in the 1970s, "grass roots" based, people-centered participatory development strategies for educational media programs for development proposed an entirely different notion of cultural change distinct from the West to East diffusion models. Freire, the Brazilian educator, outlined a new methodology that encouraged illiterate adults to participate actively in the transformation of their world. (see Mody 1991) The internal power structure of South countries still does not allow the implementation of Freire's "pedagogy of their oppressed" as he called it. But, its influence has been enormous on all levels of formal and non-formal educators though it is still to inform official decision-makers in educational systems. But, says Mody, "the mass media can potentially trigger the individual's reflection and horizontal discussion

required within communities for collective action to transform an oppressive world."(24) (Mody 1991) In Freire's proposed pedagogy, the teacher or media producer or project team are no longer the only authorities, but learners-cum-teacher who both learn and teach IN DIALOGUE with other fellow learner-teachers.

Mody's "dialogue-based message design process" proposed in her book and in a range of international articles tries to "appropriate the Freirean ideal; media producers and media audiences teach each other through mandatory pre-production and mid-production dialogues." Her paradigm also draws on other explorations in these directions; for example, the experiences of the Childrens' Television Workshop which produces SESAME STREET and which learnt an enormous amount about its audiences and how to really reach them. Mody stresses that the ideal audience participation-based message design procedure will be the same whatever the goal or capital-intensity of the medium (posters or magazines, television or audio cassettes) or the size of the target audience. "Whenever the target audience is separated from the message design team, there is one common sense starting place; the audience. "DESIGN WITH THE AUDIENCE. LISTEN. OBSERVE."

FIRST, listen to the audience BEFORE BEGINNING MESSAGE DESIGN to determine which information the audience needs, and in what form (e.g., rational, emotional, folkloric, modern, musical or dramatic) they can process it most effectively and THEN pretest "draft" messages on the audience, mid-production before the messages are produced in final form for distribution via the mass media.(25) (Mody 1991)

She feels that story boards, scripts, photographs could be first presented to the community to establish needs. This uses Freieran methods to establish the relevance of message topics and formats through dialogue with a sample of the intended audience. This approach is relevant to all levels and systems of education. This is developing a "terminology of the people." As earlier presentations of learning theories indicate, this

approach is in the evolution of the Phenomenological school of thinking spear-headed by Rogers. His work, and his 19 principles on human behavior, were "client-centered." First, and foremost, was the notion of the development of an individual's own sense of reality. Roger's believed in a man's ability to adapt and his/her propensity to grow in a direction that enhances his existence. He also stressed that "the fully-functioning person", or one so perceived and allowed the choices, would make creative choices. Mody's audience-based and audience-participatory paradigm rests on these same concepts. Her work, and that of those who have influenced her, are in the forefront of pedagogical and andragogical theorizing of the 19 principles.

No individual change (or national consensus) can take place without this dialogue, Mody stresses. What is education if it is not change-making? Most media messages are created to bring about some type of change. This can be a positive/useful or negative/dysfunctional (for the audience) change. The dialogue is essential

- "(a) within groups of people with homogeneous needs,
- (b) between groups of people with different needs, and
- (c) between the public and planners (e.g., government agencies, private, voluntary organizations, claiming to meet their needs.(25) (Mody 1991)

Dr. Bella Mody is interviewed on the videotape portion of this thesis documenting IAH 201.

CHAPTER III

METHODOLOGY

INTRODUCTION

To document IAH 201 required intensive research and in-depth structuring of the Video Thesis and the Background paper. Work began in the Fall of 1992. As the Review of Literature indicates, a thorough picture of the ITV context of IAH 201 was researched.

The Course was a complex endeavor requiring the coordination of a large Project Team. This Team consisted of THE FACULTY OF RECORD COMMITTEE, which was the body of academics responsible to the CENTER FOR INTEGRATIVE STUDIES which conceptualized the Course to meet M.S.U. needs. THE PROJECT DIRECTOR/EXECUTIVE PRODUCER coordinated the Team, which reflected a range of functions; conceptualization, pedagogy/andragogy, instructional design, producing/directing, research, writing, visualization through wave-front animation computer graphics and other graphics, training of the teaching assistants who were the facilitators of the course, production of the handbook for student use, and the use of electronic mail. Evaluation is an ongoing process still being addressed.

This researcher worked all of the summer of 1992 with the M.S.U.'s ITV Department which assisted in the technical processing, research and visualization of the Course as a Research Officer to Dr. A. Dvorak on the Library, Video Encyclopedia, Slide and the Special Collections for the visualization aspect of the Course. This allowed an in-depth appreciation of all the aspects of the preparation and production of the 40 segments of the Course aimed at fulfilling the objectives of the conceptualization of the IAH 201.

After clearance with the several departments involved, a shooting schedule was arranged to begin to capture on-going activities of the Course in action. The Video Documentary was designed, shot, and edited in 1992 - 1993.

FIELD SHOTS TO DOCUMENT THE MESSAGE

CREATION PROCESS OF IAH 201

1. DR. ALAN FISHER, THE DIRECTOR, CENTER FOR INTEGRATIVE STUDIES on the Conceptualization and Pedagogy/Andragogy of the Course.
2. DR. ANGELINE DVORAK, EXECUTIVE PRODUCER, PROJECT TEAM COORDINATOR to develop the total matrix of the systematic process of the design and production of IAH 201.
3. MR. DICK BRUNDLE, PRODUCER/DIRECTOR of the Course on all the relevant aspects in this area.
4. THE FACULTY OF DESIGN AND RECORD COMMITTEE (referred to as the Faculty of Record) in session.
5. DR. KITTY GEISSLER, Faculty on the Committee responsible for developing Study Materials and for the Training of the Teaching Assistants.
6. THE TEACHING ASSISTANTS IN TRAINING SESSION WITH DR.GEISSLER AND DR. BAILEY.
7. TEACHING ASSISTANTS IN SESSION WITH STUDENTS IN CLASS VIEWING PROGRAM AND IN DISCUSSION WITH THE CLASS.
8. WAVE-FRONT ANIMATION TECHNOLOGY BY VICTORIA SAWYER AT COMPUTER CENTER AND OTHER GRAPHIC ARTISTS.

9. AUTUMN SETTING: WITH DR. DVORAK ON HER WAY TO COMPUTER CENTER. TO MARK PASSAGE OF TIME OVER THE SEASONS FOR THE DEVELOPMENT OF THE COURSE.
10. WINTER SETTING: WITH DR. DVORAK GOING TO KRESGE DEPARTMENT OF ART & COLLECTIONS.
11. DR. DVORAK AND RESEARCH ASSISTANT INSIDE THE VISUAL ARTS ROOM WORKING ON SLIDE COLLECTION OF AMERICAN HISTORY.
12. STUDENT TV CREW BEING TRAINED BY BILL KINNEY OF ITV WHICH SHOT THE COURSE.
13. LECTURER DR. R. BAILEY BEING TAPED IN THE PROCESS OF COURSE SEGMENT RECORDING IN STUDIO.
14. REMOTES: EXTERIORS. CAMPUS SHOTS.
15. MS. MARY DUFF SILVERMAN AND THE ELECTRONIC (E-MAIL) MAIL PROCESS.
16. STUDENTS IN COMPUTER LABORATORY USING E-MAIL.
17. ANN HALM KAMMERER ON THE CLOSED-CAPTION PROCESS FOR THE HEARING IMPAIRED.
18. USE OF THE TELEPROMPTER.
19. STUDENTS DISCUSSING IAH 201 WITH A TEACHING ASSISTANT IN THE STUDIO LOUNGE: FEEDBACK.
20. DR. BELLA MODY AT THE TOWER GARDEN IN SPRING.

