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ABSTRACT

A PROCEDURE FOR UTILIZING RHETORICAL THEORY AND THE FINDINGS OF BEHAVIORAL SCIENCE AND COMMUNICATION RESEARCH IN THE DESIGN OF "HIGH-YIELD" PERSUASIVE MESSAGES

By

Tess M. (Tad) Williams

One of the persistent findings of research on the effects of persuasive mass media messages has been that the behavioral change "yield" is low and typically disappointing. Such impotency is distressing in this time of social upheaval when many people are looking to the producers and distributors of mass media materials as a major resource for effecting the many kinds of social adjustments and reforms our changing times demand. A major assumption underlying this study is that lack of strong effects from persuasive messages may lie in the inadequacies of the developmental procedures used.

This study notes that in the planning and production of message materials the developer must make many decisions which collectively determine the effectiveness of his efforts. By-and-large the decisions which account for such variations

are made on the basis of hunches and intuition rather than in terms of ordered and validated principles.

During recent years there has accumulated a substantial body of empirically useful theory, a host of strategy models and some basic rhetorical principles which are relevent to persuasive mass communication and which have been validated to varying degrees in the field. Using controlled variation experiments and other research procedures, investigators have identified message design variables crucial to inducing changes in human behavior. Generally speaking these potentially very helpful design resources are not utilized by communication practitioners. Failure to systematically examine and utilize these resources may account for, in part, the generally low persuasive effectiveness of, particularly, public service television and radio programs, motion pictures and other presentations designed to stir people to action on the problems of presentday society.

The prime aim of this study was to develop a comprehensive, disciplined procedure through which designers of such messages would be led to utilize the full range of conceptual resources and methodological tools currently available and applicable to the particular design task. The procedure actually developed makes provision for consideration and

selective use of such resources at all stages of the design process. It also makes provision for securing, organizing, analyzing and utilizing the varying kinds of data so vital in making correct design decisions.

Included in the thesis is a selective review of the rather extensive literature identified as being relevent to message design as it is conceptualized in this study. Emphasis is upon those compendia works which identify, summarize, evaluate and suggest practical applications of communication theory, process models, design principles, persuasive strategies and the like which have been validated to some degree by research and practical application. Also included is a chapter outlining the rationale for development of this design procedure, including discussion of the concept of "design" as it relates to development of persuasive message materials. This chapter also expounds on the desirability of viewing design and production of public service programs as a "full-blown" problem-solving task calling for use of systems analysis and other analytical tools to pinpoint root causes of problems and to point the way to ameliorative action using the persuasive power of the mass media and other facilitating institutions of society.

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By

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Completion of this thesis brings to fruition a desire of the author extending over many years that he might someday contribute to increased effectiveness of public service television and radio programs. If it does happen, it will be because of the insights, knowledge and encouragement of many teachers, colleagues and friends who have freely shared with me their ideas and convictions.

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CHAPTER I

INTRODUCTION AND STATEMENT OF PROBLEM

One of the persistent findings of communication research has been that the behavioral change potential of persuasive mass media messages is limited, often consisting only of reinforcing existing beliefs and attitudes.[1] Attempts to produce changes in prejudiced attitudes or beliefs and to alter socially undesirable behavioral dispositions, for example, have generally met with a high degree of psychological resistance or apathy. Such impotency is distressing in this time of social upheaval when many people are looking to the producers and distributors of mass media materials as a major resource in effecting the many kinds of social adjustments and reforms our changing times demand.

Some commonly cited explanations are these: (1) members of the mass media audience tend to be disinterested, apathetic and obstinate toward messages which challenge cherished beliefs, which do not entertain, or do not promise immediate reward with minimal effort and cost; (2) mass communications practice

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[1]Irving L. Janis, "Personality as a Factor in Persuasibility," The Science of Human Communication, ed. Wilbur C. Schramm (New York: Basic Books, 1963), p. 55.

has failed to progress beyond the intuitive "skilled-art" stage and is lacking a foundation of unified, underlying principles such as characterize many applied fields; (3) the magnitude of the daily mass communications task is such that practitioners are always "on-the-run," moving from issue-to-issue, program-to-program and campaign-to-campaign with little time or energy to assess the results of their efforts (for good or for ill), or to adequately project the implications of past success and failure to future practice; (4) the tendency of users of the mass media is--when a given message or campaign does not achieve the desired result--to saturate the media channels with an increased volume of messages, thus contributing to a "glut of communications" which further fragments and alienates the audience; and (5) the media have failed to develop and adopt "higher-yield" message design strategies which appear to be possible through systematic utilization of communication and behavioral science theory, the findings of both empirical and experimental research and the time-honored principles of rhetorical theory.

Extensive problem-solving action is needed in each of the foregoing problem areas if the media are to become more influential in helping the nation to adjust to change and to solve its problems. The present study appears to have some relevance to each problem area in mass communications but

its major thrust will be in the area of message design and production. The principle problem to be investigated will be that of increasing the persuasive potency of messages designed to encourage people to become more actively involved in leading and shaping to better purpose the social change process.

The Problem

As has been suggested above, a major factor in the lack of strong effects from most persuasive messages may be the inadequacy of the design procedures used. In the planning and preparation of a persuasive message designed to influence human behavior the communicator must make many decisions which determine the effectiveness of his efforts. Decisions have to be made relative to the content, treatment, organization and style of the message. A particular choice of content, treated and arranged in a particular fashion, using a certain style, may be referred to as the "strategy" for that particular message.

Prior research has indicated that variations in the strategy or "mix" of these factors can vary the observed effectiveness of a given message. By-and-large, the decisions which result in such variations are made in terms of intuition or hunches rather than in terms of a set of ordered and validated principles. During the past twenty-five years, however, an

increasing number of social science and communications researchers (Hovland and associates, Edling, Schlater, McQuire, Tannenbaum, Troldahl, Bettinghaus, et al.) have identified a variety of message variables. Using controlled variation experiments and other research procedures, they have ferreted-out and studied many of these variables and have found that these factors can be manipulated to attain increased communication effectiveness.

Although many of these prior studies were limited in scope and in the generalizability of their findings to other message design situations, there is a growing body of potentially useful theory and principle which communication practitioners could be utilizing to enhance the efficiency and effectiveness of their work. Generally speaking, this body of theory and principle is not systematically examined and utilized by mass media program developers in the design of persuasive program materials. Failure to encompass relevant theory and design principles in message strategies may be one of the factors accounting for the generally low persuasive potency of public service television and radio programs. This problem--particularly as it relates to programs for motivating television viewers and radio listeners to a higher level of social action involvement in their communities--is the major concern of this study.

Purpose of the Study

The primary purpose of this study is to develop a formalized procedure for design of "high-yield" persuasive messages. An important feature of the design rationale is consideration of the findings of behavioral science and communication research, rhetorical theory and other commonly overlooked resources for enhancing message effectiveness.

Another important feature is suggested activities and reference material to aid the designer in discovery and/or invention of persuasive appeals, arguments, evidence and other types of message content relevant to his persuasive purpose. In short, the study represents an attempt--as with the ancient rhetoricians--to aid in the discovery of practical means of persuasion, and to enhance the message designer's ability to induce belief changes as a result of persuasive communication. The design procedure is one which broadcasters and other mass media practitioners might use in motivating their audience members to become more fully committed to, and constructively active in, the social-betterment programs in their community. Presumedly, the procedure can be adapted to a wide range of message design problems in which strong persuasive effects are sought.

To achieve these purposes the study encompasses the following activity objectives:

1. Completion of a comprehensive review of the literature of the behavioral sciences and communication arts, with an emphasis on identifying those survey works and compendia which outline in concise form communication theories and models, research findings and message design principles relevant to the development of persuasive program materials for the mass media, principally television, film and radio.
2. Delineation of some basic assumptions relative to the idea of message design and formulation of a basic operating rationale for development and use of a message design procedure.
3. Conceptualization of a message design procedure which is hypothesized to be effective and appropriate for designing persuasive messages for support of social problem-solving communication efforts.

In essence, then, the purpose has been to develop a generalized message design procedure which has specific provisions for leading the designer to consider strategy resources and support materials which he might otherwise overlook. Hopefully this more formal, more searching, more disciplined procedure will enable the mass media practitioner to achieve

consistently high persuasive potency or yield from his message design.

Scope and Limits of the Study

To focus the study and keep it within the limits of feasibility, a number of delimitations were imposed. Some were necessitated by the limits of what a single investigator can accomplish by himself with limited resources. Other delimitations were dictated by the need to keep the design procedure simple and straightforward enough so that mass media practitioners would be inclined and able to use it. Also the economic facts-of-life and program development traditions of mass media practice have suggested the need for a middle ground between the traditional skilled-art approach which is in wide use today and the research or scientific approach which is attracting advocates.

For one thing, it was found that the literature of persuasive communication has become so voluminous that the review of literature chapter had to be limited to a random survey intended only to suggest the wide variety and the broad range of materials available in the field. More specifically, the literature chapter cites and comments on only major compilations, compendia works, and review publications which will enable the message designer to make his own search for theory models, research findings, etc., which are

relevant to his particular task.

It was also deemed necessary and desirable to limit consideration in development of the design procedure to materials of "program-length" to the exclusion of the more widely researched "commercial" or public service announcement-length materials--those messages two minutes or less in total running time. The design procedure developed through this study will be specifically applicable in developing "program-length" broadcast materials--those having more ambitious persuasive objectives, multiple themes, and a wider range of more fully-developed behavioral change strategies than can be incorporated in "announcement-length" materials.

Also, a sincere attempt has been made to incorporate in the design procedure problem analysis and diagnostic techniques, solution generating procedures, decision making routines and other methodological tools from the management sciences and technology. These tools appear to have great potential for helping the message designer formulate sharply-focused, powerful strategies for his persuasive messages. But, here again, there was a need to avoid encumbering the user with methods so complex and technical that he cannot or will not use them. This has necessitated some compromises. The design procedure developed herein will incorporate only the broad, non mathematical essentials of such techniques as

systems analysis, management problem-solving, information science and decision-making and other sophisticated techniques which have become such powerful design and development tools in many sectors of human activity.

It is hoped that these delimitations will not be taken as irresponsible dilutions of the study but as a necessary response to the realities with which the potential user of a more formalized, theory-and research-based design will be faced. These limits are also an attempt to avoid imposing upon the potential user so much scholarly rigor and technical complexity that the total design procedure will be rejected by all but a small handful of the more academically trained media practitioners.

Justification and Impetus for the Study

A preliminary review of the literature of persuasive communication has failed to identify a single study dealing with design and testing of social-action promoting materials of program-length for broadcast distribution. There is an extensive body of literature relating to the persuasive effectiveness of broadcast "commercials," and other "announcement-length" materials. Some studies in this area deal with limited-objective social action inducing efforts such as "get out the vote" campaigns using material prepared by the Advertising Council, Inc., the public service arm of the advertising

industry. But, the development of and pre-testing of program-length materials designed to alter people's basic social attitudes and to induce sustained social action involvement of the citizenry appears to be a virgin territory. It should be noted, however, that the findings of advertising research and the design principles used in advertising practice would represent a valuable resource in formulating the unique kind of message design procedure envisioned in the present study.

Another area of activity which appears to be relevant to the purposes of the present study is that of instructional communication, wherein film and television have been extensively researched in recent years. The problems of making application of the findings of these studies are typical of those encountered in putting to practical use the findings from other areas of communication research. Most studies in instructional communication, for example, have dealt with problems of learning and behavioral change in formal classroom situations wherein the viewers are an essentially captive audience. Also, there are gaps, contradictions, and other deficiencies in the research done in this area. And, in spite of intensive experimentation in the use of film and television media at all levels and in all sectors of education and training, "research supporting

techniques for producing strong (underlining mine) message effects is notably lacking."[1]

An appraisal of the limitations of prior research on instructional television, and support of the aims of this study, are found in a statement by Greenhill:

> One disappointing aspect of the research on instructional television over the past decade is the relatively small number of studies that have dealt with production variables or variation in content. This is rather surprising since television production facilities are widely available and since it is not difficult to develop differing versions of televised lessons or courses for comparison under controlled conditions. Furthermore, it is not unreasonable to expect that manipulation of the stimulus materials which are presented to students might be one of the most likely ways of producing differences in learning.[2]

Interestingly, it is in the area of instructional film where there is a near-tradition of research, dating back to the 1940's, using manipulation of content variables to study audience effects. In the World War II Air Force studies and in the Instructional Film Research Program at Pennsylvania

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[1]Robert W. Schlater, Effect of Speed of Presentation and Irrelevant Cues on Recall of Television Messages (Unpublished Ph.D. dissertation, Department of Communication Arts, Michigan State University, 1966), p. 2.

[2]Leslie P. Greenhill, "Review of Trends in Research on Instructional Television and Film," in J. Christopher Reid and Donald W. MacLennan, Research in Instructional Television and Film: Summaries of Studies (Washington, D.C.: U. S. Government Printing Office, 1967), p. 14.

State University, for example, there was a variety of experiments in which separate versions of films were produced incorporating content variations for the purpose of enhancing the effectiveness of the message. Such studies were fairly common in the studies of the early and middle fifties. Curiously, there have been relatively few studies of this type in recent times. Greenhill summarizes the current status of the instructional film area as follows:

> There is not the slightest doubt that suitable films stimulate learning and that the way in which films are produced can influence the degree of learning. On the other hand, it would appear that no techniques have been discovered for consistently producing large and consistent differences in learning.[1]

Commenting on what might be done to break through this "no significant difference" barrier which has been encountered in virtually all media research studies, Greenhill concludes:

> . . . it is suggested that possibly the most fruitful areas for future research lie in structuring and organizing the stimulus materials themselves, and in manipulation and control of student responses . . . thereby producing significant effects on learning.[2]

The above observations by Greenhill, and his views concerning the limitations and strengths of prior research, have

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[1] Ibid., p. 15.

[2] Ibid., p. 16.

served as a major take-off point in formulating the present study.

Further impetus for the study comes from the findings and recommendations of Edling, who tested for persuasive effects of a message upon high school seniors, using a motion picture based on "some principles commonly associated with motivation research."[1] The principle objective of the Edling study was to determine if filmed audio-visual materials produced with a knowledge of learner characteristics and motives are more effective in changing attitudes among those for whom the materials were intended than among individuals in general. In the report of this study Edling states that:

> . . . among subjects involved in the study there is a significant relationship between identifiable learner characteristics and the content of a message. Mean gains in post treatment scores were found to be between four and seven times greater for individuals possessing specified characteristics than comparable individuals who did not possess such characteristics.[2]

Attitude changes of such magnitude, growing out of exposure to a single film, are so rare that further studies

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[1]Jack V. Edling, A Study of the Effectiveness of Audio-Visual Teaching Materials When Prepared According to the Principles of Motivational Research, Final Report, Title VII, NDEA Project No. 221, (Monmouth, Oregon: Division of Teaching Research, Oregon State System of Higher Education, 1963), p. viii.

[2]Ibid., p. 118.

utilizing the Edling model would appear to be warranted.

To a degree, the present study replicates Edling's work in message design. His procedure for designing a "mass media message intended to modify a specific attitude" is refined and extended in the present study in line with Edling's own conclusion that the procedure developed for his study was "satisfactory as far as it goes."[1]

While the work of educators Greenhill and Edling would appear to constitute the primary impetus for the present study, encouragement and support for the project are found in the recent writings of researchers concentrating more generally upon communication as an act of human behavior. Joseph Klapper, to cite just one example, makes a case for "cautious optimism" relative to achieving strong message effects. In a "state-of-the-art" chapter in a recent book on public relations, Klapper says:

> This optimism is based on two phenomenon. The first of these is a new orientation toward the study of communication effects which has recently become conspicuous in the literature. The second phenomenon is the emergence from this new approach of some generalizations. It is proposed that these generalizations can be tied together and tentatively developed a little further, and that--when this is done--the resulting set of generalizations can be extremely helpful. More specifically, they seem to be capable of organizing and relating a good deal of existing knowledge about

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[1] Ibid., p. 120-122.

> the process of achieving communication effects, the factors involved in this process, and the direction which effects usually take. They thus provide us some hope that the vast and ill-ordered array of communication research findings may be eventually moulded by these and other generalizations into a body of organized knowledge.[1]

The orientation Klapper speaks of is essentially a shift away from a tendency to regard mass communication as a necessary and sufficient cause of message effects, toward a new view of the message as one influence working amid other influences in a total communication environment. It is this new approach, Klapper suggests, which has made possible a series of generalizations capable of relating a good deal of what is already known:

> . . . about the processes, factors, and directions of communication effects, and of doing this in such a way that findings hitherto thought to be anomolous or contradictory begin to look like orderly variations on a few basic themes.[2]

The generalizations that Klapper refers to--scattered as they are throughout the literature of the behavioral sciences, the several communication arts disciplines and the fields of education and training--appear to comprise a rich resource for augmenting the potency of persuasive messages. The

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[1]Joseph T. Klapper, "What We Know About the Effects of Mass Communication: the Brink of Hope," in Otto Lerbinger and A. J. Sullivan, Information, Influence and Communication (New York: Basic Books, 1965), p. 316.

[2]Ibid., p. 318.

message design procedure which is developed in the present study encompasses a search for and utilization of relevant theory generalizations at all stages of the design process.

Implications for Broadcasters

More and more frequently today broadcasters (primarily network and station owners and managers, program executives and directors of news and public affairs programming) are being accused of exhibiting an inadequate sense of social justice. Not all of the critics are patrons, regulators, and self-appointed "guardians of the public good." Increasingly criticisms by "insiders" within the media establishment are finding their way into the literature reproaching broadcasters for failing to be sufficiently responsive to the needs of society.

Typical is this assertion by a prominent defender and commercial user of the broadcast media:

> The facts are that not enough of the right kind of public affairs programming is being done, and the absence of it is particularly conspicuous now because we have never needed it more badly. It is on this score, I must admit, that the broadcaster is guilty . . . . It is not necessary that the networks or stations carve huge slices of time out of their formats to "do their thing" for the community. But announcing church dinners and the like on the Sunday morning news does nothing for the big problems of our country. Today, more than ever before, it's a basic part of doing business for companies to address themselves to their rules (yes, their obligations) of responsibility

> to society. Broadcasting has done too much reacting and not enough anticipating.[1]

Another facet of the problem which has engaged the attention of critics is the seeming lack of problem-solving potency of the public affairs programs the broadcasters do offer. Increasing numbers of those persons probing this problem are questioning the adequacy of the program development procedures typically used by the mass communicators. One teacher-researcher observes that, seemingly quite oblivious to the turbulent revolutions of our time, the development of mass media materials continues pretty much as it has always done. The traditional approaches retain the established formats, the same development and writing techniques, resulting in far less probing, insight-producing and clarifying presentations than the magnitude of our present-day problems demand.[2]

Countering this observation is the suggestion that the teacher-researchers have not been doing as much as they might to assist the practitioner with his programming challenges. One teacher-researcher turned practitioner identifies

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[1]Robert G. Wilder, "An Appeal for Efforts Adequate to the Problem," Broadcasting (July 28, 1969), p. 16.

[2]Elwood Murray et al., Speech: Science-Art (New York: Bobbs-Merrill, 1969), p. 3.

this problem:

> Audience research needs to provide the producer with more insights and information than he is presently receiving. Although much has been done in academic areas criticizing the broadcaster, few suggestions have been put forth to help him The bulk of mass communications research in the confines of academia have either parallelled present commerical services, discovered whether television was good or bad, or discovered what effect television had on viewers. Very little has been done in mass communications research to predict programs or to "maximize" the enjoyment of the viewer.[1]

Statements such as the foregoing appear to argue for the development and testing of new, more comprehensive, more systematic and more highly disciplined program development procedures such as that sought in the present study.

It is obvious that the increased costs, the extended development cycle and the more specialized personnel needs associated with this more ambitious message design procedure would pose some problems for the broadcasters. There would be definite limits at most stations in the extent to which program developers could utilize such a demanding design procedure--even after scaling it down to its bare essentials. However, a basic assumption underlying the study is that there are in the communities served by all broadcast stations, social, economic, environmental, human relations and other

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[1]Joseph T. Plummer, A Systematic Research Approach to Television Program Development (Unpublished Ph.D. dissertation, Ohio State University, 1967), pp. 8-9.

problems which might be ameliorated in important ways through development and widespread distribution of some high yield social action promoting programs.

Undoubtedly, every community has problems of sufficient magnitude to justify an extraordinary effort of stations to tool up for development of some public interest serving materials having the augmented potency which might be achieved through use of an intensive design procedure such as that advocated here. Only one high impact civic or social action campaign per year, cooperatively conceived and implemented by local stations in partnership with appropriate agencies in the community, could have problem solving consequences sufficient to encourage exploratory efforts. The present study may enhance the possibilities of broadcast stations achieving this kind of service potential to the communities they are licensed to serve. The design procedure developed for this purpose may be readily adapted for use in increasing the potency of persuasive materials prepared for the other media as well.

Methods of Study

Basically the present study is an exploratory investigation of a large, rather global, problem which has been subjected to little prior research. Hence, the study combines elements of several methods of scholarly research.

The investigation employs elements of the descriptive method because of the need to establish at the outset the present state-of-the-art relative to persuasive message design. It also utilizes the historical-critical method to the degree that it probes recent attempts of communication researchers and practitioners to evolve procedures for achieving effective persuasive communication and critiques their adequacy relative to the magnitude of today's social communication task. To a degree it is a creative study in that the investigator has attempted to snythesize and proceduralize the scattered pieces of other investigator's good works and to invent the missing components needed for a total social problem-solving communication system having a procedure for developing strong message designs as its chief mechanism. In the final analysis, however, this must be considered a hypothesis-generating study because the end product is nothing more nor less than a method for the use of persuasive communication in solving social problems which is hypothecized to be better than other methods currently in use. Hopefully the method espoused here will be sufficiently grounded in sound theory and principle that its premises will be proven valid when the method is tried out and refined in practice.

Definition of Terms

Because certain terms used frequently in this report cut across several disciplines and fields of practice, and are liable to differing interpretations, the following definitions are provided:

1. Persuasion refers to the process by which a message designer secures acceptance of a proposition and/or proposed action by connecting it favorably with the audience member's needs, interests, attitudes, beliefs, values, desires, and other wellsprings of human action. As pointed out by many writers on the subject, the best persuasion is that which facilitates the listener's giving rise to his own motivations, the persuader's task being to elicit or summon-forth these motivations and somehow channel them in the direction of mutually desirable and desired (by sender and receiver) action responses which are the focus of the communication effort.
2. Persuasive message refers to the total "stimulus package" to be used in a particular problem-solving communication effort. Here we think of it as comprising a body of concepts, arguments, appeals, data, etc., which is "packaged" using some recording

medium (film, magnetic tape, or whatever) in such form that it can be played back and displayed to separate audiences at differing locations, at differing points in time, to help persuade those audiences in accordance with the designer's communication purposes.

3. High yield refers to the impact of a message on members of a target audience measured against some standard established by the sponsor and/or designer as being high, as opposed, say, to medium or low. The level of response or behavioral change (in a specified direction) required to classify a given message as high in yield can vary according to the difficulty of the persuasion task. Typically the standard will be set intuitively, based on the value standards and prior experience of those having a vested interest in the message outcomes.

4. Message design refers to the formal, systematic process by which a person having certain communication intents goes about conceiving a mental or graphic plan for a message appropriate to his intended purposes. It implies that the communicator engages in deliberate, purposive planning

toward his objective using science- and theory-based resources. It also implies his working within limits upon his freedom of choice relative to design decisions rather than being free to fully indulge his purely creative or intuitive impulses. (See Chapter III of this report for further discussion of this concept.)

5. Design procedure refers to the predetermined sequence of actions which the designer follows to carry out the message design task. It suggests or specifies what should be done, how it should be done and in what sequence it might be done.

6. Rhetoric (or Rhetorical communication) refers to, as Aristotle conceived it, the faculty of discovering in a particular case what are the available means of persuasion. While this definition is considered to be too narrow to incorporate all that is encompassed in modern rhetorical practice, it suffices for the purposes of this study: to aid in the discovery of practical means of inducing behavioral changes on the part of members of specifically delineated or created audiences implicated in modern societal problems.

7. Function refers to one of a group of related actions

contributing to a larger action, especially the normal and specific contribution of a particular part or component of an organization or social system to the larger organization. (See Chapter IV for further discussion of this and related concepts.)

8. A system is an organization of interdependent parts--including, possibly, a society comprised of individual persons as parts of the system--that form an operating unity, the parts being interrelated in such a way that they work together in carrying out certain operations, tasks or activities. A system is characterized by a tendency to maintain certain boundaries relative to its working setting or environment, by its acceptance of inputs from that environment, performing certain operations upon these inputs and then emitting the inputs (modified in some fashion) as outputs back into the environment. (See Chapter III for further discussion of this concept.)

9. System analysis refers to the identification and separation of the total system (organization) into its component parts with emphasis on delineating

the interdependency relationships of the sub-system components to each other relative to the seeking after a stated objective. The emphasis in this analysis is upon determining the manner in which these relationships facilitate or impede the efficient functioning of the individual components and of the total system of which they are a part. This should enable the analyst to determine root causes of problems in the system and provide clues as to what remedial action should be taken.

10. A system model is a partial and, frequently, a miniature representation of a given system. In the case of message design such a model will be a verbal, graphic, pictorial, diagrammatic or symbolic representation of the phenomenon which the communication effort is intended to affect, such representation created to facilitate analysis and remediation of what is wrong in the functioning of the system.

11. Environment refers to all the external and internal conditions--the physical, socio-cultural, psychological, ecological, political, economic, etc., factors--which influence the functioning of a system in some way.

12. A communication problem exists when the message designer perceives a certain state of affairs which he hopes to alter through communication and does not immediately know how to attain it.

13. A theory is a mental conceptualization by which an investigator attempts to organize and simplify what he knows about a phenomenon or situation which he has studied, thus providing a basis for formulating some kind of corrective or remedial action in a problem situation. A theory cannot tell the designer exactly what to do, but it can suggest a strategy alternative which can be, with the right degree of refinement, tried out in practice to determine its validity or non-validity.

14. A communication (or message) strategy is a means for producing a desired effect upon an audience through communication effort. As in the military sense, a communication strategy is a grand design framed to accomplish a given set of objectives by means of intelligent deployment of message resources.

15. Invention is one of the so-called "canons of classical rhetoric" which refers to the process through

which the designer discovers, creates and/or adapts to a particular audience the kinds of message content that appears to be appropriate for that audience, given the purposes of the communication effort. The term does not, as used here, include the preliminary analysis, investigation, identification and location of message resources, but only the adapting or preparing of existing content materials for a specified audience for a given purpose. It includes such procedures as formulating the basic message strategy or plan and the matching of arguments and motivational appeals to identified characteristics of the audience members.

16. Disposition refers to the process in classical rhetoric by which the designer makes his final selection of the content to be included in the message and the proper arranging or sequencing of it for maximum impact on the audience. It involves converting the preliminary plan or outline developed in the invention phase into a detailed blueprint which specifies what content goes where for what intended purpose in what finalized sequence.

17. Style refers to the conceptualizing the message in the language and other symbolic forms which will help assure interest, attention, comprehension and response by audience members to the message stimuli presented. It determines in a vital manner the meanings evoked in the minds of the audience members and whether or not they will be in a position to respond as the designer intends. Style is the great facilitator or inhibitor of communication effectiveness depending on the extent to which, through skillful and creative invention and disposition, the designer has conceived a potentially powerful message. It involves such concerns as clarity, propriety, economy in the use of words, vivacity or provocativeness of expressions and the many other stylistic factors which have been identified by rhetoricians and modern mass media practitioners as being effective for achieving given purposes.

18. Delivery refers to the "human performance" technique by which the message stimuli is presented to the sensory organs of the audience members. The options for achieving this are many; they include, in the present day, the full

range of technological means of extending the human personality and the means by which human beings can encode and transmit stimuli for evoking response from those coming into contact with it

Some additional jargon will be found throughout this report. Unfamiliar terms not included above will be defined in the context in which they appear or by the use of footnotes.

CHAPTER II

REVIEW OF LITERATURE

Publications dealing with the varied facets of communication theory and practice are more numerous and diverse than those in any previous period of history. Among the hundreds of contemporary works on this subject there are many similarities. These similarities can probably be attributed to the fact that most have taken as their common theoretical base aspects of classical rhetoric. The differences between them appear in most instances to be "departures from the classical foundation into many bypaths."[1]

Because the literature of communication is so diverse and so extensive it will not be possible to review any substantial portion of it in this chapter. Neither will it be possible to make a critical assessment of it nor to place the relevant theory and research knowledge into a coherent framework. Rather, the aim will be to "map the territory" and identify those works which appear to be most

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[1]James C. McCroskey, An Introduction to Rhetorical Communication (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1968), p. 15.

relevant to the needs of the designer of persuasive mass media messages. The emphasis of the review will be on identifying and annotating those compendia works which identify, summarize, evaluate and suggest practical applications of communication theory, process models, message design principles, persuasive strategies and the like, which have been validated to some degree by research and practical application.

Works Dealing with Comprehensive Design Procedures

Although the literature of persuasive communication is voluminous, writings describing comprehensive, total systems for design of persuasive messages or message campaigns are sparse. As previously indicated, this writer has not been able to identify a single study or published work of any kind dealing with the tactics and strategy of designing programs specifically promoting involvement of the audience members in the social action programs of their community. Neither have any studies been located in which a comprehensive systematic attempt is made to utilize the findings of communication and behavioral research or rhetorical theory as a means of achieving augmented persuasive potency.

What have been identified are a small handful of studies

which deal with more general types of message design. Most are quite traditional in approach, with only peripheral references to principles and theory. Those which use quantitative research techniques do so for the purpose of pre-testing or post-testing of persuasive materials prepared through traditional program development techniques. These works have been of great value in formulating the design procedures described in chapter IV of the present study.

The work which reports the most comprehensive new approach to program development is the recent (1968) doctoral dissertation by Plummer.[1] Much of what Plummer advocates is valid, and aspects of his approach will be encompassed in the design procedure outlined in chapter IV of the present study. But Plummer's study focuses on the considerations involved in producing the more traditional entertainment, cultural and informational programs without particular concern for or concentration on the kinds of design techniques required in producing programs having strong persuasive outcomes.

Plummer's method is one which outlines some specific procedural steps in pre-production research and pilot testing.

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[1]Joseph T. Plummer, A Systematic Research Approach to Television Program Development (Unpublished doctoral dissertation, The Graduate School, Ohio State University, 1967).

He also sets forth "five theoretic postulates" which he suggests are "critical to the approach, the methodologies, the instruments, and the analysis" used in his study.[1] He does not have in his procedure provision for examining and drawing upon findings or research relevant to message design or the time-honored body of "practical wisdom" which appears to have such great potential for augmenting the potency of message materials.

The major thrust of the Plummer approach is reflected in this passage:

> In television the success of a program is measured by audience acceptance. In the past, however, audience research has not been used in program development until after a new program or pilot was produced. This meant that some indication of audience acceptance was not available until hundreds of thousands of dollars were spent and many commitments made. The problem is "How does one predict the success or failure of a televison pilot or program before hundreds of thousands of dollars are spent, commitments made, and the program goes on the air?"
>
> This study attempts to provide some answers to this problem and develops a six step systematic audience research approach, testing audience reaction before the pilot is produced. The conceptualization of the problem in terms of our six step approach is to determine the elements of content and style most appropriate for a program in order to appeal to a proposed target audience.[2]

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[1] Ibid., pp. 33-34.

[2] Ibid.

In Plummer's approach with its crucial six stages of development, recommendations are provided the producer at the end of each step. These are as follows: (1) testing the basic concept or idea for the new program; (2) using the respondents favorable to the new idea as a sample, further define the target audience (s) and test the format of the new program; (3) eliciting "treatment" variables for the new program and providing statements from which a testing instrument specifically related to the new program can be constructed; (4) testing the pre-production aspects of the new program such as the artist, story-board, or other partial representation of the program; (5) rendering of the pre-production decisions in the light of audience reactions and preferences; (6) execution of the program planning in production of an actual pilot program for live on-the-air testing.[1]

Plummer's conclusions concerning his study are pertinent:

> Perhaps the crucial contribution of the systematic approach to program development is that the findings and recommendations validate the thinking of the "creative team" in terms of audience preference. Using the target audience model within our approach, the research aids the producer's concept of the audience he hopes to attract with the new program. There is predictiveness from

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[1] Ibid., pp. 32-48.

> step to step in the research approach which aids the early program decision making. It appears that the research approach could help in predicting the performance of a new program as a regular series.[1]

A going production organization which has used systematic research at the pre-production stages of program development in a widely distributed national program series is the Children's Television Workshop in New York City. The Workshop's widely heralded "Sesame Street" for pre-school youngsters, which was the "sensation" of the 1969-70 television season, uses a procedure which is referred to as "formative research" to which the producer's attribute much of the success of the series. The Workshop personnel have not prepared a published manual or handbook outlining their methods in detail, but some insight into their methods is found in a letter which came in response to an inquiry by this investigator to Edward Palmer, Director of Research for Children's Television Workshop. In his letter Dr. Palmer outlines the essence of their approach:

> . . . we have felt that one of the most crucial elements under broadcast conditions is content appeal. Here we refer to anything that makes for heightened attention and interest. Underlying this concern is the fact that with broadcast television, aimed at children in their own homes, not even a physically captive audience is assured. We have conducted extensive research into the program elements

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[1] Ibid., pp. 297-298.

which capture and sustain the interest of young children.

Another major element has been to explore the arrangement of instructional elements in the finished programs. We have produced a number of one-minute "spots" dealing with letters and numbers, which will interrupt the program periodically, something in the manner of television commercials. We ran a series of studies in an attempt to learn more about the spacing of spots, the optimum number of repetitions, and the rate of introducing new letters or numbers.

A third major area of research activity has attempted to explore the forms, styles of presentation (or production techniques), and the like, which are most appropriate for imparting one or another type of concept.[1]

In a brief working paper accompanying the letter, Palmer briefly discusses the so-called "formative research phase" of their total development procedure:

The formative research phase of Children's Television Workshop (CTW) is one of several phases making up the total research effort. Its chief purpose is to provide the production staff with information which will contribute to production decisions. In addition, it will serve as a laboratory for the preliminary development and validation of measuring instruments to be incorporated into the summative research phase, which will include a nationwide test of the overall impact of the program on children . . . .One way to place the formative research approach into perspective is to characterize it in terms of the general model it represents. First, it is distinguished by the fact that it is tied directly into production.

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[1]Letter from Dr. Edward L. Palmer, Director of Research, Children's Television Workshop, New York City, N.Y., July 29, 1969.

> Accordingly, the relationship between the research and the context of application is relatively direct. The typical formative research problem starts with existing production questions, and proceeds to help sharpen and extend and the research hopefully answers those questions.[1]

In drawing a distinction between the types of research carried out at CTW and other forms of program related research Palmer summarizes as follows:

> A distinction between the present form of research and certain other forms is that in the present form there is no single theoretical position underlying the various studies and forming the basis for their coherence. Their coherence lies, rather, in the fact that they all relate to the context of televised instruction for pre-school children. It should be emphasized that every attempt will be made to record and disseminate the results of this research. In this way, they will serve not only the immediate needs of this project, but other related projects which now exist or which may exist in the future. Thus, there is every expectation on our part that the results of this research will be generalizable.[2]

More specific features of the CTW development procedure will be introduced in Chapter IV in connection with the design procedure developed in the present study.

Proceeding further in the review of those works outlining comprehensive design procedures, we cite now an

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[1]Edward L. Palmer, The Formative Research Phase of Children's Television Workshop (Unpublished Working Paper, Children's Television Workshop, New York City: October 14, 1968), p. 1.

[2]Ibid., pp. 1-2.

interesting manual developed for students of public speaking. Although there are over 100 textbooks or so-called handbooks for public speaking currently in print, this writer was able to identify only one which tried to do for the public speaker what the present investigator has tried to do for the designer of persuasively potent mass media messages. This is Amram and Benson's Creating a Speech workbook which outlines a step-by-step procedure for designing a speech. It provides a full set of checklists and accompanying worksheets upon which the user may record, refine, and extend the results of his creative formulations and decision making. Also included are specimen copies of model speeches and illustrations of how a speaker might develop his own speech following the same procedure.

The uniqueness of this workbook, and its relevance to the present study, is revealed in the emphasis given to "principles and techniques of creative problem solving to the preparation of a speech."[1] Further relevance is reflected in this admonition to the message designer seeking maximum potency for his message:

> . . . in preparing your speech . . . you will be more successful if, instead of selecting

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[1]Fred M. Amram and Frant T. Benson, Creating a Speech: a Student's Workbook (New York: Charles Schribner, 1968), p. 1.

> the first ideas and techniques that come to mind, you collect as many alternatives as you can before you decide which are the best approaches to your audience. You should stretch your imagination in an effort to create new, more effective arguments. You need to be flexible enough to adapt to a variety of audiences and points of view. Finally, you need a strong desire to succeed, an eagerness to communicate your skills and opinions, a will to be a full-time thinker, communicator, and participant in a democratic society based on citizen participation.[1]

Although geared to the beginning speaker, and far removed from application of sophisticated communication theories and the findings of behavioral research, this workbook is premised on sound rhetorical principles. It is also noteworthy in the extent to which it leads the student to apply the principles and procedures of creative problem-solving to problems of message design. Elements of Amram and Benson's approach find a unique place in the design procedure discussed in Chapter IV of the present report.