All technical resources were provided by the Department of Telecommunication at M.S.U.

Part I: The Systematic Process of IAH 201's Project Team

DOCUMENTARY OUTLINE

1. CONCEPTUALIZATION AND PEDAGOGY/ANDRAGOGY (ADULT PEDAGOGY).

Conceptual data was gathered from the interview with Dr. Alan Fisher, Director of the Center for Integrative Studies (C.I.S.), the department at M.S.U. responsible for the conceptualization and administration of the Course.

As Dr. Fisher notes, the Pedagogical/Andragogical approach was one in the tradition of Dr. Carl a. Rogers' Phenomenology detailed in the Review of Literature. Structure designs were arrived at eclectically drawing on the prevailing data and experience available in the ITV field after years of research. These are detailed in the Review of Literature, including the Learning Tasks/Activities considered the most effective. Dr. Dvorak and Dr. Geissler also discuss these areas of Methodology. Dr. Fisher explains the role of the C.I.S., its frame of reference, the curriculum needs of the M.S.U., goals and objectives of IAH 201 to meet the growing numbers and changing needs of students.

2. THE ROLES OF THE EXECUTIVE PRODUCER/COORDINATOR OF THE PROJECT TEAM

These roles are discussed by Dr. A. Dvorak on the documentary tape. She reviews the conceptualization, funding, the role of the Faculty of Record Committee, coordination of the Project Team, Methodology, Modes of Presentation, all of which were part of her portfolio. The Visualization Process also discussed by Dr. Dvorak includes the use of Wave-Front Animation, Computer Graphics, Slide and Special Collections. The Course was Closed-Captioned to allow the hearing-impaired to use it. Dr. Dvorak's broad ranging overview provides the matrix and systematic organization scheme that is most useful in

understanding the detailed development and coordination of IAH 201. She stresses the need for short-term and long-run evaluation. In the documentary, the passage of time taken to conceive and produce the Course is marked by shooting Dr. Dvorak in autumn and winter seasons. A spring segment is also included at the end of the video.

3. THE PRODUCING/DIRECTING PROCESS

From a studio and console location, Mr. Dick Brundle of M.S.U.'s ITV Department, the Producer/Director of the Course, discusses, in detail, all the processes involved in producing and directing IAH 201. The Course was technically produced in ITV studios on the M.S.U. campus. Mr. Brundle discusses:

- (a) THE LIGHTING SCHEME: Developed to suit most occasions of shooting.
- (b) THE SET: Designed with a classicism plus modern abstract panels and artifacts that span many time periods. This parallels the Course's concern with a range of historical periods.
- (c) He notes that there are about 25 different stages to proceed from the raw materials of a lesson to the finished product.
- (d) RECORDING FACULTY: After preparations of first stage manuscripts.
- (e) SCRIPT TEXTS: Developed adding Narrative and making cuts after decisions at Production meeting with Dr.Dvorak.
- (f) SUBMASTERING of the script is discussed in detail. It is the preparation and logging process of scripts to determine where audio and visual components will be placed. The script is completed except for the opening titles, computer graphics, music, and credits.

- (g) **THE VISUALIZATION PROCESS:** Ranging from the use of still pictures, slides, video encyclopedia and other clips, maps, graphs to computer graphics. He explains, at this point, the Logging process to inset visuals.
- (h) **TELEPROMPTER USE** by faculty was discussed. He details the preparation of lectures initially on computer disc or hard copy and the transcriptions from audio cassettes.
- (i) **CHARACTER GENERATOR:** Full-screen titles break the commentary into logical parts.
- (j) **MUSIC TRACKS:** Are laid down and then the **AUDIO TRACKS**.
- (k) **MASTERING:** The process is described. It is the Final Mix complete with opening titles, computer graphics, appropriate music and credits. The Audio Engineer balances everything at this point.
- (l) **CLOSED CAPTIONING:** Is done to allow the Hearing Impaired to enjoy IAH 201.
- (m) Mr. Brundle explains the importance of the **PROGRAM INFORMATION SHEET** that is finally made up and forwarded to the Programming Staff and Administration for record and accountability purposes.

4. THE TRAINING OF THE TEACHING ASSISTANTS

Dr. Kitty Geissler of the Department of English, and a member of the Faculty of Record Committee, discusses the roles of the Graduate Teaching Assistants who teach the Course.

- (a) **TRAINING SESSIONS** are held with the Teaching Assistants in the summer, and weekly, with the help of Dr. R. Bailey.

- (b) **USE OF THE HANDBOOK** which was developed for the students by her to guide them on what is expected of them at the video and discussion sessions.

Class time is structured by the Teaching Assistants so that three days are used for viewing programs and one day for discussion.

- (c) **As FACILITATORS**, the Teaching Assistants lead the discussions and encourage students at the **LEARNING TASKS**: The keeping of the journals; the reading and writing assignments.

It is explained that the video component is a media text and text books of history and literature are also required to support the Learning Tasks. A continuous writing assignment is used as a way of learning and of engaging with the historical and other materials of the course.

- (d) **MIDTERM AND FINAL EXAMINATIONS** are administered by the Teaching Assistants. This is a collaborative process with students themselves suggesting questions and so being key to the development of the Course.

5. THE VISUALIZATION PROCESS

COMPUTER AND OTHER GRAPHICS

The development of graphic materials and computer-generated visuals is detailed by Ms. Victoria Sawyer of the M.S.U. Computer center and other graphic artists who formed a team themselves to produce suitable wave-front animations, graphs, maps, and charts.

LIBRARY RESEARCH yielded a wealth of still pictures from the many and Special Collections. These were also sources of footage and basics for dramatizations by local and student artists who made vital contributions to the visualization of lectures.

SLIDES from various collections stored at the Kresge Art Center were invaluable sources of visuals also.

VISUALS of various types were ordered from catalogues or borrowed from other universities when relevant and available.

6. THE USE OF ELECTRONIC MAIL (E-MAIL)

Mary Duff-Silverman from the center of Integrative Studies explains the use of E-Mail as a mode of interactive communication and as a teaching and feedback tool. A computer work-station with a modem allows the connection of computers across campus. First, the Faculty of Record members used E-Mail to communicate among themselves. Then they began to use it to communicate with the Teaching Assistants who then began to use it among themselves and then with their students for fast, safe, and efficient communication. The use of E-Mail proved a great time-saver. It is widely used in universities and colleges in the U.S.A. for teaching purposes and personal contact. It is part of the interactive process being used today in education wherever computers are available.

PART 2: EVALUATION DESIGN OF IAH 201

As Dr. Dvorak points out on the video, evaluation is an essential and ongoing part of the evolution of a course as innovative as IAH 201. Both long and short term evaluations are envisaged and in process. In the short term, there is first of all the feedback to the graduate teaching assistants received from students and discussed in the weekly sessions held with faculty. At the end of the course, students are asked, as in other courses, to complete the course service forms which consist of a list of questions. See Appendix for a copy of the questions.