We come now to several other publications in the field of speech communication which, while not qualifying as "practical handbooks or manuals" for design of messages as we define them in the present study, do have much to offer the developer and user of a message design procedure.

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[1] Ibid., pp. 8-9.

Probably the most comprehensive of these studies is a dissertation study by Hickman.[1] This study, entitled A Systematized Theory and Procedure for the Production of Multi-Channel Communication Messages, is anchored in classical rhetoric but is greatly extended in its scope by the inclusion of concepts from modern information and communications theory. Hickman's study, while not producing a workbook like that of Amram and Benson, is noteworthy in the extent to which theory and principle become the basis for message design explorations and decisions.

The tone and substance of the Hickman study is revealed in this note from the introductory chapter:

> This study utilizes as a base for its development of theory and procedure, aspects of aural communication theory which have been handed down from classical writers and added upon by contemporary scholars. . . .We have broadened our concept of rhetorical theory to form a theory of multi-channel communication. We will attempt to apply rhetorical theory to filmic presentation--a form of dramatic art. We will also attempt to apply current concepts of filmic visual theory to rhetorical communication. Thus, we will borrow from each to improve the other.[2]

Specifically, the Hickman study attempts to assemble

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[1]Harold R. Hickman, A Systematized Theory and Procedure for the Production of Multi-Channel Communication Messages (Unpublished Ph.D. dissertation, Department of Speech and Dramatic Arts, Brigham Young University, 1971).

[2]Ibid., p. 5.

a body of theory and principle for the new branch of the dramatic and graphic arts which he refers to as "filmic" presentation. This he defines as "the various media in which optical or electronic film is used to store aural and visual messages," principally motion pictures, television, and sound-slide presentations. His contention, quite ably defended, is that "much of the theory developed for aural communication can be adapted and/or supplemented to produce a theory of filmic visual communication as well." He contends, further, that modern communication theory, whether it deals with the aural or visual channels, can be combined with classical theory to form a theory of multisensory communication.[1]

In the synthesis of classical rhetoric and more modern communication theory achieved by Hickman, there is much to guide the designer of persuasive materials in the selection or invention of persuasive strategies. What is lacking in his report, and hopefully will be supplied by the present study, is a set of procedural mechanics and a clerical system (design worksheets, specimen material, etc.) such as provided in the Amram-Benson workbook.

Another work, which lays out a reasonably comprehensive

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[1]Ibid., pp. 4-5.

design procedure, is a report of the U. S. Office of Education, Title VII, NDEA study, entitled, Message Design: the Temporal Dimension of Message Structure.[1] The author (Fleming, 1968) reports his research on the design of message structures for teaching complex concepts to people not used to dealing with complexity, capitalizing on visual conceptualizations which "subsume and relate in meaningful patterns complex data relationships."[2] While his work does not deal with persuasive communication per se, Fleming does report findings which, like the Hickman study, contribute to a practical theoretical base for message design.

Fleming explains:

> The reviews that follow have been selected primarily to suggest the pervasiveness of message structure variables across diverse media. None of these studies employed the medium used most frequently in the present study, the overhead projector and transparency. The reason, as suggested earlier, is that the variable under study (temporal order of presentation) is a message variable and as such is to a considerable degree independent of media, or at least is apt to be a larger source of variance in learning than in media.[3]

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[1]Michael Fleming and others, Message Design: the Temporal Dimensions of Message Structure, Final report of U. S. Office of Education, NDEA, Title VII project, No. 1401, at Indiana University (Washington: U. S. Department of Health, Education and Welfare, Office of Education, Bureau of Research, March 1968).

[2]Ibid., p. 11.

[3]Ibid.

In the review which follows the foregoing statement, Fleming cites and critiques Lumdaine's critical review of audio-visual literature, the contributions of Hovland and his colleagues on motion picture message design and also goes into the literature of programmed instruction. He presents some pithy findings relative to what he refers to as the "message-to-knowledge" task. The chief contribution of the Fleming study to development of a design procedure appears to lie in his guidelines for structuring and sequencing complex concepts in visual form for efficient learning and retention. His postulations appear to have special relevance for helping the designer of social-action motivating TV programs portray the complex problems of modern society in a clarifying and motivating manner while conserving precious air-time.

The next work to be cited was authored by James McCroskey, a speech communicator with recent quantitative research experience. His book (1968)[1] comes close to being a complete manual for message design, combining as does the Hickman study, classical rhetoric with modern communication theory. The initial section is devoted to what he refers to

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[1]James C. McCroskey, An Introduction to Rhetorical Communication (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1968).

as "basic theory." This contains chapters which subsume 1500 years of classical rhetorical theories and place these in perspective with such concepts as communication models, attitude formation and change, audience analysis, the nature of persuasive argument and the like.

Section II is devoted specifically to "message preparation." It is here that he proposes a judiscious blend of the ancient and the modern principles to achieve effective communication. The initial chapter in this section is devoted to "preliminary considerations" such as selection or purposes, audience analysis, message channels, and "forms for the preparation of messages." There follows a series of chapters, each entitled "message preparation," but each emphasizing a different aspect of the classical "constituents of rhetoric," (invention, disposition, delivery and style) as viewed in a modern setting. His chapter 10 goes into the matter of strategies for differing communication purposes and how these strategies may be augmented through use of visual aids.

The final section of McCroskey's work is particularly relevant to the social action concern of the present study. Entitled "Rhetorical Communication and Society," this section goes into the ethics of "means and ends in persuasive social communication," the ethics of intent toward the

audience, the dilemmas of classically-oriented "persuasion" as opposed to coercion, plus other vital topics related to the uses of powerfully persuasive communication capabilities once attained.

Two additional short works on message design are worthy of mention here. Both were issued as part of the Bobbs-Merrill paperback series in speech communication. Both bear the title, Message Preparation, but each author emphasizes a different aspect of the design task. Glen Mills' work deals with the "analysis and structure" of messages. He acquaints the reader with "both old and new concepts and theories relating to the selecting of subjects for communication, their analysis, their investigation and their structuring."[1] Definitions, illustrations, theoretical distinctions and the findings of relevant research are brought to bear on the subject. Analysis, which Mills describes as the "most intellectually significant part of speechmaking," is clearly articulated in early chapters.

Outlining and alternative patterns of arrangement are presented in considerable detail in subsequent chapters of the Mills book. Each principle is demonstrated, and the findings of recent research are cited to modernize traditional

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[1]Glen E. Mills, Message Preparation: Analysis and Structure (Indianapolis: The Bobbs-Merrill Company, Inc., 1966), p. iv.

theory. A particularly relevant section of his Chapter Three is an "analytical checklist" which enables the message designer to "investigate his task with discrimination and judgment," helps him limit his scope and guides him "in the selection of content vital to his purpose "[1] Specimen analyses for various types of messages, including the persuasive, occupy the remainder of the chapter.

The dilemma encountered in outlining the message preparatory to actual writing is especially well handled in one chapter. Mills' conception of the function of the outline is refreshing. He says that the outline should be thought of as:

> . . . an organized storehouse of ideas. When it is properly done, it helps the speaker to observe in proper perspective the main lines of thought, the relationships among the several parts, the adequacy of the forms of support, and the unity, coherence, and emphasis of the speech as a whole. This procedure can sharply reduce the incidence of omissions, disgressions, inconsistencies, unsupported assertions and misplaced emphases.[2]

The other message preparation book in the Bobbs-Merrill series is by Bettinghaus.[3] This work emphasizes the importance

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[1]Ibid., p. 31.

[2]Ibid., p. 47.

[3]Erwin B. Bettinghaus, Message Preparation: The Nature of Proof (Indianapolis: The Bobbs-Merrill Company, Inc., 1966).

of and the skillful use of arguments or "proof" in the design of aural messages. The vital nature of proof is described by Russell Windes in the foreward of the Bettinghaus book:

> In persuasive communication, the advocate defends a proposition. He builds a case for his proposition through arguments which he asks his audience to believe. The persuasiveness of his advocate, the degree to which his arguments are found acceptable, often hinges on the modes of proof he elects to use. Consequently, the study of proof is extremely important to the student of communication.[1]

Windes goes on to speak of "analytical frameworks for categorizing and working with arguments" and the various methods of establishing the truth of propositions. He points out that these frameworks, valid as they might be to the philosopher in proving the validity of arguments, are not very helpful to the communicator in predicting how a listener will react to such arguments when communicated to him. He then says of Bettinghaus, the author, that he:

> . . .has reviewed the common analytical approaches to message analysis and assesses their usefulness to the communicator in predicting the behavior of his receivers. . . . suggests ways in which auditors react to argumentative materials. He sets forth in some detail the Toulman model as one useful tool to help the communicator take advantage of the knowledge we do have about human behavior.[2]

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[1] Ibid., p. vi.

[2] Ibid.

The broad scope of theory and principle encompassed in the Bettinghaus treatise, and its emphasis on practicality of application, is revealed in Bettinghaus's own words:

> Materials are drawn for the most part from recent findings on behavior from speech and social science research, from the experiences of teacher and practitioner rather than from careful experimentation. . . .care has been taken to insure that "common sense" ideas presented are not antithetical to the findings of current researchers.[1]

Bettinghaus then expresses the hope that what he has produced is a "thorough and practical reference for use by the designer of messages, emphasizing the power and persuasiveness of 'proof'." This he defines as "the process of using evidence to secure belief in an idea or statement."[2] As with most of the other works cited, Bettinghaus's treatise has to be considered more a reference than a workbook outlining a total design procedure. But, it should be considered a most crucial adjunct to the formal design procedure developed in the present study.

The final work to be cited in this section of the review is a doctoral dissertation by James Wood which outlines a theory of persuasion based on rhetorical theory.[3] This

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[1]Ibid., p. 4.

[2]Ibid., p. 5.

[3]James A. Wood, An Application of Rhetorical Theory to Filmic Persuasion (Unpublished doctoral dissertation, The Graduate School, Cornell University, 1967).

study, like the Hickman study reviewed earlier, deals with filmic persuasion derived primarily by applying rhetorical theory to the resources of the film medium. Wood states more specifically that:

> The theory is developed for both fiction and non-fiction films, and for films presented on television as well as in theaters. The thesis does not deal with the specialized area of television commercials.
>
> Primary concern is with principles and techniques of persuasion which can be employed in the film. These principles and techniques are systematically presented under the heading of invention and discovery of appeals, selection and organization of materials, and persuasively functional stylistic qualities of the film. The thesis also notes ways in which the utility of these methods is conditioned by the audience and situation, the film maker's purposes and resources, and the general type of film.[1]

The early chapters set forth a theoretical framework (mostly drawn from Aristotle's Rhetoric) and identifies the peculiar resources of the film medium. The resources of classical rhetoric are supplemented by research findings, mainly from the fields of public address and social psychology. A useful feature of Wood's study is his Review of Literature in which he describes a "random survey intended only to suggest the wide variety and the broad range

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[1]Ibid., p. 1 (abstract).

of materials available in the field."[1] He delimits his review (and this makes it particularly relevant) to filmed messages "designed deliberately to meet a particular persuasive task."

Concerning the typical persuasive film he concludes:

> The fact that film can be used to secure persuasive effects has been convincingly demonstrated by experimental evidence. This evidence has shown, however, that many superficially well developed persuasive films actually have little measureable effect. This irregularity of effectiveness is partly due, no doubt, to the absence of a comprehensive and reliable theory guiding construction of such films. . . . Even the theory developed in the preceding chapters is somewhat piecemeal and is supported by reliable evidence only at some parts.[2]

We have been reviewing thus far those printed works which come close to outlining comprehensive, systematic procedures for design of message materials. These have dealt, to some extent, with preparation of persuasive messages. All have their omissions and deficiencies in coverage as acknowledged by their authors. Collectively, however, they constitute a fine resource for development of a comprehensive design procedure for persuasive mass media materials. They have considerable relevance for design efforts which have their prime aim the promotion of increased social-action involvement of those who view.

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[1] Ibid., p. 4.

[2] Ibid., p. 270.

All of the works reviewed thus far have value as reference works for the designer. There are, of course, other works drawn from many fields of scholarship and communication practice in which persuasion is a major concern. Hence, in the remaining pages of this review, we review some of the resource publications which didn't quite quality as sources of comprehensive design procedures but which are highly relevant in the message designer's purposes as he attempts to link theory and principle to his design efforts.

References from the Field of Speech

The works of writers on the art of speaking, given the nearly 2,500 year span of coverage, are so extensive in number that we can barely scratch the surface of this rich resource for the designer of persuasive messages. The sheer volume of writings in the field is staggering, taken as a whole, but, fortunately, there are modern works which have distilled out of the vast and varied literature of rhetoric much which is relevant to our day and to today's message design challenge. The aim in this section will be to review in very brief fashion works which appear to be especially useful to the developer of message materials which are pointedly persuasive in design.

The most comprehensive modern work--one which has intrigued this developer of a design procedure emphasizing reliance on the findings of behavioral science and communication research--is by Thompson.[1] The stated purpose of this work is "to summarize and evaluate quantitative research in speech for the half century following the founding of the organization now called the Speech Association of America." Thompson defines quantitative research as referring to those studies in which numerical data are prominent, encompassing both descriptive and experimental studies. Included in his review are studies meeting this criterion reported in all the regularly published speech journals (Quarterly Journal of Speech, Speech Monographs, Speech Teacher, Journal of Communications, Southern Journal of Speech, Central State Journal of Speech, Western Journal of Speech) from their first issues through 1964. Thompson's summary chapter includes criticisms of articles by speech people published elsewhere, plus unpublished studies, if significant, printed through July of 1961.

To justify his writing of a book which emphasizes quantitative, scientific investigation of communications phenomenon in a field almost completely oriented in the past

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[1]Wayne N. Thompson, Quantitative Research in Public Address and Communication (New York: Random House, 1967).

toward the "artistic," Thompson asserts:

> Dissatisfaction with the status of rhetorical theory is at least as old as Plato and Aristotle, both of whom objected most vigorously to the practices and writings of their predecessors and contemporaries. Aristotle produced a comprehensive system that in its Whatelian modification is still dominant, and the rhetorical history of the intervening twenty-three centuries can be written in terms of Aristotle's imitators, his modifiers, and his dissenters. . . . To this day no complete non-aristotelian rhetoric has been written, nor is likely to be. . . . The perseverance of classical rhetoric through so many cultural ages and its continued dominance in a scientific age . . . suggest that much must be right about it, for only a body of principles having insight and near universality could survive such a test.[1]

Thompson goes on to say that there is much, therefore, that is right about the contemporary accumulation of beliefs about speech communication. He then spells out what he feels is the role of quantitative research. His viewpoint is that quantitative research can generate knowledge which will extend existing rhetorical theory. More specifically, he indicates his belief that through quantitative research, generally held precepts of rhetoric "may largely be confirmed but more precisely drawn." He notes that almost nothing in existing theory has been proved with scientific rigor, and suggests that "even though these generalities may prove largely to be true, experimentation should lead to increased confidence

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[1] Ibid., p. 1.

and to more precise applications." Other benefits he foresees include his conviction that the experimentalist could create new theoretical doctrine, that they may invigorate rhetorical thought, and that they may "overcome apathetic acceptance of tradition and generate occasional short periods of creative ferment."[1]

In the book proper Thompson gets down to the business of reviewing and evaluating (to a degree, synthecizing) the research findings of the 1915-64 period. His stated purposes are to "bring together in useable form those findings that seem to warrant preservation" and "to state with varying degrees of assurance the generalization that at this time seem justified."[2]

He first examines studies dealing with basic theory, then audiences, arrangements of parts of the speech and other traditional aspects of rhetorical theory and practice. His concluding chapter offers encouragement to "would-be" researchers and lists a number of recommendations to "guide the researcher's efforts into fruitful paths."

This is an authoratitive handbook on rhetorical practice which can help the designer to sort the valid from the

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[1] Ibid., pp. 7-8.

[2] Ibid., p. 31.

invalid in the findings of contemporary communication research and experimentation. It has to be labeled a "must" for the message designer's reference collection.

An often overlooked resource for the design of mass media messages is the more traditional text or handbook on public speaking. Organized, as most of them are, around the "Basic constituents of rhetoric," and adapted in varying degrees to the requirements of modern speech communication, these books contain much which could bring continuity, coherency and cogency to persuasive mass media messages. Much time-honored theory and proven "practical wisdom," given full development in the speech composition texts, is overlooked or bypassed by developers of public service television or radio broadcast designed to achieve the vital purposes of social communication.

Noteworthy among the over one hundred works in this category is one by Hance, Ralph, and Wiksell.[1] This work, intended for use as a college-level textbook, deals first with the elements which lend believability to the message and account for the credibility of the source or sponsor.

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[1]Kenneth G. Hance, David C. Ralph and Milton J. Wiksell, Principles of Speaking, 2nd ed. (Belmont, Calif.: Wadsworth Publishing Co., 1969).

The chapter dealing with this vital and often neglected aspect of message design adapts Aristotle's basic postulates of "ethos" or "personal proof" for use with today's rather sophisticated, often skeptical, and sometimes cynical, persuasion-resistant message recipients.

The second chapter, which deals with "materials of development," provides an excellent checklist of the kinds of persuasive proofs which history and contemporary experience have proven to be most universally effective in precipitating belief. A third chapter deals realisticially with the so-called "materials of experience"--those appealing primarily to the listener's basic motives, his sensory experiences and his memories of them--also his common needs, hopes, fears, and desires--all known to be effective in sustaining interest, reducing hostility and overcoming apathy on the part of listeners. This third chapter includes a listing of examples and sources of materials of experience, plus alternative ways of "massing" and "showcasing" of these potent materials for maximum impact. The methodological tools offered in this text are representative of the many strategy and content resources to be found in the better contemporary works on speech communication. A listing of other such works will be found in the Bibliography.

An aspect of traditional rhetoric which is the object

of heightened interest to communicators at this time is that of audience analysis. Even mass media communicators who have tended in the past to operate on the so-called "common denominator" principle in approaching their audience are becoming more concerned with the increasingly more diverse and pluralistic interests and concerns of their audiences. There is growing awareness of the need to design messages for more sharply delineated target audiences rather than for one large "mass."

This concern has probably provided some of the impetus for a series of new books devoted exclusively to the problem of audiences. Theodore Clevenger's Audience Analysis is one of the most widely used works from this group. The preface refers to it as "a contemporary book which attempts to make students familiar with what the best communicators have known by intuition about audiences and what behavioral science is organizing and proving about audiences."[1] The author indicates that the book is directed to the so-called "new persuasion" which is concerned with the "key determinants of audience persuasibility, opinion research, statistical analysis, thought and belief systems, the effects of communication and

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[1]Theodore Clevenger, Jr., Audience Analysis (Indianapolis: The Bobbs-Merrill Company, Inc., 1966).

strategies of communication."[1]

Clevenger's chapter on planning is especially germaine to the task of the persuasive message designer. One of Clevenger's advocacies is "deliberate formulation of a communication strategy" based on careful audience pre-analysis:

> In short, an accurate assessment of the communications situation, and especially of the audience, may play a significant role in the success of a communication effort, whether we evaluate success from the standpoint of the speaker's purposes or from the standpoint of how much the audience profits from hearing the message. Careful planning of the communication strategy may contribute as much or more to the realization of the audience's goals as it does to those of the speaker.[2]

Subsequent chapters in the Clevenger book and others of the several alternative works listed in the Bibliography merit careful study and deliberate application of the principles reflected therein.

Another sector of rhetorical practice which frequently goes unexamined and unevaluated by the message designer is that of written composition. Many mass media practitioners are unaware that the area of expository writing, as taught and researched in university departments of English, have strong and useful rhetorical underpinnings. A very recent

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[1] Ibid., p. vi.

[2] Ibid., p. 31.

book by Tibbetts, a teacher of English composition, appears to have great relevance to mass media design. Entitled The Strategies of Rhetoric, this book notes that in classical terms rhetoric was primarily an oral art, but that today it is applicable to all modes and media of communication. This treatise, emphasizing an application of rhetoric in devising strategies for written communication, is vested with concern for the ethical and moral dilemmas in communication. Tibbetts expresses his views as follows:

> Like many other human inventions, the discipline of rhetoric has often been distorted and dishonestly employed; but at its best it has been of great value to western man. Aristotle claimed that rhetoric is by its nature involved with justice and that it is corrective of evil. The responsible rhetorician wishes to be logical, truthful and just. Moreover, he wishes strongly to communicate clearly to others. Rhetoric, properly used, is the art of finding the truth and convincing others of that truth.[1]

Part III of the Tibbett's book has an excellent chapter on ideas and their organization, and a chapter on "creating good content." Part IV has a chapter entitled, "Six Rhetorical Strategies," which has much to offer the message designer that is of practical value, as does his concluding chapter, "Some Modern Uses of Classical Rhetoric."

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[1]A. M. Tibbetts, The Strategies of Rhetoric (Glenview, Illinois: Scott-Foresman, 1969), p. xi.

Reference Works in the Field of General Communication

The general communication movement is a very new one considering the recency of its independent status apart from the several parent disciplines which gave it birth. As it struggles to become a scholarly discipline in its own right--no longer fettered by the somewhat contradictory traditions and constraints of its mixed parentage--the field is dismissed by some critics as largely a recasting of traditional rhetoric using an exotic new jargon. Other observers view the field as a maverick "spin off" from the behavioral sciences with little theory or content other than that purloined from the older, more well established social science disciplines.

Probably it is correct to say that, as the new movement has striven to identify a content all its own, it has drawn eclectically from just about every established discipline which has made human communication a matter of some study and concern. But, what the laborers in the general communications vineyard say they are attempting to do is to pull together the bits and pieces of what should have long ago been established as an integrated, independent field of study and experimentation. Much of what is encompassed in the new field has previously been the province of several of the established disciplines which have listed communication as

part of their domain. These disciplines have not, however, studied any but their specialized segment of what has to be considered as one of the most basic and most complex of all human phenomenon.

It is no less true that the early teachers and researchers in general communication were trained in the more traditional disciplines. But, most of these people became broad-gauged scholars who viewed the act of human communication as an integrated but cross-disciplinary whole. From these founding fathers of the movement and their considerable number of former students are coming a sizeable volume of definitive and insight-producing research studies and writings. Although much of the work is exploratory and the conclusions tentative in many instances, there are emerging from this field of scholarship, many writings which can give the practicing communicator some deep insights into the communication process and how messages might be formed to optimize that process.

The near-classic work in this area--and forerunner of the current tide of published writings on the basic communication process--is Berlo's The Process of Communication.[1] The most widely known and certainly the highly influential feature of the Berlo book is his comprehensive "process model."

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[1]David K. Berlo, The Process of Communication (New York: Holt, Rinehart and Winston, 1960).

This Source-Message-Channel-Receiver model emphasizes the "importance of a thorough understanding of human behavior as a prerequisite to communication analysis."[1] Berlo openly attributes the basic idea of the model to Aristotle, the dean of the classical rhetoricians. But, he quickly points up the need for extending and reinterpreting of Greek rhetorical thinking for our day, and for extensive research to verify the validity for our time the "practical wisdom" of which the ancient art is largely comprised.

Berlo's basic contention is that "if communication is intended to affect behavior, we need to understand the variables and the processes underlying change."[2] He then asks his readers to note the following:

> There is more than one approach to the analysis of behavior. If we separate psychology from sociology, we primarily are separating a personal from a social approach to behavior. Stated differently, a psychological or personal approach to behavior looks for individualistic characteristics of the organism, for what goes on between the time he responds to it. A sociological approach to behavior is more likely to emphasize relationships among people as determinants of behavior, e.g., how does the presence or absence of one person or a group of persons affect the behavior of another person or group. A third discipline, social psychology, has developed in an attempt to bridge these interests, and to relate personal and social factors

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[1] Ibid., p. 73.

[2] Ibid., p. 73.

that go into the communication process.

> To appropriately model the communication process we must analyze communication behavior from each of these vantage points. All three are appropriate to the same thing; an explanation of how, why, when, with whom, and with what consequences man behaves in a communication situation.[1]

Berlo's book discusses in successive chapters a wide range of theoretical generalizations and research-validated constructs drawn from the behavioral sciences which are germaine to the communication process and to his basic model. He offers chapters on learning theory, the nature of meaning, social role theory, and the like. His Chapter 6, "Social Systems" presents an especially penetrating analysis of the influence of group factors on individual behavior and discusses the predictibility of auditor response to messages from knowledge of group characteristics and habits. Although not a true sourcebook on message strategy, Berlo's book certainly offers the message designer many of the insights into behavioral response to message stimuli he needs in order to come up with realistic and potentially powerful communication designs.

The Berlo text is weighted heavily toward the social sciences. There are, of course, other general communication works which are rooted heavily in rhetoric, though drawing heavily from the behavioral literature. One book of this

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[1] Ibid., p. 74.

type is by Eisenson, Auer and Irwin.[1] Although it is billed as a treatise on speech communication, it bears the general title, The Psychology of Communication. They justify their treating broadcast communication in a "public speaking framework" as follows:

> In summary, we restate our premise that communication by radio and television is a specialized form of public address, and that the psychological principles of effective public address are generally applicable to the mass media. At the same time we would note that significant research gaps exist in understanding both techniques and effects of communication by radio and television. In surveying what we now know about these matters both Hovland (1954) and Klapper (1960) have only emphasized what remains to be discovered by careful and intensive psychological research.[2]

In their Chapter 16, the authors present a summary of over 100 experimental findings relative to the influence of various factors in the speech-communications situations upon audience responses. Another includes a discussion of motivation which concludes with a comprehensive description of "the fundamental drives affecting human behavior. . . the basic unlearned drives, universally present in all human

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[1]Jon Eisenson, J. Jeffery Auer, and John V. Irwin, The Psychology of Communication (New York: Appleton-Century-Crofts, 1963).

[2]Ibid., p. 318.

beings."[1]

Relative to the uses the communication designer might make of knowledge of human drives, the authors conclude:

> A skillful persuader recognizes the potency of his listener's motivations when they can be linked to his speech purpose. How does he tap these resources? First, he considers whether he can show that the adoption of his proposal (or the acquisition of the information he offers) will satisfy any fundamental wants, needs, or interests of his audience. If he identifies any such relationships, he includes in his speech repeated references to them. Second, he appraises the general beliefs of his listeners and their probable attitudes toward his proposition. In planning his speech he attempts to integrate this thesis with the established beliefs of his listeners and devises ways to reinforce their favorable attitudes and break down hostile ones. Third, he inventories his stock of available evidence and argument. He selects from it for his speech content that material best suited to persuading his particular audience, and in terms of what his analysis has revealed about their basic motivations, beliefs, and attitudes. Fourth, he lists those emotionally loaded words and stereotypes to which his listeners are likely to respond favorably, and those to which they will respond negatively. In phrasing his speech he makes free use of the first list when referring to his proposal or those who already support it, and draws from the second list when talking about his opposition.[2]

Another book about communication in general which, like the one just cited, is rooted in a traditional discipline

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[1] Ibid., pp. 245-246.

[2] Ibid., pp. 295-296.

is Haney's Communication and Organizational Behavior.[1] Speaking from his background in organizational theory, Haney contends that:

> Communication is one of the basic functions essential for organized activities in society. Man's progress has been facilitated through his skill in communicating the knowledge generated by science and technology. Through the function of communications, men and women are able to share knowledge and information for intelligent behavior in human endeavors.[2]

Haney then presents a "logic of communication that can be learned, taught, and applied by individuals who interact with other individuals in organizations."[3] The first chapter focuses on what it is that happens inside a communicator "before and as he talks, writes, etc., and as and after he listens, reads, etc.," suggesting that perceiving, evaluating, visualizing and interpreting are far more crucial in the communications process than are phonation, articulation, spelling and grammar which receive an inordinate amount of attention in modern communication training.

The real substance of the Haney book appears in Chapter V, however. Here he details the basic model of communication

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[1]William V. Haney, Communication and Organizational Behavior: Text and Cases (Homewood, Illinois: Richard D. Irwin, Inc., 1967).

[2]Ibid., p. vii.

[3]Ibid., p. viii.

which appears to be an extension of the Berlo SMCR model. In connection with his model Haney describes communication as a "serial process involving the phases of encoding, sending, medium, receiving, decoding."[1] He likens each step to a link in a chain, each link being absolutely crucial if the message gets through. The most practically useful concepts presented are those associated with encoding and decoding, which he notes are far less understood and little considered by most message designers. Haney concludes by citing a number of case examples of miscommunication and helps the reader analyze why--then suggests a number of very practical techniques for correcting and avoiding message contents which account for communication breakdown.

A fourth work considered worthy of mention in this cursory foray into the literature of general communication is an anthology of writings edited by Richardson.[2] Richardson indicates that the book is designed for use in the "principles" course in general communication, journalism, marketing communications, advertising, and communications-oriented courses such as political science, social psychology, sociology, psychology, speech, management, and English. As he

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[1] Ibid., p. x.

[2] Lee Richardson (ed.), Dimensions of Communication, 2nd Ed., (New York: Appleton-Century-Crofts, 1969).

describes it:

> It brings together many developments in communication research, consumer behavior, advertising research, and areas of the behavioral sciences, in order to focus upon the problems of communication and persuasion.[1]

One of the editor's basic contentions is that:

> . . . communication is still basically an art . . . but we endeavor to intrude science into this field in order to advance it. . . . We need better balance between science and art . . . Organized research directed at specialized problems will increase and bear better results if the findings of communications and behavioral science are used as building blocks.[2]

Following a number of excellent papers by distinguished practitioners and researchers dealing cogently and specifically with the topics enumerated above, Richardson concludes the collection with a list of twenty-five tentative but "empirically useful" communicative principles extrapolated from a variety of research reports and theoretical writings. Speaking of a hoped for future state, he speculates:

> With such a set of validated principles, one could aspire to an engineering of human communications. With sufficient pains and ingenuity in application, messages then might be constructed with some precision. Precisely engineered communication will require considerable time and resources.

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[1] Ibid., p. xi.

[2] Ibid., p. xii.

> Such expenditures may be justifiable only in the mass media. Here the possibility of extensive reproduction and wide dissemination compensates for the expense in their original design and construction. But, for any communicator a set of valid communication principles will provide a standard against which a communication may be checked and weaknesses discovered and corrected. In view of our current intuitive procedures, this would be a considerable step forward.[1]

To conclude this section of the review we examine only in passing a work so different from most issued on the subject that it has been branded by some critics as approaching the heretical. The reason the work might invite such a label (granted that much of it is "tongue in cheek") is hinted at in the title, The Play Theory of Communication.[2] The author, William Stephenson, begins by citing the previously referred to impotence of mass media in producing significant effects on the deeper or more important beliefs of people. He deplores this kind of impotency in view of the urgent problems facing our nation and the developing nations. Then he proceeds to outline his own theory of mass communications which he feels will ultimately result in more gains than have been achieved through traditional belief and attitude change strategies.

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[1] Ibid., p. 131.

[2] William Stephenson, The Play Theory of Communication (Chicago: Chicago University Press, 1967).

Stephenson's thesis is that important changes in people's beliefs, their orientation toward the world and their dispositions to change are more likely to result from their involvement in "communication-pleasure." He points out that most messages aimed at effecting change involve, for the recipient, what he calls "communications-pain"-- in reality, "work" with all its non-pleasureful demands, "unleavened by any conception of play or freedom from social control, which attempts to induce conformity, concensus and established custom."[1]

Stephenson explains what happens as a viewer is entertained in this way:

> It brings no material gain and serves no "work" function, it does induce certain elements of self enhancement.
>
> In vicarious identifications with persons failing, indulging their weaknesses, the viewer finds constant affirmation of his mastery over the everyday threats, of their being superior and more capable of self-control than "those people."[2]

Then, conceding a place for the deliberately persuasive message, he notes that an important function of television and motion picture entertainment programs which afford communication-pleasure, is to keep an audience available and approachable

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[1] Ibid., pp. 1-2.

[2] Ibid., p. 57.

with short bursts of purposive persuasion. He reminds us that a constant barrage of propaganda and persuasion will find few viewers, or if found, the effect will be anxiety and communication-pain which would preclude any positive results. It would appear that what Stephenson argues for is the very thing which appears to account for the unprecedented success of CTW's "Sesame Street" television series for pre-schoolers. Few could quarrel with the degree to which this program generates communication-pleasure, yet still attains in an unprecedented way a wide variety of purposive behavioral changes in the target subjects, as well as their elders. Stephenson's "play theory" finds much validity in the "Sesame Street" application and should not be dismissed lightly by any serious designer of "purposive" communication.

Reference Works on Persuasion

One of the specialized areas of communication which has generated an impressive body of literature is that of persuasion. It may be said that persuasive communication has been a vital area of scholarly concern since the very dawn of rhetorical thought. It must be remembered that at the outset the term rhetoric was all but synonomous with the term persuasion; it has been the dominant concern of communications practice in just about every age down to and including the

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Today's literature of persuasion is a rich, voluminous and varied one, but it is obviously of uneven quality and validity. The job of the practicing communicator in trying to sift through even the contemporary writings to extract that theory and those principles which are reliable and relevant to his task is a formidable one. Little help can be given here. The most that can be done in this chapter is to review several of the more comprehensive works which can help in a gross way in mapping of this rather vast "territory" which, it would appear, is seldom traversed by today's mass media practitioners.

A real foundation reference on contemporary persuasion is Fotheringham's Perspectives on Persuasion.[1] Fotheringham opens by advising his readers that the literature of persuasion is so diverse as to suggest a Tower of Babel--"a conglomeration of empiricism and ideology, of facts and prescriptions, of principles and proverbs."[2] He then quickly assures the reader that there is hope of bringing the varied literature into a coherent whole. Of the content of his own book he declares:

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[1]William C. Fotheringham, Perspectives on Persuasion (Boston: Allyn and Bacon, Inc., 1966).

[2]Ibid., pp. xiv-xv.

> The chapters of this book will contain an examination of the findings of those who have studied the process of persuasion. Among the contributors are communication specialists, rhetoricians, semanticists, psychologists, sociologists, educators, industrial economists, business organization experts, political scientists and others. From the fields of applied persuasion--journalism, public relations, politics, television, social work and business--many have written their experiences and observations.[1]

The book contains three sections. Part I lays out the author's conception of persuasion. Chapter 4 on the "Dominance of Message Effects in Persuasion" is noteworthy. Part II, dealing with the potentials and limitations of persuasion, should be of great interest to message designers.

Part III, comprised of a single chapter on "functional analysis of persuasion," is of particular relevance to the present study. The list of basic design functions found in the concluding chapter occupies an important place in the comprehensive design procedure which is the object of the present study.

A not quite so modern but nevertheless comprehensive survey of persuasion is J. A. C. Brown's Techniques of Persuasion from Propoganda to Brainwashing.[2] The title connotes its emphasis--propagandistic persuasion. Propaganda and

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[1] Ibid., p. xv.

[2] J. A. C. Brown, Techniques of Persuasion: From Propaganda to Brainwashing (Baltimore: Penguin Books, 1963).

its sub-specialty, brainwashing, are listed by the author as two among the several techniques of persuasion. Brown defines propaganda as:

> . . . an association or scheme for propagating a doctrine or practice . . . the more or less deliberately planned and systematic use of symbols, chiefly through suggestion and related psychological techniques, with a view to altering and controlling opinions, ideas and values, and ultimately to changing overt actions along predetermined lines.[1]

Propaganda, Brown reminds us, may be open and its purposes avowed, or it may conceal its intention. The feature which most precisely distinguishes it from other forms of persuasion is its "attempt to induce in others the acceptance of a specific belief without giving any self-evident or logical ground for its acceptance whether this exists or not."[2]

Several chapters are of interest, notably Chapter 3 on changing attitudes using propagandistic techniques, Chapter 6 on propaganda in the mass media (which deals the particular challenge of tailoring propaganda campaigns to a mass audience with pluralistic characteristics), and Chapter 8 which offers insight into the techniques of so-called

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[1] Ibid., p. 9.

[2] Ibid.

"scientific mind-changing" using findings of psychiatry and medicine. The concluding chapter lists a number of generalizations concerning the proper and improper applications of propaganda in the service of man. The designer of mass media messages will gain much insight from a careful reading of this work, now available as a paperback.

Another treatise on persuasion, which is worthy of brief mention because it represents another sector of the total persuasion spectrum, is Exposition and Persuasion, edited by Robert D. Brown and David Spencer.[1] It is an older book but is noteworthy because of its roots in the rigorous traditions of written persuasion. The chief value of this work, although it has much to offer in the area of techniques, is its advocacy of approaching the persuasive task deliberately, analytically, and systematically, subjecting the effort to the discipline of a critical coach or taskmaster to help avoid loose, sloppy, and lazy thinking and jumping to ill-advised conclusions. Good specimen material is offered, along with some excellent evaluation criteria for use in producing taut, forceful and efficient persuasive materials.

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[1]Robert D. Brown and David G. Spencer (eds.), Exposition and Persuasion (New York: Appleton-Century-Crofts, 1957).

It is interesting to note, in the area of written persuasion, the appearance, recently, of a book designed to help people in the science-technology field. This is J. G. Bank's Persuasive Technical Writing,[1] which contains much to assist the message designer who must interpret in a clarifying convincing manner, complex, technical concepts to semi-technical or lay audiences.