The Faculty of Record Committee expects to conduct evaluation exercises over the next three years. They review the videos in light of comments and criticisms. Already, some changes have been made in some of the segments and in some of the assignments. They re-read the readings required in the context of student performances and make suitable changes. M.S.U. formal evaluation is planned when off-campus and other faculty will be asked to critique the developing course. The aim is enhancement and improvement at all times.

For the OBJECTIVES and a DESCRIPTION of the IAH 201 Course, please see Appendix.

CHAPTER IV

SUMMARY OF FINDINGS

This chapter relates in Part I the findings on IAH 201 to the Review of Literature and to the Objectives of this study. In Part II a brief summary of some responses is included.

Part I

All three objectives of this research were fulfilled. Please see the Video Documentary which this background paper accompanies.

OBJECTIVES

- 1. To systematically document in detail the systematic DESIGN and MESSAGE CREATION PROCESS of making ITV - IAH 201, M.S.U. 1992/1993 for the purposes of providing a basic guide to making ITV.**
- 2. To provide a record of IAH 201 for archival purposes.**
- 3. To introduce, in addition to Objective I, the concepts of the AUDIENCE PARTICIPATION/BASED approach to the production of mediated forms of instruction such as IAH 201 to provide a theoretical frame oriented to the development of ITV for developing countries.**

FINDINGS

HISTORICAL EVOLUTION

This section is concerned with the context of IAH 201 as explicated in Chapter II. IAH 201 is very much in the tradition evolved over the years by producers of mediated forms of instruction in the medium of video although it attempts innovations. Levenson's

(1945/52) 15 observations on the usefulness of TV at all levels of school systems are vindicated: (p.4) IAH 201 is timely; conquers space; gives students a sense of participation through its methodology; is an emotional force in the creation of desirable attitudes as the student Feedback section on the video indicates; integrates the learners experience through Learning Tasks challenges and improves upon dogmatic teaching through its innovative, visualized, and mediated form of instruction; demonstrates M.S.U.'s creative approach to teaching the community; allows through small group discussion periods and the use of E-Mail, a closer observation of individual students than possible in packed and distant university classrooms; utilizes sound and also sight and activities for teaching; offers a closed-captioned service for the hearing-impaired students; and, centrally teaches the skills of reading, writing, and comprehension through a multi-disciplinary approach to history. The Course extended teachers availability extensively, providing access to guest and other lecturers most students might not otherwise experience.

METHODOLOGY

With reference to Kumata's findings (1956), IAH 201 Feedback from students documented on the video indicates that students feel they are learning very much from the Course; from the amount of information made available, the mode of delivery via multimedia on video, visualizations and from the students' very active participation. The methodology of lectures by video, learning tasks, keeping journals, reading and writing assignments, and interaction through discussion utilized since the 50s appears to be successful from the reports of the faculty involved, the teaching assistants, and the students themselves. There are some criticisms, of course, and problems reported by some students. Some complained of heavy work-loads. Many, however, so far, appear to be happy with the non-formal approach and flexibility that allowed for fulfillment of

assignments. Most students said they learned a lot from the extent of knowledge made available. See Feedback section on the video. Further evaluations will, no doubt, provide more and more indications and possibilities for improvements.

Has history been well taught in IAH 201 by video? It appears, from student and teaching feedback, that video aptly suited the multi-disciplinary approach to teaching U.S. and World History. This innovative and creative approach of the Course was highly praised. Video allowed a richly visualized process and this is very much appreciated. As one student says on the video, "It's U.S. History told from many points of view...the U.S. History they never told us about in high school years..." It is history brought alive from many different points of view. See Feedback Section of Video.

DEVELOPING CONCEPTS

M.S.U.'s Compendium published in 1968 appears to be very relevant still to IAH 201. Firstly, as it points out about TV, there is "no magic," but apparently a "competent, well-coordinated team of producers, teachers, and technicians." The systematic Design of Mediated Instruction (Cavert 1974) and The Project Team concepts (O'Bryan 1983) are both utilized by IAH 201 progenitors, and these are discussed later on in this chapter. Video, as used in the Course, is a "complex electronic medium...a device." The teacher/lecturer is central to the excellences of the Course. He has to, and is trying to, master the medium of ITV, fully aware of the added complexities of mass communication as a teaching tool. Students growing up in the TV age have wider horizons, learn independently, and demand more of communication and communicators and of mediated instruction such as IAH 201. These characteristics, which the Compendium recorded as far back as the 60s, have been considered in the design of the Course. Feedback on IAH 201 already indicates that continued success will depend upon "the wisdom and ingenuity

of administrators, the ability and skill of communicators, and the intent and aptness of viewers." (McKune 1969)

PEDAGOGY/ANDRAGOGY (ADULT PEDAGOGY)

According to Dr. Alan Fisher, Director of the Center for Integrative Studies at M.S.U., the office responsible for developing IAH 201, the andragogical (pedagogy for adult education) approach was based on Carl Rogers' Phenomenological tradition.

As that process of learning indicates (see p. 5 of this research) learning from the Phenomenological view point is concerned with (1) the development of an individual's own sense of reality; (2) those internal forces which cause him/her to ACT and (3) the development of the individual's own self-concept of himself as a person who acts. This requires an adapting, ACTIVE, PARTICIPATING learner who is a "fully-functioning person" to use Rogers' term and goal. This is what IAH 201 demands of its student learners. Only time will tell whether, in fact, the learners are making "creative choices" and being "balanced, synthesized and realistic" in all the assignments and requirements in relation to material to which he/she is exposed.

A climate of innovation pervades IAH 201 in its andragogy and methodology to stimulate learners to strive to inquire, question, experiment, and explore the Course's parameters in depth. In an attempt to provide a wide range of perspectives on U.S. History, the Course appears to be encouraging students to "realize that no knowledge gives any basis for security" as Rogers points out it should; and, perhaps also attempting to produce "true students;" real learners...the kind of individuals who can live "Phenomenologically," in "delicate, but ever changing balance between what is presently known and the flowing, moving, changing problems and facts of the future." (Milhollan and Forisha 1972). What Rogers stressed was the kind of educational resource that

encourages a very wide and deep self-initiated learning process as does the methodology of IAH 201 with its several assignments and requirements.

ITV DEVELOPMENTS

In the 1970s, as noted with the influences of the experiences of THE CHILDRENS' TELEVISION WORKSHOP, audiences began to be both entertained and educated. From some of the students' responses recorded, more of this could have been attempted by IAH 201. With evaluations and reorganizations, some of this may be more addressed. Perhaps the use of the AUDIENCE PARTICIPATORY approach in pre-production stages might contribute concepts and ideas on what would both educate and entertain student populations. Only evaluations, feedback, and pre-production research, pre-testing and recreating could establish relevant directions here. Nonetheless, IAH 201 did adopt several of the developing experiences gained by other educators and experiments over the last decades and years.

Summarizing, synthesizing, and prescribing were to become part of the tasks of packages of supportive materials for ITV series. Study guides, textbooks, readings, keeping of journals, and writing assignments became an established part of ITV from the 1957 experiments to the 1970 methodologies being developed across the U.S. in schools and colleges. These aspects have been absorbed by IAH 201, and are fully part of its methodology. Also, the use of peers, proctors, and teaching assistants holding interactive sessions have also been adopted by the Course planners.