In concluding this section on persuasion, brief reference is made to the prestigious group of quantitative, experimental research studies frequently referred to as "The Yale Studies." This series of several hundred studies carried out by a varied group of behavioral scientists working under the direction of Carl Hovland, are reported in a series of books published from 1949 through 1961 by varied publishers. Because there is not sufficient time or space to even begin an adequate review, only the senior author and book title are listed below:[2]

Volume I	Hovland and others, The Order of Presentation in Persuasion (1949).
Volume II	Janis and others, Personality and Persuasibility (1959).
Volume III	Rosenberg and others, Attitude Organization and Change (1960).

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[1]J. G. Banks, Persuasive Technical Writing, (New York: Pergamon Press, 1966).

[2]For full bibliographic description see the Bibliography.

Volume IV Sherif and others, Social Judgment: Assimilation and Contrast Effects in Communication and Attitude Change (1961).

The last volume (Sherif, 1961) will probably be one most likely to be consulted by message designers because it digests many of the findings reported in earlier publications.[1] The Sherif volume also eliminates or modifies findings of the earlier studies "which have failed to survive the rigors of repetitive testing and replication." The book deals generally with "the basic processes underlying expression of attitudes and their modification through communication." It examines a number of studies--including prior research in the Yale Series--to obtain "leads as to the factors which will be relevant for the complex problem of social attitudes and attitude change."[2] The central focus is upon the judgmental process and the studies of human judgment as a response to persuasive stimulus materials.

Chapter 8, "Summary and Implications," lists generalizations from studies of stimulus arrangement, and judgment of sensory message stimuli,[3] plus a listing of implications

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[1]Muzafer Sherif and others, Social Judgment (New Haven, Conn.: Yale University Press, 1961).

[2]Ibid., preface.

[3]Ibid., p. 179.

for the effects of communication.[1] The chapter closes with some illustrative applications of which the following is typical:

> A possibility for producing change through communications might be that of stating a position which differs so slightly from the individual's own position that it falls at the limit of his zone of acceptance and rejection. . . . In this way the limits of the latitude of acceptance might be expanded slightly to include the few new divergent points of the communication. Conceivably, in such small doses, the holder of an intense position might be gradually shifted.[2]

There are, of course, many additional publications focusing on persuasion which can enrich the designer's storehouse of ideas, useful theories, strategies, and design principles. Perhaps it would be helpful to close this section of the review by listing a few by title (the more complete description is found in the Bibliography). Some of the more interesting ones include: Abelson's Persuasion (1959), Abernathy's The Advocate: A Manual of Persuasion (1964), Brembeck and Smiley's Persuasion: A Means of Social Control (1952), Merton's Mass Persuasion (1946), Minnick's The Art of Persuasion (1957), and Samstag's Persuasion for Profit (1957).

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[1] Ibid., p. 191.

[2] Ibid., p. 195.

References in Advertising, Public Relations and Sales

Prior reference has been made to the fact that the areas of marketing, advertising, consumer behavior, salesmanship and public relations have been subjects for extensive research and experimentation. It was noted, too, that the extensive literature generated by this activity is focused almost exclusively upon the short, single-theme message, the announcement-length commerical, or the single panel print advertisement. Relatively little investigation has centered upon the longer program-length presentation having multiple themes which are given more or less full development. No studies were found to deal with broadcast presentations designed to alter people's basic social attitudes and to induce sustained involvement of members of a particular intended audience in the social betterment activities of their community--the prime concern of this study.

However, as suggested earlier, the research studies in advertising and related fields can be a valuable resource in formulating messages of the type envisioned in the present study. It is this potential which prompts reference here to a select few publications which the user of the comprehensive design procedure outlined in Chapter IV might find useful in using the procedure for his own purposes.

Some of the most relevant strategy material identified

anywhere in the literature by this investigator is that found in recent published books on consumer behavior. Those recent publications which set forth theories of consumer behavior based on the findings of social science research are being especially well received by today's advertising and marketing practitioners. Typical is the 1966 anthology collection edited by Britt.[1] He describes his book as a "special volume on consumer behavior designed to integrate the best thinking of psychologists, sociologists, and anthropologists with respect to human behavior--plus significant ideas from marketing experts.[2] His announced intent is to bridge the gap between the behavioral sciences and marketing practice.

The behavioral science concept dealt with in Parts I through VI, and the special marketing parameters discussed in Parts VI through VIII, constitute the theoretical base for analysis in Part IX of decision-making by consumers. The concluding chapters deal with believability, motivation, emotion, personality traits and attitudes, perception, rational and non-rational thinking, characteristics of the self and

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[1]Steuart H. Britt, Consumer Behavior and the Behavioral Sciences: Theories and Applications (New York: Wiley, 1966).

[2]Ibid., p. xxix.

and the manner in which wants and needs become organized around the self. It also lists other important message design variables which appear to be applicable to design of longer messages. Chapter 34 relates this imposing group of concepts to the challenges of persuasive communication.

A slightly older, but highly practical, work is Dichter's Handbook for Consumer Motivation.[1] Dichter indicates that the book is intended for the communications expert, whether he is in advertising, sales, marketing, promotion, public relations, teaching or politics. His basic assumption is that:

> . . . in modern communication we have to penetrate to the deeper meaning which products, services and objects that surround us have for the individual. Only by this deep insight can we be truly creative and communicate effectively."[2]

He explains that his book is based on the varied aspects of human motivation as they apply to consumers of all kinds of products and services. His source material is drawn from the over 2500 studies he conducted in the United States, Canada, Europe, Latin America, Africa and Australia--

> . . . studies in almost all fields of human endeavor concerned with the motivations of consumers in the broadest sense, whether they bought

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[1]Ernest Dichter, Handbook of Consumer Motivations (New York: McGraw-Hill Book Company, 1964).

[2]Ibid., p. vi.

> cars or were consumers of ideas or services, such as political concepts or charity contributions.[1]

Dichter then lays out in palpable lay terms an encyclopedia of findings and principles. He attempts to "organize consumer motivations so that each section deals with loftier and loftier motivations" beginning with objects such as food and shelter and continuing to the more abstract aspects of human motivation or "tools that forge social links of communication." He includes in this latter category values which have been elected to such a high level "that for centuries people have readily died for them--among them flags, and churches, the cross, and other revered objects."[2]

A third work on consumer behavior is worthy of mention here. This one, edited by McNeal, is noteworthy in the extent to which it draws upon the findings of learning theory.[3] The place of this body of theory in influencing consumer behavior is indicated by one of the contributors:

> Most advertising men don't realize it, but their work requires them to use psychological principles of learning. Both advertising men and psychologists want to know more about people's minds.

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[1] Ibid.

[2] Ibid., pp

[3] James U. McNeal, Dimensions of Consumer Behavior (New York: Appleton-Century-Crofts, 1969).

> Every time an advertisement or commercial appears, the objective is to have the reader or viewer learn something . . . and remember what he learned.
>
> In other words, whether advertising men are aware of it or not, they constantly employ psychological principles. And when psychologists pin down additional facts about learning, they may be making contributions to advertising.[1]

The contributor of this observation (Steuart Britt) then proceeds to present twenty principles of learning which have been established experimentally by psychologists and which have practical application for persuasive message designers. Following this list of apparently highly valid principles, the author concludes with this advise:

> We should not just blindly apply every one of these principles to the field of advertising. However, we can point out certain applications that the principles suggest to the advertising practitioner. After all, individuals exposed to advertising and people used in learning experiments are much the same kind of people, and all are reacting to materials that someone wants them to learn.[2]

Additional relevant and practical material for the designer is to be found in the more recent handbooks on salesmanship which are rooted deeply in the findings of behavioral science. One of the best is Baker and Phifer's Salesmanship: Communication, Persuasion, Perception. In this book the

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[1] Ibid., p. 81.

[2] Ibid., p. 88.

authors treat selling as a persuasive communication activity. They describe persuasion as a "powerful tool in the hands of a salesman," and insist that, because it is so powerful, it must be based on sound moral and ethical conscience.[1]

Part II will be the section of most interest to the persuasive message designer. Here it is pointed out that although the book centers on personal selling, the principles apply to advertising, sales promotion, public relations, trial law, speechmaking, writing, lecturing, and all other persuasive activities. They argue that:

> . . . the basic principles of persuasion do not change from one situation to the other despite differences in audience and purpose. Even the minister seeks to influence the thinking, attitudes, values and behavior of his congregation. What must each do in order to accomplish this objective? He must have a total unit of persuasion.[2]

The book proceeds in detail to help the reader learn how to produce such units.

In the area of advertising an attempt to review the literature of even the past year would be futile. The volume of research reports, new textbooks, monographs, research

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[1]Richard M. Baker, Jr. and Gregg Phifer, Salesmanship: Communication, Persuasion, Perception (Boston: Allyn and Bacon, Inc., 1966).

[2]Ibid., p. 7.

abstracts, journal articles, etc., remains unbelievably high. Much of the literature, as noted earlier, is not very applicable to the purposes of the present study, but even that which might be applicable is too voluminous to allow even token coverage here. There is one area, however, which is so germaine to the purposes of this study that mention of a few key works in the area will be made. This is the area of pre-testing of television and radio commercials, an activity carried on so extensively and so rigorously that many techniques have been developed which can be readily adapted for pre-testing of program length materials of a persuasive nature.

The benchmark study in this area was published in 1963 by the Industrial Conference Board. This publication, issued to subscribers to the Public Policy Series, was titled simply, Pretesting Advertising. The opening paragraph in the first chapter states the problem:

> Millions of dollars have been spent on untested advertising that small groups of agency or company executives believed would be effective. There are numerous, well-cited examples of how such intuitive judgments, often made by a single man, have led to spectacular advertising success. More numerous, but of course less publicized, are the instances in which such intuitive approaches to advertising have completely failed.[1]

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[1]National Industrial Conference Board, Pretesting Advertising: Policy Paper No. 109 (New York: The Board, 1963).

One of the basic assumptions of the present study is that what might be said of the advertisement relative to reliance on the intuitive design approach may also be said of the long, program-length persuasive presentation. The technique of pre-testing reported in the Conference Board manual for advertising--particularly those developed for use with television and radio commercials--can be readily adapted to most program types.

A number of new techniques have been developed and some of the commonly used methods of the fifties and early sixties reported by the Conference Board review have been discarded. A reasonably recent updating effort is a master's thesis by Sibbett.[1] The author's stated purpose was to gather and evaluate data on television commercial pre-testing practices and to determine if there is one method which appears to hold more promise than others. Although forced to conclude that no one method appears to be superior to the others across the whole range of purposes, Sibbett's study does provide an excellent review and evaluation of the techniques in actual use and their relative merits for various purposes. He sets forth many seemingly valid arguments for broadened use of

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[1]Kent H. Sibbett, An Exploratory Investigation of Television Pretesting Practices (Unpublished master's thesis, Department of Communication, Brigham Young University, 1967).

of pre-testing to enhance message effectiveness. The bibliography is extensive and would provide much help to the message designer who might like to probe the subject in depth.

Half a dozen recent works in the area of public relations were examined and were found to be relevant. Here, also, the findings of the behavioral sciences are in vogue as the theoretical base. One book which is of particular interest to the present study is one which not only develops its rationale around behavioral principles, but also advocates the kind of research prior to and during the design of public relations message material that will be advocated in the methodology chapter of the present work. This book, authored by a widely discipled public relations practitioner, is titled, Public Relations and Survey Research.[1] With respect to the role of "formative research," as the "Sesame Street" people refer to it, the author says:

> . . . we have stressed the point of view that the public relations practitioner must make use increasingly of research in order to guide the planning and implementation of his public relations programs. In fact, this entire book can be seen as a modest effort toward inducing the public relations practitioner to visualize his work in this light.

We have learned that research can be viewed

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[1]Edward J. Robinson, Public Relations and Survey Research (New York: Appleton-Century-Crofts, 1969).

> as a process made up of nine basic steps. The first requires that the researcher be able to state explicitly the problem he is going to investigate, and the last that he note the implications of his research and carefully spell out any resulting generalizations.[1]

It is interesting to note the degree of importance afforded by Robinson to the literature search phase. He notes that in scientific circles the literature search is an almost inviolate prerequisite, but it is not necessarily so in his field:

> The action-oriented practitioner somehow regards the literature search as a waste of time, and it is a rare occurrence when he takes the time to do a careful literature search. The author is aware that this attitude does not exist in a vacuum; he realizes that the available literature in public relations sources is not what it could be in terms of helpfulness--and that it is often not worthy of the time it takes to read it. However, there is much valuable material, especially in the literature of the social and behavioral sciences, that is consistently overlooked. This lack of faith in the literature is a circular process, and the only way to break the reaction is to examine every literature source that might prove useful in helping to solve a public relations problem.[2]

Elsewhere in his book Robinson develops the other nine steps in his proposed research-based, problem-solving process. His conception of research as a process or method "used to obtain reliable knowledge" is especially relevant to the

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[1] Ibid., p. 259.

[2] Ibid.

purposes of this study. He notes, for example, that the researcher who obtains his knowledge scientifically, "follows certain rules and introduces controls that help him evaluate his information--what phenomenon cause other phenomena, or what event correlates with what other event."[1] To help the practitioner get and maintain a perspective, Robinson provides a drawing which he calls a "problem-solving continuum." His purpose is indicated as follows:

> To summarize, briefly, we have tried to establish a context in which to place research and then relate it to public relations practice. We have illustrated, by means of the problem-solving continuum, what happens when an individual practitioner in any applied field tries to solve his day-to-day problems. We see that he can work from either end of the continuum--or from a point somewhere in between--making a decision from knowledge based on scientific research (which is more reliable), or from one based on hunches, previous experience or guessing (less reliable). This same range of possibility is found in public relations practice, in that occasionally certain decisions or certain portions of an overall program can derive from either extreme--scientific knowledge or intuition.[2]

In concluding chapters Robinson presents a number of cases in which a high degree of success was achieved using survey research, combined with intuition, in solving some stubborn, long-standing public relations problems. In several cases persuasive message campaigns released through the mass

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[1] Ibid., p. 10.

[2] Ibid., p. 17.

media comprised the "backbone" of the problem solving effort.

From the many publications which could be cited in the area of marketing, only one is singled out. This is a new work (1970) on marketing research by David Luck and others.[1] A feature of this book which was helpful in formulating the design procedure reported in Chapter IV of the present study is the author's conception of "problem definition" research:

> Identifying and stating the problem is the first, therefore the most essential, stage of problem solving. Poorly defined problems lead to poor research results. Yet nothing can be done until the researcher determines the principal decision that needs to be made. Formal research may be instigated to serve these stages, although more typically the "tip off" of a problem's existence is likely to emerge from completed research as a by-product and from clues received through less formal data funneling through a marketing intelligence system of the economy or firm. Regardless of whether formal study is conducted that is directed mainly to this step, the marketing researcher needs to be apprised of the factors that generated or created the problem and how the problem is to be defined.[2]

References in Instructional Communication

One of the accelerating trends in education today is the inclination to regard teaching and learning as a communication transaction. In this view learning occurs as a result

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[1]David Luck and others, Marketing Research (Englewood Cliffs, New Jersey: Prentice-Hall, 1970).

[2]Ibid., p. 56.

of direct contact by the learner with stimulus-generating objects and influences--live persons, information-bearing materials, environmental influences and the like--with some change occurring in the learner, and often, the teacher as a result.

In an obviously oversimplified view it can be said that the kind of change in the parties to such a transaction (and the degree of it) is a function of the mix that ensues as new stimuli interact with each party's prior experience. Experience may be termed the composite outcome of each person's prior encounters with varied sources of stimuli. Communication can be the term used to label the stimulus transactions among persons.

With acceptance of this view it is then possible to entertain the notion that the teacher's prime role is to "manage" the stimulus environment in such a way that certain learning outcomes--some predetermined and some not--actually take place. And, concurrent with the shift to this view, there has been increasing acceptance of the fact that instructional technology can be used in a systematic way to both provide and manage instructional stimuli.

A technology of instruction involves, of course, a complex of activities, people, materials, machines, systems, and patterns of organization. It is the search for optimal

ways in which to introduce technology into the teaching-learning transaction and render it effective that has stimulated the considerable amount of research and experimentation which can be examined with profit by the designers of mass media messages. As with the literature of the other fields considered, only a few of the works on instructional communication can be reviewed here.

A work which is reflective of the trend in education just cited is the Educational Communication Handbook issued by the Division of Educational Communication, the University of the State of New York.[1] This handbook deals with the full gamut of functions, policies, standards, etc., involved in establishing an instructional communication program in a school system. It does not devote much attention to materials design. However, there are some basic concepts in the book which are insight-producing. An example is the authors' definition of educational communication, which is described as "that branch of educational theory and practice concerned primarily with the design and use of messages which control the learning process."[2]

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[1]Division of Educational Communication, Educational Communications Handbook (Albany, New York: The Division, The University of the State of New York, 1968).

[2]Ibid., p. 77.

Cited in connection with this definition is this elaboration of the concept drawn from another work:

> It undertakes (a) the study of the unique and relative strengths and weaknesses of both pictorial and non-representational messages which may be employed in the learning process for any purpose; and (b) the structuring and systematizing of messages by men and instruments in an educational environment. These undertakings include the planning, production, selection, management, and utilization of both components and entire instructional systems.[1]

The writers go on to explain that learning theory and communication theory offer the basic concepts for a definition of the educational communications field. The message incorporates the information and concepts to be transmitted--the body of knowledge and its related skills and understandings. Technology and equipment applies to the way the message is transmitted to the learner.

Another recent book indicative of the trend is J. J. Thompson's Instructional Communication. The book's purpose is set forth as follows:

> This book is for all students of teaching who wish to influence student learning more profoundly through the many media available to educators today. . . . Its subject is the way in which communication in all forms comes into play in the instructional process. It is a relatively short, non-technical synthesis of the more significant ideas about communication becoming current trends inside and outside

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[1] Ibid.

> our colleges of education. . . . This book was written in order to lay the theoretical groundwork that is necessary before fundamental questions about the objectives and processes of modern instructional communication can be asked and at least tentatively answered.[1]

Chapters which follow are entitled, "The Anatomy of Communication," "Teaching as Communication," and "The Concept of a System" all of which are relevant to the message design task. In the first of these chapters the author tells us that to be effective communicators:

> . . . we must adopt a scheme for organizing data. It is important to identify all the components of a communication system, to assign functions, and to analyze processes. Ready made theoretical models are available, all of which agree, basically, on what seems to be the nature, form, and function of communication. They tell us that communication, as it occurs among people, animals, and even things--involves the transmission of information from senders to receivers and from receivers to senders. It encompasses all the behaviors and conditions employed by any logical organization, human or mechanical, to influence and be influenced by any other logical organization.[2]

Also included in the Thompson book are separate chapters on film and television which are specifically relevant to the concerns of the present study.

A third book which reflects the communications emphasis

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[1]J. J. Thompson, Instructional Communication (New York: American Book Company, 1969), preface.

[2]Ibid., p. 4.

is by Len Powell, a Britisher.[1] In his Communication and Learning, Powell speaks of teaching, instructing, persuading, explaining--the entire repertoire of activities we go through in order to get people to learn--as essentially communicational tasks. Interestingly, he talks at some length about the need for more persuasion along with imparting the knowledge to help assure ethical and conscienced applications of that knowledge. He indicates that his book is written for those who must "make tactical decisions" as to how instruction is to be carried out. He strongly advocates looking at this communication task from the point of view of the learner.[2]

The next example is the second unpublished report by designers of the "Sesame Street" television series for preschool children to which previous reference has been made. This report by Gibbon and Palmer is entitled, "Pre-Reading on Sesame Street."[2] The report is referred to by Palmer in a letter to this investigator as "our most recent bit of

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[1]Len S. Powell, Communication and Learning (New York: Elseview Publishing Co., 1969).

[2]Ibid., preface.

[3]Samuel Y. Gibbon and Edward L. Palmer, Pre-Reading on Sesame Street (Prepared by the staff of the Children's Television Workshop, New York City, July, 1970), mimeographed.

writing about the research and production being done here."[1] The paper describes the widely acclaimed television series, produced by the Children's Television Workshop, as:

> . . . the product of a deliberate effort to apply the production techniques and entertainment values of popular commercial television to an instructional curriculum for pre-school children, with special emphasis on the needs of the urban disadvantaged.[2]

The paper reviews the evolution and implementation of "Sesame Street" and describes the theoretical and operational models followed by the producers--a model which they indicate "provides for a unique collaboration of educational researchers, academic advisors, and television producers." The latter are described as skilled communicators who have learned how to successfully unite mass communication techniques to formal instruction on a grand scale.[3]

An important segment of the literature of instructional communication is that reviewing and analyzing the hundreds of research studies conducted in the past decade or thereabouts. One work which is particularly germaine to message design is

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[1]Letter from Edward L. Palmer, Vice President and Director of Research, Children's Television Workshop, New York City, June 22, 1970.

[2]Gibbon and Palmer, p. 1.

[3]Ibid.

that compiled by Reid and MacLennan.[1] Entitled Research in Instructional Television and Film, this compilation contains an introductory review of trends in research on instructional films by Greenhill which should be most revealing and helpful to the communications practitioner who has not been able to follow developments in this area. Of particular value is Greenhill's discussion of the possibilities for enhancing message effectiveness through systematically varying the contents, organization, treatment, etc., of television and film materials in differing versions of the same presentation until the most potent mix is achieved.[2]

Speaking of the untapped potential in this sort of design procedure for television programs, Greenhill says:

> One of the most disappointing aspects of the considerable research on instructional television, in particular, has been the relatively small number of studies that have dealt with the variation in methods of organizing and presenting the program content. This appears to be the case in spite of the fact that the television mode of production makes it quite feasible to develop differing versions of televised presentations, lessons, or, even complete courses for comparison under controlled conditions. This suggests that possibly the most fruitful areas for research open to investigators might lie in the

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[1]Christopher J. Reid and Donald W. MacLennan (eds.), Research in Instructional Television and Film: Summaries of Studies (Washington, D.C.: U.S. Government Printing Office, 1967).

[2]Ibid., p. 16

> structuring and organizing of the stimulus materials themselves, and in the manipulation and control of student responses.[1]

The remainder of the Reid and MacLennan book is devoted to thumbnail sketches of the more noteworthy research studies along with suggestions as to the implications of the varied findings for instructional communication practice.

References in Broadcast Program Development

No review of the literature on the design of message material for broadcast would be legitimate unless coverage were given to the program development literature of the broadcast media. One of the objectives of this study is, however, to bring to public service broadcasting new, novel, and, hopefully, more potent design approaches and ideas from other fields. This will legitimize, perhaps, the singling out for review here only a few publications which reflect novel or innovative thinking within the field.

A particularly interesting work incorporating applications in broadcasting of theory from other fields is one by Britisher Gerald Millerson.[2] His Techniques of Television

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[1] Ibid.

[2] Gerald Millerson, The Techniques of Television Production (New York: Hastings House, 1968).

Production is a complete handbook for design and production of TV programs. But, whereas American works on production tend to emphasize studio production, Millerson offers many ideas and concepts which are more particularly relevant to planning and scripting. For one thing, he sets forth a "productional rhetoric" which is certainly novel for our day. He explains:

> Rhetoric is the art of persuasive or impressive speech and writing. How does it differ from daily speech? In the first place, it stimulates the imagination. It does so in many ways, through Style and technique. By inference, by allusion, instead of direct pronouncement. By appealing to the inward ear and eye. The rhetoric of the screen has similar roots; and we shall find the work of the foremost film directors studded with powerful examples.
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> These techniques do not classify too neatly, for they spring from relationships that are themselves unsystematic. Often the demarcations are slight. And, depending upon how we lay the emphasis, so a situation's category can vary. But the real value of such analysis is the way it can trigger our imagination, to help us think up ideas.[1]

The new ideas Millerson speaks of are new ways to spark the imagination and the interest of viewers, to gain and maintain interest, to involve and "move" viewers and influence their attitudes and sympathies. In the seven pages which follow the above quotation he summarizes his

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[1] Ibid., p. 212.

devices as used in productional rhetoric.[1]

Millerson deals in his Chapter 12 with the matter of "production treatment." Here he takes some exception with the oft quoted truism in the trade that it is the program content that matters most. He claims this is only a half-truth and outlines his argument for at least equal concern with treatment of concept:

> The purpose of production treatment is clear. It is devised in order to arouse calculated thought-processes in our audience. More exacting, we are arranging and relating a series of visual and aural stimuli. We are not just providing variety and continuity of action, although that is many director's interpretation of the term. Whether we choose these stimuli carefully, or haphazardly, they will evoke responses in our audience. From skillfully devised stimuli, we can expect effective, reasonably predictable influences. From random or erroneously chosen stimuli, we shall get unpredictable results.
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> Must we rely here on chance inspiration, or is there any rational basis for our choice? There is plenty of evidence to suggest that logical principles underly production treatment--not rules, but maxims that time has shown to be valid. Not a strait jacket to originality, but a foundation of understanding from which our techniques may develop--unconsciously or consciously.[2]

Continuing the discussion on stimuli, Millerson talks about certain kinds of stimuli which have an almost universal and unpredictable effect and about that which will have

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[1] Ibid., pp. 213-219.

[2] Ibid., p. 203.

different meanings for different kinds of people. Then he concludes:

> How strongly we manage to influence our audience will depend, initially, upon how forceful the stimuli are which we present. Effects can be deliberately cumulative and built up to a combined strength; or if we are not careful, they may nullify one another. The underlying influences of our production treatment are there, and we cannot run counter to them.[1]

Of all the books on program development examined, Millerson's is the most exemplary of the kind of approach sought for in the present study.

Two additional books by British authors are worthy of mention. One, entitled The Impact of Television,[2] relates the particulars of how research during the formative stage has been used in program development at the British Broadcasting Corporation. The varied chapters of this book by Belson can provide the producer of public service and informational programs valuable insights as to varied patterns for using research as an aid to design. His chapter, "The Techniques for Measuring the Effects of Programs" is practical and thorough. His case for this kind of research is a simple one:

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[1] Ibid., pp. 204-205.

[2] W. A. Belson, The Impact of Television (Hamden, Connecticut: Archon Books, 1967).

> The main case for conducting studies of the effects of programs is that, for better or for worse, particular programs may not do what was intended of them. With an operation as expensive and as time-consuming as broadcasting, neither the industry nor the public can afford to remain in ignorance of what effects of a program are likely to be.[1]

Belson's chapter, "Television Research: Past and Future," singles out areas where more work needs to be done. Pre-analysis of audience characteristics and "design which proceeds on the basis of such data" which Belson discusses in some detail are areas to which the present study gives emphasis.

The third British author, Trenaman, also argues in his Communication and Comprehension,[2] for the use of research in augmenting program effectiveness. As the title suggests, his emphasis is on comprehension of message content and the implications of it for program development. His principle point is that, given the plurality of interests and variances in ability to comprehend the complexities of modern life, differentiating the mass audience into smaller target units is essential if anything truly substantial is to be accomplished through the mass media.

Trenaman notes that in the world of education the

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[1] Ibid., p. 158.

[2] J. M. Trenaman, Communication and Comprehension (London: Longmans, Green and Co., Ltd., 1967).

differentation is very clear. Children are divided in school according to ability and aptitude, but this is seldom the case in factual or public service television where we often attempt to convey bodies of factual information and expound principles or explain complex processes as if we are quite unaware of the limitations in ability of many persons in the mass audience to come to grips with our subject matter. He asserts that developing different versions of the same message for people of different abilities in comprehension is sometimes very necessary and suggests we must work for a system of mass communication which makes this economically feasible. He then notes the need for developing, with the help of pre-testing and other kinds of formative research, single versions which will be relatively more interesting and comprehensible across all levels of the audience. This would be less than ideal but could be done now.

Subsequent chapters are devoted to work done at BBC in developing sensitive, easy-to-administer measures of comprehension, and to findings of studies using those measures. He also assesses the implications of such studies for production practice. A final section summarizes some producer's and editor's observations as to what factors they believe to be important in increasing the appeal, the attention-getting

and holding powers and overall effectiveness of serious programs prepared for their medium.

The closest thing to an American counterpart to the British works is a book, now nearly ten years old, by Bluem, Cox and McPherson.[1] It is titled Television and the Public Interest, and is totally devoted to issues, problems, and suggested techniques for developing and producing public service TV programs. The general tenor of the work is set by I. Keith Tyler in the foreward:

> Effective broadcasts require the active participation of groups and individuals vitally concerned with significant issues and problems. It is not enough for television to tell about important matters; it must show the impact of conditions upon people; it must present dedicated persons doing something about their problems. Leaders in all walks of life share the responsibility with the broadcasters for using television intelligently to reveal today's conditions and stimulate appropriate attitudes, understandings and actions. The pity is that at the very time when our citizenry--men and women, boys and girls--have such a terrifying array of needs, many helps and solutions are at hand in existing organizations and institutions, unused because of a failure in communication.[2]

Tyler continues with reference to the cruciality of groups and individuals learning to use the mass media effectively.

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[1]A. Williams Bluem, John F. Cox, and Gene McPherson, Television in the Public Interest (New York: Hastings House, 1961).

[2]Ibid., p. 6.

He notes how carelessly-prepared and otherwise faulty programming can deter rather than aid in accomplishing worthy group goals:

> This is especially true of television. Skillfully used it can reach selected audiences with telling impact, revealing vital problems, presenting pertinent facts, suggesting alternative solutions, demonstrating activities and processes, and motivating types of action. Poorly used, it can confuse, annoy or make apathetic those who watch, and drive countless others away from their sets.[1]

The foreward concludes by explaining that the book supplies needed background to community members and leaders who would use television to advance the problem solving aims of their organizations.

In the book proper, the authors provide the neophyte users of public-service TV a behind-the-scenes acquaintance with a station and its facilities, then offers guidance in initial planning, approaching a station, and suggestions for scripting, performance and audience promotion. Compared to the British works reviewed above, the Bluem, Cox, McPherson book is quite elemental, as it must be for the audience to which it is directed. Its chief value is its basic simplicity and practicality.

The last work to be cited in this review is one of American origin which deals with program development only

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[1] Ibid.

obliquely. This is Glick and Levy's Living with Television[1] which views the medium as a major influence on the total cultural and social setting. One of the statements made by L. Lloyd Warner, the author of the preface, articulates the basic theme of the book and points up a vital function which television programmers and designers might incorporate into their public service goal structure:

> No society can exist without a common core of understandings that are shared by all and continuously re-expressed and reinterpreted in such a way that they viably persist through time in the minds of most people. The newly invented techniques of the mass media, television among them, provide the technological channels that help maintain and change traditional understandings for all and that through time allow new knowledge, new beliefs, and new values to be disseminated among the millions and through their diversities of understanding. They can contribute, and usually do, to the maintenance of shared knowledge and shared sentiments and shared experiences necessary for social cohesion.[2]

The preface writer also reminds his readers that if programs are to perform this integrative function, their meanings must be acceptable to large groups of people, must transmit basic, traditional understandings, and contribute new meanings to them, or they fail to serve their primary

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[1]Ira Glick and Sidney J. Levy, Living with Television (Chicago: Aldine Publishing Company, 1962).

[2]Ibid., p. 9.

social purpose. It is in this book's perceptive analysis of the television mass audience and what designers of programs must do to accommodate that audience that Glick and Levy make an important contribution.

Most of the other works having relevance to broadcast program development reflect the traditions of the craft. Increasing support for the idea of using research of various kinds during the development process can be noted. But, as stated in Chapter I, there is little evidence in the literature of broadcasting in the United States of a swing toward formal design procedures which utilize rhetorical and behavioral science theory or design principles generalized from mass media research. What little discussion of the possibilities of such a move noted by this writer appears mostly in the scholarly periodicals rather than in the trade journals read by television program developers. However, it must be said that the success of the "Sesame Street" mode of program development is turning the heads of some program developers in both the commercial and non-commercial television movements.

Other References

There are, of course, other fields which have a studied interest in communication. These are fields in which

persuasive communication is not a prime concern but which, nevertheless, have generated concepts, theories, principles and methodologies which are relevant to the design of persuasive messages. Space does not permit a review of specific publications in these fields, although some references from these areas are listed in Chapter IV as being relevant to certain aspects of the design procedure set forth therein.

One of the most important of these adjunct fields is that of public opinion and attitude change which has generated a rich and varied literature. A second adjunct field, which at first glance would seem to have little relevance, is that area of systems analysis or systems theory. Considerable reliance on systems thinking is reflected in the message design procedure outlined in Chapter IV. Hence, some references from this field are cited there. A third adjunct field is that of management or organizational theory in which are found concepts of problem-solving and decision theory which were found by this investigator to be uniquely relevant to the concept of problem-solving communication.

In closing this review, we state, as we did at the outset, that the total literature which deals with communication--and this includes persuasive communication--is voluminous and varied. We have been hard pressed to even sample it and to demonstrate its variety, its flavor and some of its potential.

CHAPTER III

RATIONALE FOR DEVELOPMENT OF THE DESIGN PROCEDURE

As previously noted, the aim of this study was to develop a procedure for the design of high impact or "high yield" persuasive messages. A major assumption has been that augmented potency for message materials intended to modify people's beliefs and dispositions to action might be achieved through more intensive utilization of appropriate theory and principle from all fields of communication scholarship and practice.

It has also been noted that there is a substantial body of empirically useful theory generalizations and design principles which are seldom utilized by communication practitioners in the design of their messages, and that failure to systematically examine and utilize this resource may account in part for the generally low persuasive effectiveness of, particularly, public service television and radio programs, motion pictures, and other media presentations designed to stir people to action on the problems of present-day society. This chapter is devoted to a discussion of the methods used in developing such a design procedure and of the rationale which undergirds the procedure. Chapter IV describes

the design procedure itself. Chapter V summarizes the study and reports the investigator's conclusions concerning the procedure and his recommendations for further study.

The ideas, the techniques and the basic approaches used in the development of the design procedure are not novel nor are they revolutionary. The design procedure is, for the most part, an amalgamation and expansion of concepts drawn from the literature (including those publications reviewed in Chapter II) and from the writer's own ideas and background of twenty years involvement in both the teaching and practice of commercial and educational mass communication. The approach in developing the design procedure has been deliberately eclectic.

As previously stated, a prime aim has been to develop a methodology which will facilitate the consideration and selective utilization of a wide variety of design resources at all stages of the design process. It also makes provision for securing, organizing, analyzing, and utilizing the varying kinds of data so vital in making correct design decisions. This is facilitated by the use of a set of procedural checklists and accompanying worksheets for use by the designer in recording data as it is gathered, in processing and arraying it in such form that it can be duly considered in generating design alternatives and rendering appropriate decisions along

the design path.

The Concept of Message Design

Webster's Seventh New Collegiate Dictionary defines design as "deliberate, purposive planning toward a specific purpose or end; the arrangement of elements that make up a work of art, a machine, or other man-made object." The dictionary indicates that one aspect of design is the conceiving of a mental or graphic plan for some object; another aspect is that of creating, fashioning, executing or constructing the object according to plan. For the purposes of this study the term design will be limited to "planning" only. The term "production" will be used to refer to the execution of the design.

In ascribing an appropriate meaning to the term, it may be desirable to consider it in the light of other related human activities. One distinguishing feature of design is the practical constraints the designer must work under compared to other kinds of creative effort. The distinction is indicated by Pye:

> The thing which sharply distinguishes useful design from such arts as painting and sculpture is that the practitioner of design has limits set upon his freedom of choice. A painter can choose any imaginable shape. A designer cannot. If a designer is designing a breadknife, it must have a cutting edge and a handle; if he is designing a car, it must have wheels and a floor. These are the sort of

> limitations which arise, as anyone can tell, from the "function" of the thing being designed.[1]

Another dimension of design cited by Pye which will be of significance in the present study is this:

> It must be emphasized that design, of every kind, is a matter of trial and error. There are always some trial assumptions which no calculation or drawing can verify. Men cannot foresee the future. Design, like war, is an uncertain trade, and we have to make things we have designed before we can find out whether our assumptions are right or wrong. There is no other way to find out. When we modify our prototype, it is, quite flatly, because we guessed wrong. It is eminently true of design that if you are not prepared to make mistakes, you will never make anything at all. "Research" is very often a euphamism for trying the wrong ways first, as must all do.
>
> Science has enabled us to make a few advances in techniques which are obviously desirable. . . . It has not enabled us to predict the behavior of people, which many designers urgently need to be able to do. It has not enabled us to foretell what will actually happen in any particular case. It has enabled us to make better predictions about responses than our forefathers could make, but our predictions about responses are still pretty shaky.[2]

What Pye says about research and the methods of science relative to design-in-general applies equally to the design of mass media message materials. His conception of research as "trying to do the wrong things first" certainly squares

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[1]David Pye, The Nature of Design (New York: Reinhold Publishing Company, 1964), p. 7.

[2]Ibid., p. 27.

with the raw empiricism which has guided the efforts of program developers in designing materials for broadcast. Pye's observations about use of the methods of science in advancing the techniques of design, and the need to predict the behavior of people, appear to be most relevant to purposes of the present study. One of its major aims is the development of a procedure which would enable us to make better predictions about the audience members' responses to message appeals.