SYSTEMATIC DESIGN OF MEDIATED INSTRUCTION

Cavert's (1974) system approach (also developed by others) to educational management in ITV appears also to have had some impact on the shaping of IAH 201. The M.S.U. Faculty of Record Committee of IAH 201 was, it would appear, the systematic focus of management of the Course. As in Cavert's orientation, the Committee is

apparently attempting to develop LEARNER ORIENTED education. Please see Cavert's design in the Appendix.

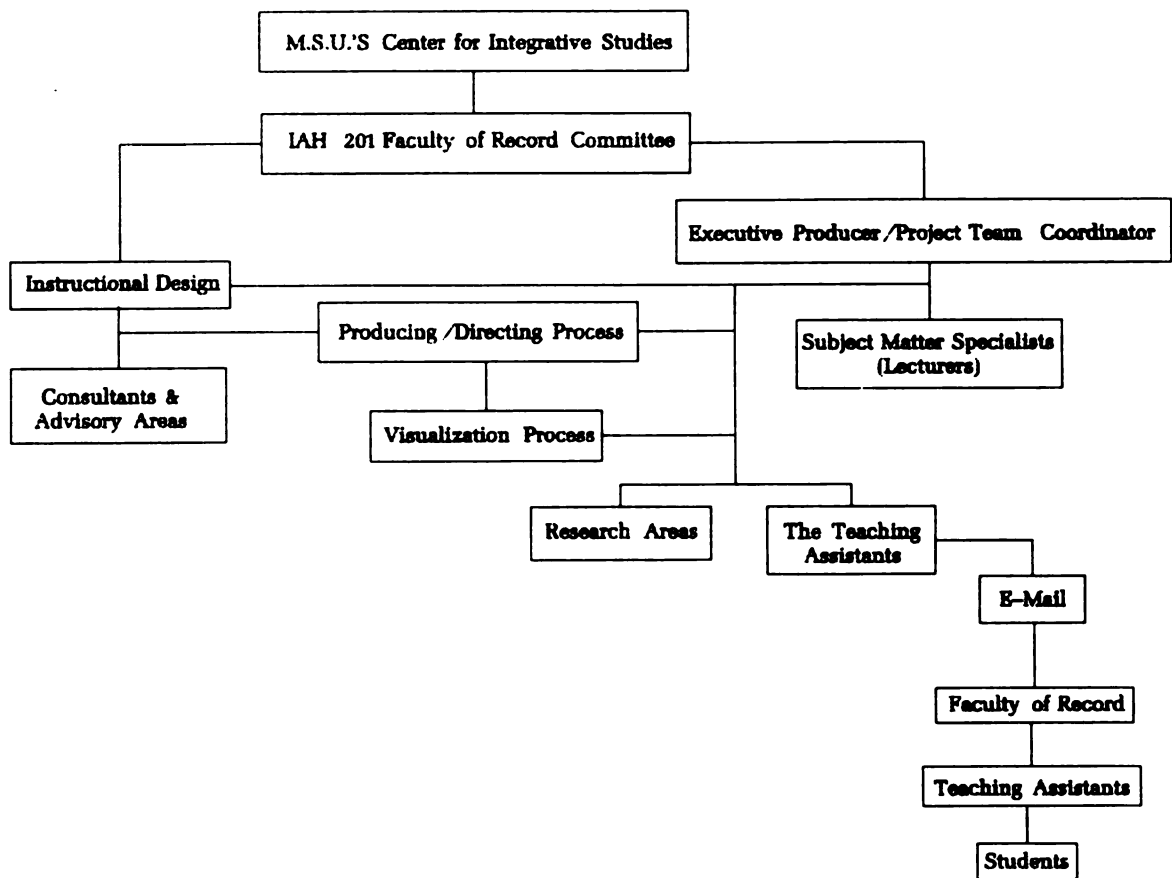
A similar approach to detailed planning was attempted for the Course.

THE SYSTEMATIC DESIGN

OF

IAH 201

THE PROJECT TEAM



THE PROJECT TEAM

In 1983 O'Bryan detailed the roles of members of a PROJECT TEAM required for the systematic design, development, and producing of efficient ITV. IAH 201, as Dr. Dvorak, the Executive Producer notes on the video, was the result of total teamwork. On the video area of this thesis, she details the processes of the IAH 201's Systematic Design and Project Team. All aspects and functions of the model Project Team (O'Bryan 1983) accounted for in the personnel and functioning of the Course.

DESIGNING MESSAGES FOR DEVELOPMENT COMMUNICATION

This Audience Based/Participatory approach (Mody, et al, 1991) was not addressed by the methodology of IAH 201. It may be that evaluation and feedback may prove it useful in the future. This theoretical framework was introduced to orient the very useful basics of IAH 201's growth and production to the uses of developing countries. Lacking the history of and traditions involved in the development of ETV/ITV present in the U.S.A. that IAH 201 can draw upon, those developing countries have to create their own relevancies even as they draw on the knowledge, technology, and media experiences of the post-industrial societies such as the U.S. Dr. Mody's essential and useful work that has proven itself already in many Third World countries is documented in her recent book and many scholarly articles. The findings of her research documented in the video MAKING ITV are essential to shape the documentary to a wider than U.S. audience and learners. Her watch words, "DESIGN WITH THE AUDIENCE, LISTEN, OBSERVE," will be invaluable findings to guide the development of making ITV in the Third World.

Page II: Responses to Video Documentary IAH 201**SUMMARY**

As part of the evaluation instrument of MAKING ITV; IAH 201 video documentary, three administrators/educators, two of whom are actively involved in ITV were asked to respond to questions. (See Appendix for list of questions) Dr. Kent Creswell, Director of M.S.U.'s ITV Department, Mr. Dick Brundle, Producer/Director of IAH 201 and of M.S.U./ITV, and Mrs. Oumatie Marajh Lindahl, a Caribbean Teacher/Research Assistant for the M.S.U. Center for Latin American and Caribbean Studies and Assistant Coordinator for its Caribbean overseas Summer Course and Ph.D. Candidate, were asked for their comments on the video documentary.

QUESTION 1: Does the documentary clearly present in detail the concepts and design and message creation process of IAH 201?

It was felt that the documentary did indeed clearly demonstrate the above. The clearly labelled sectionalizing of the different aspects of the process was appreciated. One viewer thought that perhaps too much material was given and another felt that this was useful. Another viewer suggested that it would be helpful if administrators/viewers talk directly with IAH 201 experts also to discuss "any other problems or concerns" noted in the process.

Question 2: Does the documentary present clearly the aspects of the audience based/participation approach?

The information was adequately covered. One viewer felt it could have been more concise. Another said that this type of linkage would have to be an essential part of the discussion if this (IAH 201) were to be replicated in other parts of the world. "While some developing countries may not have all the resources to take advantage of this type of teaching the video does raise some important issues involved in 'technology transfer'."

More integration of this section into the first part of the documentary was mentioned as a possibility but no one suggested how and if this was really possible.

QUESTION 3: Are there areas which you would change/expand/contract/omit?

Two viewers felt that presenting both the Administrative aspects and Production aspects of the Course in one documentary perhaps made it too long and too much information for one viewing although this is vital for archival purposes. Another did not think this was too serious though some editing of commentaries could be done in any future effort. A visual flowchart (provided in the background paper) was suggested to show how the various components are dependent on one another. The two television practitioners were concerned about some production values, music balances, use of titles, absence of narrative, although this was a clear matter of choice of structure.

QUESTION 4: Would an Administrator/Educator considering a similar video course find the documentary useful?

Yes. One viewer felt that two versions for future projects might be considered; "one pretty much like the present program. A second shorter version" which would be a summary of the first. After seeing the shorter version, administrators would refer staff and faculty to see the longer version for additional insights and information in detail. Another viewer felt that the "portions defining the role of the academic community will be very useful...(but)...administrators could care less about TV production design. Their concern is with content and how much money and human resources are required." The Third World respondent felt that both administrators and educators would welcome this style of teaching. "As a tool for use in a region such as the Caribbean, it also has great potential, especially if there are no major financial difficulties."

QUESTION 5: Other comments.

Technical comments included Opening (with Warren Cohen) good choice for opening orientation; music balance poor in parts; classroom cutaways good; one title too short; audio too low in part of training segment; omit E-Mail segment. The same viewer, however, noted, "I would give the Producer an 'A' for effort on the project. It is obvious that a great deal of thought and energy has gone into its development." Another viewer wanted more material included on the E-Mail process. Another viewer noted that "I think this type of documentary begins to explore some of the strategies that educators would be forced to come to terms with in the near future (in the Third World) and therefore is very relevant and a timely contribution to the field."

CHAPTER V

SUMMARY OF PROCEDURES

To utilize this Thesis effectively, it is suggested that administrators/educators considering the production of ITV especially for use in Third World countries might find the following suggestions of procedure useful.

"Production excellence can occur when the process is well managed...Video production is a cumulative process. Each activity results in materials and influences that build on one another so that the quality of the whole depends on the quality of the parts." (26) (Smith 1991)

There are four phases of production:

- I. Design
 - II. Preproduction
 - III. Production
 - IV. Postproduction
- I. DESIGN requires the Idea/Purpose outline of the Course under consideration. A Project Plan should be developed after the basics of a Project Team are chosen.

This plan must include the following issues:

State of Purpose

Target Audience clearly defined with consideration of
Feedback/Participation design.

Communication Objective

Program Content

Format

Program Elements

Program Use

Financial Matters

Technology

Locations

Personnel

Time Frame

Evaluation

The first seven of these categories constitute a **PROGRAM NEEDS analysis** and the remaining issues relate to a **PRODUCTION NEEDS analysis**. For a complete discussion of the preceding production elements, see Smith 1991. The **Program/s** or series and the production aspects together are referred to as a **"Project."**

The development of a Project Team will have to be tailored to the particular institution/s involved. There are, however, certain necessary areas to be addressed, and the following are suggested:

SYSTEMATIC DESIGN OF MEDIATED INSTRUCTION

CENTER OF MANAGEMENT - concerned with Conceptualization, Funding, and Accountability.

COMMITTEE OF DESIGN AND RECORD - responsible for development Pedagogy/Andragogy, Instructional Design, Methodology and weekly management. Consultants and advisors would work at this level.

EXECUTIVE PRODUCER/COORDINATOR OF PROJECT TEAM - acting as liaison between Management areas and the rest of the Project Team.

PRODUCER/DIRECTOR - response for all aspects of the Producing/Directing Process to develop and fulfill the goals of the instructional design.

SUBJECT MATTER SPECIALISTS - would be necessary to prepare basic teaching materials and, in as many cases as possible, to present the material on video. Efficiencies would develop with practice and experience. Stimulating interest in video teaching and providing time release arrangements would encourage faculty to contribute and participate.

VISUALIZATION PROCESS AREAS - depending on finance available, this area could be expanded or contracted as possible to include areas mentioned in thesis and/or other areas. Newly-available computer software (Video "toaster") and technology could replace wave-front animation high costs. Researchers would support the choice of still photographs, slides, and other graphics.

TEACHING ASSISTANT TRAINING CONSULTANTS - would be responsible for training the teaching assistants and for developing the Study materials based on the methodology envisaged.

ELECTRONIC MAIL AND CLOSED CAPTIONING FOR HEARING-IMPAIRED IF FINANCES ALLOW

FEEDBACK MECHANISMS - should be built in at every stage and from every area, including the audience. E-Mail is not essential unless computers are readily available. Direct contact and face-to-face exchanges are still some of the best forms of communication although not as time-saving as electronic mail systems.

II. PREPRODUCTION

All the various requires requirements of the Preproduction stage of video production must be married to the Mody Audience-based/Participatory approach. At this, the earliest stage, she suggests that it is effective to go to the audience

before any scripting is begun. In the Third World developing countries most educational material, including audio-visual teaching aids of various kinds have been prepared by educators who assume they know what their audiences/viewers/learners need to know. A lot of it has failed or been only marginally effective. The new paradigm of development support communication begins with the learner and his/her needs. Dr. Mody suggests that the degree of communication achieved is a function of the relevance of the information to the particular audience. The appropriateness of the treatment/presentation/form of the information is also central to ensure real communication. For too long the audience has been "invisible," unknown and so beyond and outside real contact. (See Mody 1991) Human beings, she feels, put up barriers and filters to protect themselves from overwhelming, irrelevant, and foreign material and information especially where it conflicts with their own world views. In the formation of a history and experience of ITV in the Third World, it is essential to create a mode and model relevant to audience needs, drawing eclectically on the experiences of other countries but essentially tailoring concepts and ideas to provide indigenous forms and models.

Dr. Mody suggests that the basis of the audience-based dialogue methodology is first to LISTEN in the initial preproduction stages to audiences in order to create relevant and effective teaching tools; e.g., videos or video series. This is known as "resourcing the audience" which then becomes a "sender source" in the communication process. Instead of a top down approach, this one begins from the bottom. The audience ceases to be mute and becomes active at the preproduction and midproduction planning stages as partners and feedback mechanisms all at once. It would now be possible to utilize a wide variety of

cultural realities that will assist in establishing emphatic communication between the educator and learner clients. To OBSERVE the lifestyles and values of different segments of the audience helps producers and directors to decide how to communicate. The media selected, topics, words, gestures, musics, characters, settings will all be influenced by these early strategies of exchange. This information from audiences is also invaluable to the instructional designers and designers of pedagogy/andragogy and methodology.

III. PRODUCTION

This stage has its own rationale technically and in terms of the chosen content. All the stages of production will have to be followed from SubMastering to the Logging process. Dr. Mody's approach is also most relevant here. She suggests that you:

1. Design a creative-persuasive strategy to package the meanings to be shared. Audience needs will be foremost in the strategy developed.
2. Write specifications for every message describing its goal, content, and recommend format/treatment.
3. After scripting, proceed to produce a sample or pilot program.
4. Pretest the sample on the audience. Work from the feedback.
5. Modify the message design according to pretest findings and then proceed with final production.

IV. POSTPRODUCTION

All the stages of video postproduction will be observed to the Mastering of the videos. Feedback from the learners/audience will be essential. Ongoing evaluation is necessary to ensure that message is achieving its goals. Modifications may be necessary and further editing to modify or rectify programs.

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APPENDIX A**Description of the Course
IAH 201**

IAH 201, the U.S. and the World, is a course which considers the United States and its people within a global context. It looks at the international relations which have helped shape events in the Western Hemisphere since the initial contacts between Europeans and the people Columbus called Indians. It studies the movement of peoples into and within that portion of North America which became the United States—early immigration, voluntary and involuntary, from Europe and Africa and later immigration from Asia, Latin America, and all parts of the world. It examines the movements of ideas and cultures, trade and commerce, literature and art, power and conflict which have prompted, accompanied, or developed from these migrations. It looks at the various roles the U.S. has played in the international community during its history and the various ways U.S. citizens have understood their country's place among the nations of the world.