Another vital aspect of design is, of course, artistry. This is defined by Webster as "showing taste and imagination in the arrangement and execution of a design." The field of communication practice does now and, hopefully, will continue to rely heavily on the artistic and the intuitive in getting its job done. This will continue to be so because successful practice requires--even as we demonstrate concern for intellectual mastery of the theory of practice--artistic skill and insight, plus a "dash of the intuitive to concretize and apply theory and principle."[1]

Art and intuition inject the creative factor into practice. A communication practitioner can rarely approach a

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[1]Ernest Greenwood, "The Practice of Science and the Science of Practice" in Warren G. Bennes and others, The Planning of Change, (New York: Holt, Rinehart, and Winston, 1961), p. 83.

design or production problem as he would conduct a rigidly-structured laboratory experiment. It is a fact of life, too, that the practitioner is often confronted with problems for which there is no guide in practice theory. He cannot afford the luxury of withholding action because of insufficient validated knowledge. It is a universal fact of every practice situation--and this is the case even with the highly science based practice of medicine--clients, customers or employers want action even if it is based on less than ideal knowledge. Hence, every seasoned practitioner must carry with him a fund of knowledge and skill gained through experience which he has never systematized and verbalized. This knowledge is his personal property, and he falls back upon it when systematic guides and theories are lacking. In such instances he is acting intuitively.[1]

Resort to the artistic and intuitive is inevitable in practice because the growth of practice theory and validated knowledge cannot keep pace with every new and novel problem of a world in constant change. This certainly is true with the practice of communication as has been previously pointed out. But, the problem with communication is that it has been practiced almost exclusively as a "skilled-art,"

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[1]Ibid., p. 73.

completely lacking a foundation of integrated, underlying principles such as undergird many fields. What is needed in the communications field is the kind of foundation for practice which the field of engineering has derived from the physical science disciplines.

The point we make here is that--as today's mass communicator faces today's challenges--experience, judgment, intuition and artistic skill are not enough. To this must be added an adequate body of theory and principle for the design of messages drawn from the disciplines in which the social, psychological, and physiological functioning and the communication behaviors of people are studied systematically and scientifically. Only as investigative methods are extended, only as the gap between theory and practice is closed, can communication become a unified, integrated power field of practice such as engineering has become. What the theory-generating fields of mathematics, physics, and chemistry have done for the practice of engineering we can hope the varied disciplines of social science will someday do for the practice of communication.[1]

It is a fortuitous fact that even in the present there

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[1]James N. Holm, Productive Speaking for Business and the Professions (Boston: Allyn and Bacon, 1967), pp. 51-57.

is hardly a problem of communication around which there has not developed some social science theory. There is hardly a facet of the communication phenomenon to which social scientists cannot contribute some clarification. But, the scientific propositions available to the communications practitioner cannot find application without recourse to the artistic. Neither can the artistic be fully exploited without internalization of some scientific propositions. It appears, then, that it will be through patient, persistent collaboration between applications-oriented social scientist and theory-oriented communications practitioners that the more powerful, more viable message design procedures such as that sought for in the present study will emerge.

The Concept of Problem-Solving Communication

Our time might properly be known as the age of problems, nor can we expect the situation to improve, for this is a time of change and the more change, the more problems. We do have the capacity as a people, however, to solve our problems and go on solving them in ways that make life exhilarating and exciting.

What is a problem? The compilers of the Webster dictionary define it as an intricate, unsettled question, a source of perplexity or vexation. Looking at another dimension of the concept, we might say that we have a problem

whenever we have an objective or a goal to attain. When our task involves significant unknowns and non-predictable events, or when the right course of action is unclear, we must conduct problem-solving if our efforts toward the goal are to be effective and efficient.

Hodnett, who has written an entire book on problem-solving,[1] offers sound advice on how to approach the problem-solving task:

> Eagerness to solve a problem before the problem has been properly identified accounts for much of the inefficiency and grief associated with the vast human activity. Your first rule as a practical problem-solver should be to withhold action until you have disentangled <u>your</u> problem from the <u>general</u> problem situation that enfolds and obscures it. . . You face two tasks basically. You have to identify the real problem, and you have to identify the total problem. Otherwise, you find that it is not <u>The Problem</u> you have solved, but merely part of a larger, unsolved problem.[2]

Hodnett elaborates by suggesting that a person's skill as a problem-solver must include the ability to see that there is a problem in a situation. But the key to solution is in the ability to distinguish the <u>real</u> problems from the <u>apparent</u> ones. If this can be accomplished, identification of the problem becomes part of the solution.

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[1]Edward Hodnett, <u>The Art of Problem Solving</u> (New York: Harper and Row, 1955).

[2]<u>Ibid</u>., p. 3.

Failure to size up the total problem is the most common cause of failure. Hodnett then warns that few of today's problems reveal themselves in their entirity, and that considerable effort and persistence is necessary to bring the true causes to light. They unfold step-by-step over a period of time, increment-by-increment, in response to insistent probing and analysis, until some order begins to appear and the sources of difficulty reveal themselves. Until the wrongs or difficulties are spotted and their contributions to the total problem situation are established, the problem-solving task does not become clear-cut enough that action can be taken with efficiency, decisiveness and assurance of success.[1]

For these reasons, Hodnett warns, we must beware of "the easy-answer people who cause more problems than they solve" (some broadcasters have been so branded). Many of today's problems are not only complex, they are in reality "complexes of problems" put under one general heading for convenience and reference. As such, problems have to be worked out through detailed analysis of hosts of factors and by a multitude of decisions and actions relative to the many sub-problems. Few such problems have entirely

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[1] Ibid., chapter 1.

satisfactory solutions for it is seldom possible in today's kind of world to wipe out our problems. We may find that the most we can do is ameliorate them--make them less troublesome to live with.[1]

It has occurred to this writer--and it is one of the prime assumptions for this entire study--that the designer of persuasive communication materials can gain valuable insight and increased behavioral change power by looking upon his task as "full-blown" problem-solving. Virtually all message design assignments involve the attainment of goals. There are always unknowns in the phenomenon we may be attempting to influence with our message stimuli. There are always operating influences and human factors which are difficult to assess and predict. In the face of such uncertainties the right course of action is quite unclear. All of this argues for some kind of formal, proceduralized problem-solving action--this in addition to the intuitive skilled-art competencies which might be brought to bear.

Proceeding from such a viewpoint, the designer's work can begin with an attempt to find answers to this crucial fundamental question: Given a certain problem situation, what kinds of message-induced behavioral changes on the part

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[1] Ibid.

of the persons contributing to the situation will help solve or ameliorate this particular problem? This places the designer's essential task in a very advantageous perspective. It gives him a meaningful context for his labors and indicates to him that his initial task is to isolate or identify the people behaviors (or non-behaviors) which are contributing to the problem, and which must be altered in some way if improvement in the situation is to be achieved. A precise definition of the problem behaviors (or absence of desirable behaviors) is crucial because these are the only causitive or contributive factors which communication effort can in any way influence.

In essence, then, problem-solving communication gains its power and viability through its capacity for influencing human behavior. This capacity to influence behavior depends heavily upon the communicator's diligence in identification and analysis of the "people" problems--the purely human aspects of the larger problem which are brought on and perpetuated by the behaviors (or non-behaviors) of the human participants in the overall problem situation. And, it is a fact that even the non-human factors (physical phenomenon, raw materials, operating capital, facilities and equipment, etc.) can be purposefully influenced through appropriate human functioning. Hence, there is great potential for

improved problem solving as we realize the extent to which problems can be solved or ameliorated through appropriately designed persuasive messages. Identification and analysis of the principle causitive factors is the key to it all.

✓ It is particularly with the description and diagnosis task that the problem-solving communicator can benefit so much from the scientific method and the products of scholarship. Those who approach the problem-analysis task without a repertoire of descriptive or diagnostic theories have a difficult time organizing and comprehending what they see. Those with a systematic body of theory at their disposal enjoy the advantage of recourse to the analytical work of other analysts who have studied the same or similar phenomenon using the painstaking and systematic methods of observation and evaluation. They also presumedly will have done a good deal of organized, creative thinking relative to the problem.

Some Basic Methodological Assumptions

One of the prime assumptions of this study is that the methods of science can be successfully adapted to practical communication problems. An important science-and-theory-based descriptive and diagnostic tool in wide use today--and one adapted to the purposes of this study--is that of systems analysis. Some basic systems thinking has guided the development

of the present message design procedure; a systems analysis phase constitutes a vital part of the design procedure itself.

The view of systems analysis adopted as most relevant to the purposes of this study is that expressed by Ramo:

> In the systems approach, concentration is on the analysis and design of the whole, as distinct from the analysis and design of the components or parts. It is an approach that insists upon looking at the problem in its entirety, taking into account all the facets, all the intertwined parameters. It is a process of understanding how they interact with one another and how these factors can be brought into proper relationship for the optimum solution of the problem . . . indeed, it starts by insisting on a clear understanding of exactly what the problem is and of the goals that should dominate the solution and lead to the criteria for evaluating alternative avenues.[1]

Another aspect of Ramo's conception of the systems idea which was found to be particularly relevant to the problem-solving emphasis of the present project is as follows:

> . . .without a good systems analysis and system design as a first step, or at least as a parallel effort, it is not easy to describe, understand, and specify the pieces of the solution. If the parts required are not called out, no one will set out to make them available. These components, which the system design will bring together into a harmonious ensemble to meet the problem, include many items; needed equipment and material; people trained in specific jobs with spelled out functions and procedures; the right kind of information, stored and flowing, so that

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[1]Simon Ramo, Cure for Chaos: Fresh Solutions to Social Problems Through the Systems Approach (New York: D. McKay Co., 1969), p. 11.

> the people and the things know what do do and where to be to make the system operate.[1]

The systems approach takes note of the fact that an organization accepts as inputs information, energy, and other resources from its environment, converts these resources and outputs them as information, products, services, and waste materials. The outputs may consist of finished products or ready-to-use services; they may consist of semi-finished outputs which will be inputs to other components of a larger system or to other organizations. Hence, a system model based on this kind of thinking provides a means of describing and explaining the behavior of organizations as if they were living organisms and combinations of organisms, differentiated from, but dependent on, the larger stream of life of which they are a part. Such organisms are open systems in contact with their environment with continual input, conversion and output across system boundaries.

Each system (or sub-system of a larger system) must be fed, nourished and stimulated. The boundaries must be porous to allow easy flow for the desirable imputs and outputs. Some filtering and screening is desirable to modify or exclude certain inputs and outputs which can be detrimental to other organisms attempting to operate in the same

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[1] Ibid.

environment.

Growing out of this kind of thinking are some promising new approaches to organizational and inter-organizational problem-solving. These approaches are based on emerging theories of organizational functioning which focus upon the relationships--for good or for ill--among the functional parts of an organization viewed as a living organism. They acknowledge the cruciality of information and message flow among and through the components of an organization and the extent to which the health and productivity of it are dependent upon a sustained, responsive flow of the right kinds of information- and message-bearing materials.

These theories hold that a system acts as it does depending upon its capacity to gather, synthecize and act rationally on both raw information and formal messages. The system must be able to transform, transfer, select and act on information--both that originating from within the system boundaries and that coming from outside the boundaries--if it is to function efficiently and effectively. Desirable data and message materials flowing in the system are those which help to adjust the interplay of forces between the parts of the system, help maintain systemwide consistency of functioning and provide for continuity of operations, this tempered by adaptive change. Analysis of the breakdowns, constraints and

distortions in the flow of data and information into and within a system is recognized today as a vital diagnostic tool for the organizational problem-solver. In fact many modern organizational analysts are on record as stating that--assuming an adequate availability of the more traditional, more tangible resources--communication is the most vital facilitating or constraining factor in determining the productivity and efficiency of an organization.[1]

Communication of the type referred to here is also being singled out as a crucial factor in the present state of chaos and dissension in society as a whole. Increasingly, it is being viewed as the single most crucial variable to be appropriately controlled and manipulated if the fundamental institutions of society are to rediscover their proper course and re-establish the harmonious and mutually supportive relationships they need if we as a people are to survive. Appropriately designed message materials--many of them persuasive in character and flowing freely between the functional components of the total social organism--are essential if each institution is to become a powerful contributor to the solution of the total human problem rather than a cause.

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[1]Bruce H. Westley, The Functions of Public Communication in the Process of Social Change (Unpublished manuscript prepared for AID-MSU Seminar on Communication and Change, Michigan State University, April 4-7, 1966), pp. 32-34.

A fundamental assumption in utilizing in the message design process such intellectually demanding tools as the scientific method (as it is embodied in systems analysis) is that the magnitude of today's problems warrants it. Another assumption is that present and future problem-solving communicators will be willing to rise to the challenge of more rigorous approaches to the message design task. For those who are not by temperament or tradition given to careful analysis and fine detail in order to cope with complexity, perhaps these observations by Leonard Doob will bring some comfort:

> . . . the operational kit of the communicator and the conceptual one of the analyst contain many tools. At a given moment only a handful of these tools need to be employed, and it is usually possible to see at a glance which ones are inapplicable and hence to be kept in reserve for some other communication in the future.
>
> The diversity and complexity that have been emphasized should not be in the least bit discouraging. Rather, it is false simplicity that ought to produce dismay, for ruin can come when the understandable but foolish attempt is made to comprehend behavior with too few variables. Diversity and complexity, furthermore, are not synonomous with chaos. Only the intellectually weak give up the struggle and say that nothing about people is lawful just because everything about them is likely to be diverse and complex. . . . When understanding of these numerous factors has been gained, it is possible to look at the village or the world with greater skill and satisfaction.[1]

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[1]Leonard Doob, Communication in Africa (New Haven, Conn.: Yale University Press, 1968).

The basic assumption which guided the conduct of this thesis study is that some methods and some approaches to a given task are better than others. The search, therefore, has been for a better method and a better approach to designing persuasive messages for release on broadcast stations and for other forms of distribution. The hope is that there will emerge from this study a more effective means of harnessing persuasive communication to the solution of problems.

The guiding philosophy--and an important impetus for the search--has been a quotation copied into the notes of the present investigator attributed to the French psychologist, Claude Bernard:

> Good methods can help us to develop and use to better purpose the facilities with which nature has endowed us, while poor methods may prevent us from turning them to good account. Thus, the genius of inventiveness, so precious in the sciences, may be diminished or even smothered by a poor method, while a good method may increase or develop it.[1]

The method sought herein is a general purpose one which can help solve relatively large, complex problems using the persuasive power of the mass media to alter the perceptions and behaviors of the persons who contribute by action or interaction to such problems. The more immediate problem has been to find a method by which to develop at the outset the message design procedure itself.

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[1]Source of the Bernard quotation is unknown.

The method adopted for the latter purpose is the generalized, well known problem-solving procedure attributed originally to pioneer social scientist, John Dewey, but adapted to the purposes of the present study by communicator William Smith.[1]

Under the heading "The Pattern of Constructive Thinking," Smith sets forth the Dewey rationale as follows:

STEP I. Identify the Problem

STEP II. Analyze the Problem

STEP III. Suggest All Possible Solutions

STEP IV. Select the Best Possible Solution

STEP V. Suggest Ways in Which to Implement the Solution[2]

Generally speaking the work of developing the message design rationale has followed these activity steps. In reality the early explorations were devoted to identifying and analyzing the problem to which the present study is addressed. The investigation and analysis reported in the introductory chapter and in the comprehensive literature search constituted the major activity relating to Step II. In this phase,

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[1]William S. Smith, Group Problem-Solving Through Discussion: A Process Essential to Discussion (Indianapolis: Bobbs-Merrill Co., 1965), p. 107.

[2]Ibid.

the major barriers to achievement of the project were identified, along with possible ways by which to surrount the barriers. Many alternative solutions were discovered or invented as a result of the considerable effort expended in Step III.

The activity associated with Step IV is that which precipitated the decisions as to what procedural and methodological features would be incorporated in the message design procedure. The remaining chapters are devoted to reporting suggestions, recommendations, evaluations, etc., which could be subsumed by Step V, Suggest Ways in Which to Implement the Solution.

CHAPTER IV

THE DESIGN PROCEDURE IN CHECKLIST FORM

In previous chapters a good deal has been said concerning the idea of message design and the potential of the design approach for augmenting the potency of persuasive messages. In the present chapter we set forth and discuss the comprehensive working procedure for the design of such messages alluded to in all prior chapters.

It should be made clear at the outset that the procedural checklist and the design worksheets which accompany it do not purport to be the only, or even the preferred, approach to the design task. It is a procedure developed for a particular purpose; there will be limits in the extent to which it can be adapted to other purposes. It must be considered as one man's attempt to develop "one alternative among many" which, hopefully, will always be available to the designers of persuasive messages.

The present design procedure may be characterized as having these particular features:

1. It will be most applicable in designing the message materials needed for attacking large scale, multi-faceted problems through the mass

media--those problems in which searching, full-scale investigation and diagnosis of causitive factors becomes a basis for effecting the message design.

2. It will be most useful to and useable by those who feel that the finding of problem solutions is of such importance that no source of ideas, strategies, approaches and other design resources should be overlooked until a satisfactory high-potency design has been achieved.
3. It is a method which will generate considerable data and will hence require unusual methods for handling, processing, and storage of data for later retrieval when it is needed as an aid in the making of design decisions.
4. It is a method which requires acceptance of the idea of designing separate messages (or adaptations of the original message) for one or more sharply delineated "target audience."
5. The procedure calls for searching fact-finding investigations, field research, scouting and brainstorming activities, literature searches, and the like at several points along the design path. The procedure, if used "full-blown," will

require a considerably larger allocation of time and energy for the pre-scripting phase than is traditional in broadcast program development.

6. It will require the designer to identify and try to make application of relevant behavioral science and communication theory and research findings.

7. It may require the designer to discipline himself to deal intellectually with more fine detail and complexity than he may be accustomed to under the more traditional methods.

8. Because of the inordinate demands it can make on the resources of the producing agency, "full-blown" use of the procedure may have to be limited to problems of such cruciality or such high priority that the ends justify considerable means. Full exploitation of this means of attacking problems may be limited to those instances in which federal government or foundation grant support or substantial appropriations from other sources are available--resources not typically available for public service mass communication ventures in the nation's present system of priorities.

Basically, this procedure provides a broad framework within which a wide range of resources can be brought to bear on the social communication task. A broad framework is needed if the designer is to avoid a fragmented, piecemeal and superficial attack on complex problems. In traditional broadcast program development, the process by which crucial design decisions are made is often quite haphazard, left to chance or to unaided intuition. Whether the design decisions to be made in a given instance are crucial or of little consequence, intelligent decision-making is difficult if there is "nothing to go by." In the absence of a procedural framework of considerable scope and depth, there is danger that the design decisions will be made on the basis of outmoded tradition, personal whims or biases, irrelevant criteria or a limited range of alternatives.

Advocacy of the comprehensive, formalized procedure set forth in this chapter should not be construed as a wholesale indictment of traditional mass media development procedures. Our aim is, essentially, to augment the "tried-and-true" aspects of traditional program development procedures and make them equal to the magnitude of today's societal problems and dilemmas. We merely suggest that to create the kind of message designs called for in solving or ameliorating today's complex multi-faceted problems, we need a

broader, all-encompassing, more sweeping rationale or framework for program development than we have used heretofore. This we attain largely through broadening, refining, intensifying and formalizing the viewpoints and techniques which have served the mass media so well in past years.