The U.S. and the World is organized historically, but as a course in Interdisciplinary Arts and Humanities, it takes a variety of approaches. Scholars in history, political science, anthropology, literature, art history, philosophy, and women's studies have cooperated to develop a course which addresses social, political, intellectual, and cultural dimensions of the U.S. and its international relations.

Interwoven throughout the course are a number of themes, including the following:

- The place of the United States in the international political system.
- Migration and its effects.
- Intercultural and interracial contact, conflict, and consciousness.
- Economic transformations and socio-economic class.
- Political power, its distribution and use.

- Ideology: individualism, authority, and community.
- Technology.
- Gender roles, relationships, and structures.
- International movement of ideas.
- Understandings and misunderstandings among governments, societies, and individuals.

Schedule

SEGMENT	GUESTS	TITLE
America and Europe on the Eve of Contact		
L1-2	Cohen/White	Discovery?
L1-3	Fisher	European View of the World
L2-4	Cohen/White	Cultural Contact
Conquest and Colonization		
L2-5	Cohen/Pollard	Latin America: Before and After European Contact
L2-6	Cohen/Stewart Cohen/Reed	Early North American Colonies (includes Slavery)
18th Century British Colonial Society		
L3-7	Stewart Cohen/Omoto Cohen	The World in Economics and Art (Bridge)
L3-8	Arch	18th British Colonial Society: Religion and Literature
L3-9	Stewart	The Road to Revolution

SEGMENT	GUESTS	TITLE
Nation Building		
L4-10	Cohen	The Diplomacy of the American Revolution
L4-11	Levine/Steidle/Reed	The New Republic
L4-12	Cohen/White	Westward Expansion
On the Eve of the Civil War		
L5-13	Bailey Beard Bailey/Levine/Fine	America Awakening
L5-14	Cookingham Bailey Bailey/Levine/Fine	The Industrial Revolution and America
L5-15	King Bailey	Plantation Life and Slavery
Civil War and Reconstruction		
L6-16	Cohen/Pressly	The Civil War and Lincoln
L6-17	Cohen	The Diplomacy of the Civil War
L6-18	Hixson	Reconstruction
The New Empire		
L7-19	Lammers	World Imperialism
L7-20	Fine** (7-16)	American Industrialization
L7-21	Cohen/LeFeber	An American Empire
The New Tide		
L8-22	Cooke-Johnson	Chinese American Immigration
L8-23	Waltzer (Ellis Island)	European Immigration
L8-24	Waltzer*** (7-23)	Jim Crow and the Myth of the Melting Pot

SEGMENT	GUESTS	TITLE
Emergence of Modern America		
L9-25	Pollack Stanford	Modernism and Progressivism
L9-26	Lammers	World War I
L9-27	Cohen	Wilson v. Lenin
Modernism Received		
L10-28	Seaton Stanford	Modernism in Literature and Art
L10-29	Bailey*** Hine***	Urbanized America
L0-30	Ladenson** (7-15)	Women's Movement and Peace Movement
Days of Crisis and Challenge		
L11-31	Bailey****	Causes and Characteristics of the Depression
L11-32	Cohen/Waltzer/Hixson	New Deal
L11-33	Cohen	The Road to War
Defining America		
L12-34	Cohen/Waltzer	Holocaust and Hiroshima
L12-35	Cohen/Tucker	Decolonization and Third World Revolution
L12-36	Cohen/Leffler	Origins of the Cold War
Redefining America		
L13-37	Bailey***	Children of Light, Children of Darkness
L13-38	Cohen/LaFeber	Temptations of the Third World
L13-39	Cohen	Vietnam and Afghanistan

SEGMENT	GUESTS	TITLE
Approaching the 21st Century		
L14-40	Hixson	The New Right
	Instructors of Record***	Into the 21st Century

****Scheduled with date**

*****Scheduled with no date**

******Produced/no guest**

Course Materials

Videos:

There are 40 different videos for the course. Like lectures, these videos offer professors' knowledge and interpretation of various aspects of American history, literature, and culture. Unlike lectures, these videos offer the perspectives of a number of different professors as well as audio and visual supporting material: music, art, maps, dramatic readings, on-site footage, and dramatic recreations.

Videos are shown at three of four class sessions each week. Each lasts about 30 minutes. If students want to watch a particular video again, each video is shown at several scheduled times on the MSU cable network.

Texts:

The Makings of America: The United States and the World, Vols. 1 & 2

The Autobiography of Benjamin Franklin, by Benjamin Franklin

Iola Leroy, by Frances E. W. Harper

The Book of Daniel, by E. L. Doctorow

Additional Materials to Purchase:

Three-ring loose-leaf binder and lined paper (preferably college rule), both 8-1/2" x 11

Pocket folder for turning in Journal

Spiral notebook with approximately 200 pages to be purchased jointly by Group Notebook team members.

Study Guides:

At the end of the Student Handbook are a number of Study Guides, used to prepare for Video Days. Each guide includes the reading assignment expected to be completed before each video, a list of issues to consider when reading, and a synopsis of the video. The first guide in the Handbook gives a detailed explanation of the various categories of information that each of the later guides provide.

There are a total of 40 Study Guides. The first installment appears at the end of the Handbook. During the course of the semester, there was a need to purchase additional installments of the Handbook that contained the remaining Study Guides.

Day-By-Day Schedule:

This schedule listing due dates for Study Guide assignments, Journals, Group Notebook, and examinations is distributed by the instructor.

OBJECTIVES

IAH 201, the United States and the World, offers undergraduates a common opportunity to think critically about the unities and diversities of the American experience from pre-Columbian times to the present on the basis of historical, literary, artistic, and other cultural materials. It uses primary-source readings, video texts, class discussions, museum visits and substantial amounts of student writing to broaden and deepen understanding of the peopling of what is now the United States by successive waves of immigration, and of the processes by which the American nation has been made and remade in response to internal and external challenges and opportunities.

Students completing the course should have acquired (1) a sizeable body of knowledge about the factors making for unity and diversity in American life; (2) a

perspective on the experience and contributions of Americans that takes account of race/ethnicity, gender, and socio-economic condition; (3) an appreciation of the ways in which the arts, literature, and history help to illuminate our national past; (4) an understanding of America's relations with other countries and international focuses; and (5) extensive practical experience of forming and expressing their own views of course materials through small group discussion and frequent written exercises.

IAH 201 STUDENT EVALUATION

On bubble sheet provided, please indicate your section number, gender, and respond to the following questions. DO NOT fill in Name or Student Number. Please use #2 pencil and follow "Directions for Marking."

Possible responses to questions 1 through 25 (except where noted) are: (1) superior; (2) very good; (3) good; (4) inadequate; (5) inferior.

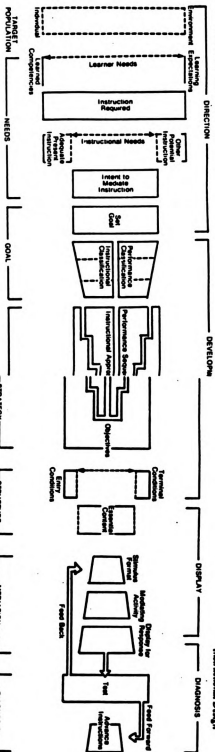
1. Amount you learned in the course.
2. Your ability to relate course themes and issues to one another.
3. Contribution of Study Guide questions to your understanding of the readings.
4. Contribution of your writing in the course to your understanding of the readings and videos.
5. Your general impression of the videos.
6. Your impression of the technical quality of the videos (e.g., sound quality, camera work, graphics).
7. Usefulness of E-Mail (PILOT) in communication and writing in this course.
8. Amount learned from Kresge Art Museum projects.
9. Had you been in an art museum previously? 1 = yes; 2 = no.
10. Extent to which this course offered an integrated approach to arts and humanities (mix of literature, art, history, religion).
11. Extent to which this course offered you new concepts and perspectives on the United States.
12. Extent to which you talked with other students outside of class about course materials and issues.
13. The T.A.'s interest in teaching this course.
14. The T.A.'s concern with your learning.
15. The T.A.'s encouragement to students to express opinions.
16. The T.A.'s stimulation of class discussion.

17. Your interest in learning the course material.
18. Your general attentiveness in class.
19. Your general enjoyment of the course.
20. What grade do you expect to receive in IAH 201? (1) 4.0; (2) 3.5 or 3.0; (3) 2.5 or 2.0; (4) 1.5 or 1.0; (5) 0.0.
21. On average how many hours per week did you devote to study for IAH 201 (beyond the 4 hours of class): (1) 12+ hours; (2) 10-11; (3) 8-9; (4) 6-7; (5) 5 or fewer.
22. On average how many hours per week do you devote to study for all of your courses, IAH 201 included (beyond the hours in class): (1) 25+ hours; (2) 20-24; (3) 15-19; (4) 10-14; (5) less than 10.
23. How do you study most often for examinations in this course? (1) on your own; (2) in small groups of students from various sections; (3) in a group of students in my own section; (4) with my E-Mail group notebook partners.
24. On average, how many hours a week are you employed? (1) 5-10 hours; (2) 10-15 hours; (3) 15-20 hours; (4) more than 20 hours; (5) I do not hold a job.
25. What is your overall GPA? (1) 1.9 or less; (2) 2.0-2.3; (3) 2.4-2.8; (4) 2.9-3.3; (5) 3.4-4.0.
26. What is your class level? (1) Freshman; (2) Sophomore; (3) Junior; (4) Senior.
27. Did you transfer to MSU or enter as a beginning Freshman? (1) transfer; (2) beginning Freshman.

Please respond to questions 28 and 29 in the blank areas on the bubble sheet. You may use both sides of the sheet.

28. Was there any particular theme, issue, or item of information in the course that you found especially interesting or surprising? What was it (or what were they)?
29. Do you have any other comments on IAH 201?

8 The Design of Mediated Instruction



Design must begin by knowing what elements are already determined. From this FRAME OF REFERENCE, the other variable elements can be designed and these constant elements verified by using these procedures.

A TARGET POPULATION must be selected—an INDIVIDUAL from the total learner population. How the individual's ENVIRONMENT influences what he can learn is the first consideration. The individual's LEARNING NEEDS are evident when there is a difference between the LEARNING EXPECTATIONS and the way the individual is now able to respond from his base of LEARNED COMPETENCES.

There is an INTENT to MEDIALTE INSTRUCTION if the PRESENT INSTRUCTION is not providing the LEARNER with the POTENTIAL INSTRUCTION REQUIRED to fill learner needs.

The GOAL SET for instruction should verify the INTENT TO MEDIALTE INSTRUCTION. The GOAL SET must remain constant and the INSTRUCTION should be designed according to the major kind of INSTRUCTION expected.

The STRATEGY of instruction is based on a step-by-step PERFORMANCE SEQUENCE that describes progressive levels of response. Experience mediated instruction has a specific sequence in an academic environment. Specific OBJECTIVES are then written to describe responses that will evidence learning. The objectives must reflect all performance levels in the sequence leading toward the goal of developing skills, increasing knowledge, or formulating values. Objectives are then written to describe responses that will evidence learning. The objectives must reflect all performance levels in the sequence leading toward the goal of developing skills, increasing knowledge, or formulating values. Objectives are then written to describe responses that will evidence learning. The objectives must reflect all performance levels in the sequence leading toward the goal of developing skills, increasing knowledge, or formulating values.

Each objective is looked at individually to develop a STRUCTURE for the experience that is compatible with the approach and sequence implied in each objective.

are the ENTRY CONDITIONS that will when to begin instruction. When to end instruction is determined by the ENTRY CONDITIONS. The ENTRY CONDITIONS necessary to achieve that objective is then described by those CONDITIONS that will ENABLE the learner to make the response.

The essential content is reshaped as a STIMULUS in a FORMAT with other content. The content is reshaped as a STIMULUS in a FORMAT with other content. The content is reshaped as a STIMULUS in a FORMAT with other content. The content is reshaped as a STIMULUS in a FORMAT with other content.

The response is TESTED. By a DIAGNOSIS of the results, FEEDBACK is provided to reshape instruction if the response does not occur as expected. WHEN the response occurs, the instruction is reshaped to provide FEEDBACK to ADVANCE INSTRUCTION to the next level.

When the tested instruction gives enough consistent results for the designer to have the confidence to guarantee it will do what was intended, when used under appropriate conditions for a specific target population, the instruction is VALIDATED.

CAUTION

The disciplined structure of these design procedures should be used only if the individual instruction is designed to be more than directly affecting a change in the individual. The purpose of the design is to influence learning. One of the initial cautions that must be considered in instructional design is not to use these procedures to structure everything that is intended to be for the learner. Everything that happens in the classroom cannot be broken down into discrete steps. The design procedures are intended to be used to structure the response in the individual learner.

(Cavert, 1974)

RESPONSES TO VIDEO ON IAH 201

NAME :

POSITION :

Thank You for agreeing to respond to the Video, MAKING ITV, a documentary on the MESSAGE CREATION PROCESS of M.S.U.'s IAH 201, an integrated Arts and Humanities course on U.S. HISTORY AND THE WORLD (1992/93) as part of my Thesis evaluation. The Objectives of this documentary are :

1. To systematically document in detail the systematic DESIGN and MESSAGE CREATION PROCESS OF IAH 201 as a basic guide to those who may be interested in producing this type of ITV, instructional television.
2. To provide a record of IAH 201 for archival purposes.
3. To introduce in addition to Objective I, the concepts of the AUDIENCE-BASED / PARTICIPATORY approach to the production of mediated instruction to provide a theoretical frame and orientation for ITV in developing countries.

I appreciate both your time and contribution. Please respond to the following questions and add any further comments you would like.

Does the documentary clearly present in detail the Design and Message Creation Process of IAH 201 ?

Does the documentary clearly present the concepts of the AUDIENCE-BASED / PARTICIPATORY approach to the production of mediated instruction ?

Are there areas which you would change/expand/contract/omit/add ?

In your opinion, would an administrator/educator considering a similar video course find the documentary useful ? Please explain why and/or why not.

Do you have any other comments about this documentary ?

(Please leave about a half page between each answer to each question.)

Sincerely,



.....
MARINA MAXWELL

DEPT. OF TELECOMMUNICATION

HOME PHONE : 337/8148.

RESPONSE TO VIDEO ON IAH 201 FOR MARINA MAXWELL

Kent Creswell

Asc. Director, Broadcasting Services; Ast. Prof., Telecommunication

Does documentary clearly present (DESIGN AND MESSAGE CREATION)?

Yes. In addition, it will be helpful for viewers to talk directly with IAH 201 experts, asking them to discuss "any other problems or concerns you noted in the process."

Does the documentary present (AUDIENCE BASED PARTICIPATORY)?

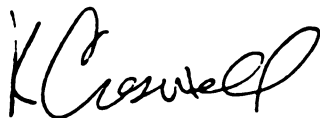
Yes, by Dr. Mody. It's OK as is, but this section by Dr. M seems "tacked on." There is probably a way to better integrate it into the program, but I won't get into that here.

Are there areas which you would change...

Yes. The following suggestions are for future documentaries of this kind, not the present tape. It isn't absolutely necessary that M. Maxwell make these changes in her documentary. 1) I would tighten up/further edit some of the comments made by guests. Although it isn't serious or often, there is redundancy or repetition in some remarks. Thus, the program is a bit too long. 2) Music is too loud under some of the spoken sections. 3) Titles come in abruptly at times during program as guests talk. 4) Opening for program is too long.

Would an administrator find documentary useful?

Yes. However, I would recommend (for future student projects of this kind) that **TWO** versions be created. One pretty much like the present program. A second shorter version (10 min.?) would use a narrator and would provide a **SUMMARY** of the longer tape. After seeing the shorter version (which some administrators would prefer), they might refer some of their faculty or staff to see the longer version for additional insights.



Best wishes from Kent Creswell!



212 Communication Arts Building • Michigan State University
East Lansing, MI 48824-1212 • (517) 355-2300 • FAX (517) 353-7124

August 2, 1993

MEMORANDUM

TO: Marina Maxwell
FROM: Dick Brundle 
SUBJECT: Evaluation remarks - Documentary: IAH 201

Question 1: Does the documentary clearly present in detail the concepts the design and message creation process of IAH 201?

The documentary certainly presents in detail the message and design process for this course. I've reviewed the program twice and am not sure the message was presented as clearly as it might. I have a feeling that there was so much information given that there was a lack of clarity.

Question 2: Does the documentary clearly present the concepts of the Audience-based/Participatory approach to the production of mediated instruction?

The information was adequately covered however it could have been more concise (academic people tend to get long-winded).

Question 3: Would an administrator/educator considering a similar video course find the documentary useful?

I think those portions defining the role of the academic community will be very useful. My experience is that administrators could care less about TV production design. Their concern is with content and how much money and human resource are required.

Question 4: Are there areas which you would change/expand/contract/omit?

Perhaps the hardest thing for a Producer is to edit out material shot (mostly because material left on the cutting-room floor represent a lot of time, effort and expense). I feel the project has suffered giving the audience more information than necessary to satisfy the goal of the program.

The program attempted to provide information on not only the design of a telecourse but also the various components in running the course in the classroom (issues not directly involved in the video component). Both PRODUCTION (including scripting) and COURSE ADMINISTRATION are valid for consideration but I think it's too much for one viewing.

This is by way of saying that I would have reduced the stated goal to either defining production design or administration - not both. I would have shortened some of the interview comments perhaps substituting narrative in order to provide information in a more concise manner.

I would have added a visual flow chart to show various components and how all components are dependent on one another.

Final Comments.

I would give the Producer an 'A' for effort on the project. It is obvious that a great deal of thought and energy has gone into its development. What follows are from my notes as I viewed the program:

- Opening (with Warren Cohen) good choice for opening orientation.
- Music balance - poor. Music background too loud and distracting.
- Tight close-ups on individuals distracting.
- Classroom cut-away shots good. Campus shots with A. Dvorak should be eliminated - distracting and do not enhance what is being heard.
- Scene with secretary in Fisher's office is awkward and should be eliminated.
- Transitions between subject areas inconsistent (some used titles, others did not). One title ("Project Team") left on screen for less than 1 second.
- Omit "E-Mail" segment.
- T/A training segment - audio too low.
- Interview in Union Building - who is interviewer?

RESPONSES TO VIDEO ON IAH 201

Name: Oumatie Marajh, Ph.D. Candidate, Dept. of Park and Recreation Resources/Urban Studies

Position: Instructor, Dept of Park and Recreation Resources; Research Assistant, Center for Latin American and Caribbean Studies; Secondary School Teacher, Trinidad, 1978-1985.

1. Does the documentary clearly present in detail the Design and Message Creation Process of IAH 201?

I felt that this process was clearly demonstrated in the video, with the different sections very clearly labelled and treated separately. The technical aspects I found to be especially well done, and this is an area where most people involved in educational video production would appreciate some clear-cut guidelines. A tremendous amount of resources (both financial and human) were utilized in the creation of IAH 201 which can clearly be beneficial to a wider range of users.

2. Does the documentary clearly present the concepts of the AUDIENCE-BASED/PARTICIPATORY approach to the production of mediated instruction?

This was also clearly presented although parts of this process were better linked than others. For example, the implications of the use of electronic mail by students to communicate with their teaching assistants was not as fully explored in the video and more information about this would be useful. The linkage between the ideas presented by Bella Mody and the first part of the video was not as clear, although this type of linkage would have to be an essential part of the discussion if this were to be replicated (successfully!) in other parts of the world. While some developing countries may not have all the resources to take advantage of this type of teaching the video does raise some of the important issues involved in "technology transfer".

3.. Are there areas which you would change/expand/contract/omit/add?

There was some slight tension throughout the video between the dialogue about the promotion of the video as an innovative and creative tool for IAH classes (more of a marketing/advertising approach) and the technical aspects of how such an instrument is developed. It is always a challenge when objectives such as providing an archival record (which I thought was excellently done in this video) and providing guidelines for production of instructional television competes with the desire to validate the program. There were moments when the director demonstrated this type of conflict. Some more information on the evaluation of the course would also add to the strength of the video.

4. In your opinion, would an administrator/educator considering a similar video course find the documentary useful? Please explain why and /or why not.

Both administrators and educators would welcome this style of teaching, if only for the tremendous amount of material that it attempts to cover, certainly more than any one person could do. As a tool for use in a region such as the Caribbean, it also has great potential, especially if there are no major financial difficulties.

Do you have any other comments about this documentary?

I think this type of documentary begins to explore some of the strategies that educators would be forced to come to terms with in the near future, and therefore is very relevant and a timely contribution to the field.

Evaluation Instrument of Thesis

1. Thesis Committee of M.S.U.

**Mr. Bob Albers, Academic Advisor
Executive Producer, WKAR-TV, Channel 23
M.S.U. Lecturer in the Department of Telecommunication**

**Dr. Angelina Dvorak
Executive Producer of IAH 201
Assistant Professor in the College of Arts & Letters/M.S.U. Computer
Laboratory**

**Dr. Bella Mody
Associate Professor of the Department of Telecommunication, M.S.U.
and Author of Designing Messages for Development Communications, 1991**

2. Commentary was invited from other individuals. An educator, Mrs. Omati Maraj of the Caribbean commented.

Technical Executives of ITV were invited; Dr. Kent Crimwell, Director of MSU's Department of ITV and Mr. Dick Brundle, Producer/Director of IAH 201. (See p. 85 for Response Questions.)

The Thesis was defended before the Thesis Committee before final submission to the Graduate School of M.S.U.