An assumption which underlies this study is that such a rationale must be comprehensive, inclusive, discriminating and flexible. Comprehensive refers to the degree that the procedure encompasses a wide enough spectrum of factors and considerations that no important facilitating or inhibiting factors fall outside the scope of the design investigation. Inclusiveness is the degree to which possibilities within the span of coverage of the investigation are in reality considered--nothing important by-passed or skipped-over by accident or slothful omission. The rationale will have discriminate power to the degree that it enables the designer to generate a variety of options from which to choose and to assess their appropriateness--the distinctive advantages and disadvantages--of each of these options. Flexibility is a measure of the degree to which the procedure can be adapted to the varying analytical and option-generating requirements of differing design tasks. To achieve these qualities requires that we shed some traditional ways and adopt some new, more viable ones.

Operationalizing the Concept of Message Design

One of the requirements in implementing any theory of action is some means of "operationalizing" the underlying concepts and principles. Development of a checklist of procedures or clusters of activities--shaped by certain concepts and principles and directed toward a particular goal--is one approach to achieving "operationalization." It is the approach selected for operationalizing the concept of message design as conceived here.

The procedural checklist which will be set forth in this chapter is designed to help the designer proceed systematically through the several stages of analysis, alternative-generation and decision-making which will presumedly result in powerfully persuasive problem-solving message designs. Hopefully, it will enable the designer to apply what research and prior experience can contribute without unnecessarily restricting creativity. Hopefully, it encompasses the crucial factors which behavioral scientists and communication practitioners, ancient to modern, maintain must be taken into account when undertaking a major and important design task.

Although an attempt has been made to develop a middle-of-the-road procedure applicable to a wide range of problem-solving tasks, some adaptation will be necessary for just about every task. Typically, the designer will find it

necessary and desirable to cutback--to bypass or be satisfied with the "once-over-lightly" treatment of certain steps in the design process. Experience indicates, however, that there is no short-cut to excellence in anything. In the case of message design there is great loss of power and potency in slighting, particularly, the pre-analysis and alternative-solution generating phases. This has been found to be true whether the problem involves a major campaign or a so-called "one-shot" effort. This suggests that the user bypass stages or steps in the procedure only after satisfying himself that adequate prior work has been done by someone (and the efficacy of that work verified in some fashion), or that it does not apply to the case in point. But, in all, the user will be guided in deciding the amount of time and effort to be applied to each task by established priorities, available resources and the other factors which govern in each instance.

Another of the dilemmas the user of an exhaustive investigative and analytical tool faces is how to best handle the essentially "clerical" aspect of his task. A very fundamental question in approaching any complex activity which generates data is: Where and in what form are we to record the facts, ideas, hunches, insights, options, alternatives, etc., which are generated as we move along the procedural path--as we respond to the analytical and methodological

directives. Getting the initial raw data recorded is only part of the problem; getting the data processed, refined, organized and arrayed in some meaningful form for later retrieval is another.

The raw information turned up by any searching investigation is voluminous and difficult to process effectively and efficiently. This is no less true for the conscientious problem-solving communicator. Hence, a good deal of the effort in the present project has been devoted to development of a comprehensive set of forms or worksheets which: (1) embody in brief form the procedural steps of the problem-solving design process, and (2) provide a physical location and, hopefully, an orderly means of recording, analyzing, transforming and refining the data generated by the design activity. The prime aim in developing the worksheets has been to help the user move beyond the surface manifestations or symptoms of problems to root causes--to help him peel-off the successive layers of ambiguity and (sometimes) deception which may prevent the analyst from taking decisive, effective and enduring corrective action.

The Procedures Checklist and Discussion

We turn now to a step-by-step articulation and discussion of the message design procedure which has resulted from this study. The flowchart (Figure 1) embodies the

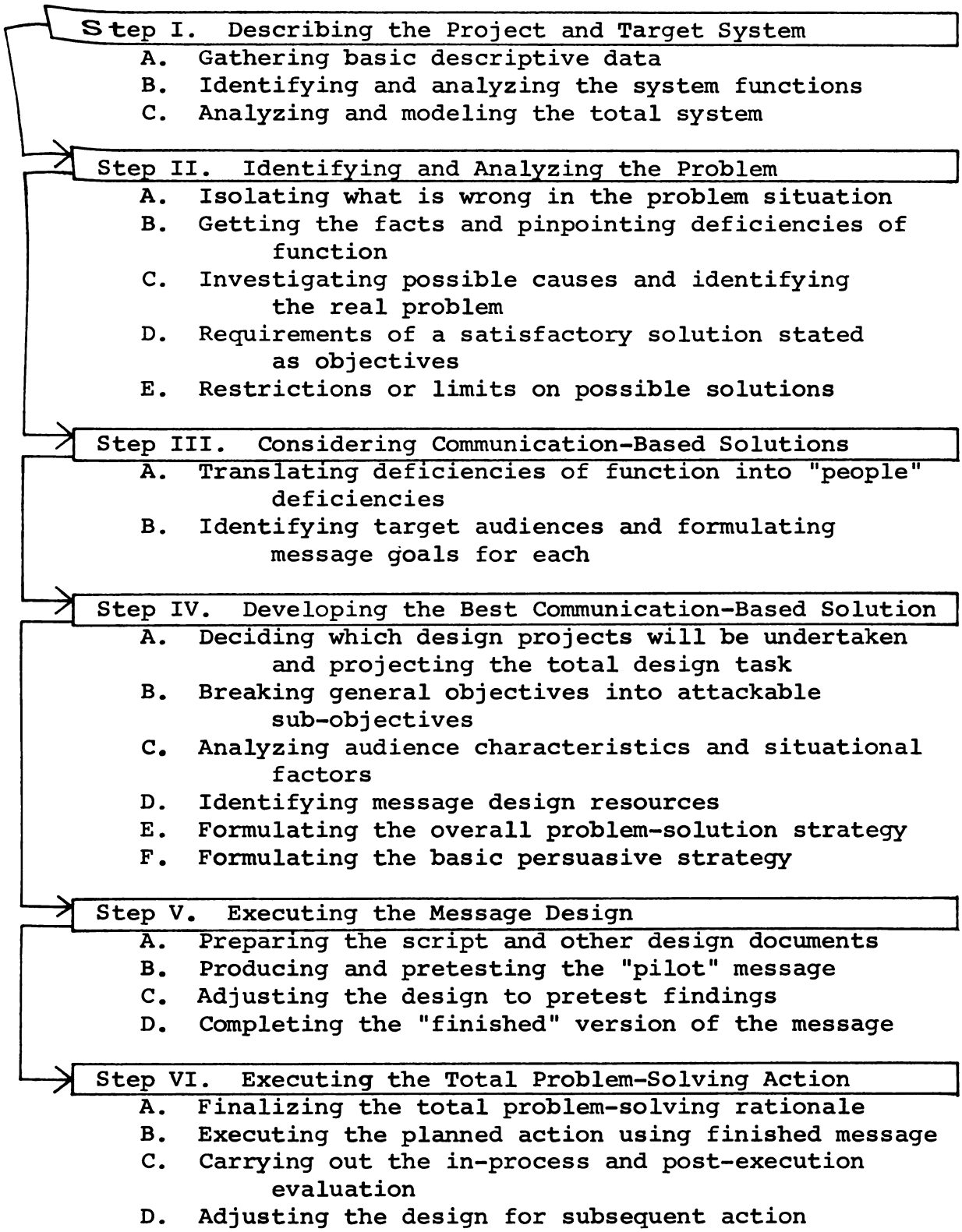


Figure 1.--The message design procedure in the context of the total problem-solution strategy.

total process in broad outline, beginning with the preliminary project description and related "housekeeping" chores, and concluding with finalization of the total problem-solution and message design activities. Although the total operation is envisioned here, the fullest development--and the central focus of the work reported here--is found in the processes most closely related to the design of the message materials which may undergird a total problem-solving effort. The total action plan is envisioned in broad outline because of this writer's conviction that powerful and appropriate message designs can be conceived only in the context of the total operation of which appropriately designed messages--those with good "fit"--are only a part.

As indicated in Chapter III the design procedure is patterned basically after the generalized problem-solving procedure frequently attributed to John Dewey and adapted to the requirements of the present study by communicator William Smith. The procedure outlined here amplifies and elaborates Smith's pattern of constructive thinking, and operationalizes the fundamental concepts incorporated therein. The procedure also incorporates concepts and methodologies drawn from the literature of business management on the premise that in the pre-analysis stage, especially, the requirements of communication planning are not appreciable different from those of

business planning.

Only the procedural or operational concepts are presented and discussed in this chapter. The actual working documents incorporating the procedural mechanics are the "Problem-Solving Design Worksheets" which are found in Appendix A. Although some open space is provided between items on all worksheets and open columns on others to indicate that statements or data should be entered, it is not expected that these sheets will be used "as is." In practice the user will find it necessary, in appropriating the worksheet headings, analytical questions and other features of the worksheets to his own purposes, to use large sheets of paper leaving considerable space between the items. The keynote here should be "think-big" and "open up." This will help avoid crowding in making the initial entries; it will also facilitate the valuable "add-ins" or after thoughts which seem inevitably to come to light as the analysis proceeds.

Another feature of the design procedure is a list of references which the designer may find essential and/or useful in carrying out certain of the operations indicated. These references appear in the text of this chapter in connection with the procedural step to which they are applicable. The reference lists are only partial and exemplary; they are

comprised primarily of books rather than periodical works because of the greater scope and depth of coverage typically found in book length treatments of the subjects. Only abbreviated descriptions of these works are given here in the text. A full bibliographic description of them is found in the Bibliography. Annotations for many of them are found in the Review of Literature, Chapter II.

Step I. Project Description and Organizational Analysis

A. Gathering Basic Descriptive Data

Recorded in connection with this initial step is the basic descriptive data which will place the design project in some kind of frame and label it for reference purposes. Such data as the project title, the client organization, the name of the person who requested or initiated the project, what the impetus for undertaking the project is and a preliminary and tentative description of the problem is called for. A brief history of the problem is recorded, along with a review of prior efforts, if any, to deal with it, plus an indication of what can be learned from prior attempts.

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National Training Laboratories, Problems Analysis Workbook, 1965 (pp. 3-4).

B. Identifying and Analyzing System Functions

The assumption underlying this activity is that things go well--that the purposes of the operations conducted within the system under study are well executed--only if certain functions are carried out by or under the direction of human beings carrying out certain job-dictated assignments with sufficiency and efficiency. On the multi-column worksheet provided for this analysis are listed the kinds of operational functions typically necessary for the effective and efficient functioning of service or production organizations accepting inputs and delivering outputs. An attempt is made here to identify the functions presently being carried out in the enterprise and how they are grouped organizationally. Preliminary notice is taken of what functions normally required for successful operations are missing or are being neglected in the target system, and of the programs, activities, mechanisms, techniques, strategies and tactics presently in use to carry out these functions. Suggestions for more effective groupings of functions and more appropriate and viable programs, activities, etc., for carrying out the necessary functions should emerge from this kind of analysis. Also, some preliminary indications should emerge as to what departments or divisions are most deeply implicated in the problem under study and should be the focus of primary concern

in the more detailed problem identification and analysis phases of the study which follow.

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C. Analyzing and Modeling the Total System

In this activity an attempt is made to describe or "model" the organizational unit or "target" system upon which the project activity is focused. The administrative, supervisory or social units comprising the organization are described and the authority and working relationships between them are noted. The larger environment--the parent organization or "supra-system" of which the target system is a part--are indicated, along with external authority units and other social units with which the target system has input-output relationships. All these units or system components can then be "plugged-into" a systems model diagram which will place all units in context, identify the primary and secondary

inputs into the target system, the units which process and transform the inputs, and, finally, the primary and secondary outputs from the system back into the environment.

It should be acknowledged here that most human systems or organizations are only partly "knowable." Some are exceedingly complex, containing many sub-systems, not always sharply delineated from each other. Most systems constitute one unit or sub-system in a hierarchy of ever enlarging supra-systems. The system under study (the target system) may also be criss-crossed by overlapping systems seeking to perform functions of a similar nature. In addition, there will be "black" areas or "black box" elements both inside and outside the boundaries of the target system to which the analyst will be denied access. Even though he may enjoy full access rights, he may not have the time, the capacity nor the disposition to comprehend fully what is going on in "all those boxes." Thus, every system model is a partial representation of the real thing, an over-simplified but still vital capturing of the "organismic nature" of the system under study. This kind of insight, though incomplete, can still be very vital to the designer-analyst in comprehending and sizing up his problem diagnosis task.

The worksheets developed for this activity include a dummy system diagram and space in which to enter the names

of the divisions or subsystem components of the target system as it presently exists, and to describe preliminarily the contributions of each to the total functioning of the target system. This will constitute the raw data for preparing a diagram of the system as a total function entity in terms of what is required to achieve a compatible, interconnected, functionally-efficient ensemble for achieving the purposes for which the system has come into being. The speciman model diagram is for illustrative purposes only. In practice the analyst will find it desirable to prepare a large diagram on a large sheet of paper in order to encompass necessary attributes of the system under study and to include essential detail without excessive crowding.

REFERENCES:

Barish, Norman, Systems Analysis for Effective Administration, 1951.
Buckley, Walter, Sociology and Modern Systems Theory, 1967.
Buffa, F. S., Operations Management, 1968.
Cleland, D. I., Systems, Organization Analysis, Management, 1969.
Emery, James, Planning and Control of Systems, 1969.
Lazzarro, Victor, Systems and Procedures, 1961.
Ramo, Simon, Cure for Chaos, 1969.

Step II. Identifying and Analyzing the Problem

A. Isolating What is Wrong in the Problem Situation

In any problem solving effort it is necessary that an attack be made on the right problem. If a doctor, for example,

diagnoses his patient's problem as appendicitis and prescribes treatment for that when the problem is ulcers, the treatment will, for obvious reasons, fail. So it is with problem-solving communication. If we do not correctly and completely identify the causative factors, one of two things will happen: (1) our attempt to design messages through which to help effect a solution can fail completely--there will be no perceivable impact from the communication effort, or (2) we will treat only the symptoms and the problem will fester and flare anew at some later time.

Thus, in Step II we attempt to shear through all the surface manifestations of the problem to root causes. Knowing what is wrong in the total problem situation, we will have the criteria for establishing appropriate problem-solution goals. The single multiple-column worksheet provided for this activity calls initially for detailed analysis of the symptoms of the problem as they relate to a preliminary statement of what is wrong with the basic functioning of the target system as determined in Step I. This information will provide entree points for the more searching analysis to be taken in subsequent phases of Step II.

REFERENCES:

Hodnett, Edward, The Art of Problem-Solving, 1955 (Chap. 1).

Scanlon, Burt, Results Management in Action, 1969 (Chap. 1).
National Training Laboratories, Problems Analysis Workbook, 1965 (pp. 5-19).

B. Getting the Facts and Pinpointing Deficiencies of Function

The key to piercing diagnosis is to ask the right questions, to conduct the right kind of investigations and to be persistent in getting factual answers to those questions. Getting accurate answers to the wrong questions is likely to be far less helpful in finding solutions than getting incomplete answers to the right questions. For this reason the problem analyses carried out in Step II is systems-oriented. As a precaution against isolating only part of the problem, diagnostic questions should be formulated relative to all parts of the functioning system, expanding the boundaries of inquiry as far as necessary to encompass relevant problem factors. This means that the conscientious problem-solving communicator will go beyond the obvious and immediately apparent symptomatic indications and try to ferret-out all relevant information that may help explain what is going on in the total problem situation and to determine the reasons why. This necessarily has to include intrusion into potentially sensitive areas such as the extent to which deficiencies in the operating environment (organizational weakness, management and supervisory neglect or ineptitude,

inadequacies in training and orientation, etc.) may be contributing to the problem.

The analyst's major challenge is to get into all facets of the problem--even the difficult ones involving human egoes and self-protective defenses--in ways which will preserve his integrity and his rapport with all the people who are parties to the problem solution effort. Worksheet II-B is designed to assist the analyst in proceeding systematically with this task and in comprehending and organizing what he finds:

REFERENCES:

Argyris, Chris, Theories of Organizational Functioning, 1971.

Blake and Mouton, Corporate Excellence Diagnosis, 1969.

Hodnett, Edward, The Art of Problem Solving, 1955 (Chaps. 3 and 5).

Johnson, Wendell, People in Quandries, 1946 (See checklist, pp. 404-407).

Lippitt, Ronald, "Dimensions of the Consultant's Job," in Bennis, Benne and Chinn, The Planning of Change, 1961 (pp. 157-163).

Newman and Summer, The Process of Management, 1970 (Chapter 12, "Diagnosis--A Prerequisite for Sound Decisions").

Scanlon, Burt, Results Management in Action, 1969 (Chapter 3).

C. Investigating Possible Causes and Identifying the Real Problem

Once the facts relating to the problem indicators (symptoms) have been gathered, it is possible to begin the deeper analysis which will eventually pinpoint the specific

causes of the problem under investigation. This is the stage at which the problem-solving communicator must analyze the factual data he has gathered, draw conclusions as to what factors may be interrelated. Precautions must be taken to avoid basing conclusions on only surface manifestations; the analyst must insist on getting beyond the symptoms to the complexes of factors which may be operating below the surface and not open to view. Some factors may be obscured by the inherent complexity of the situation; others may not be visible because of deliberate attempts by people close to the situation to cover-up, distort or minimize the true facts.

Also, there are pressures in most problem situations for quick action; the temptation will be to complete the diagnosis quickly and get on with the solution. But, the enlightened, conscientious problem-solving communicator will resist pressures for quick and easy solutions. To the extent his circumstances permit, he will insist upon deep and rigorous analysis of the total problem situation in search for solution "attack-points." The worksheets prepared for this phase are designed to lead the message designer to this kind of effort. Supplemental sheets listing common problem areas in organizations are provided as an adjunct to the worksheets to help the analyst consider the widest possible range of

possibilities. Recourse to the functional makeup of the target system as determined in Step I will be vital in completing this task.

Use of one or more of the descriptive-analytic or diagnostic theories articulated in the references which follow may help the analyst in more methodically approaching this task, comprehending his findings and coming to realistic conclusions.

REFERENCES:

Allen, Myron, Morphological Creativity, 1962 (Chap. 1).

Beveridge. W. I. B., The Art of Scientific Investigation, 1957.

Ewbank, Henry L., Discussion and Debate, 1951 (Chap. 4).

Hodnett, Edward, The Art of Problem Solving, 1955 (Chaps. 3 and 7).

Pheiffer, John, A New Look at Educational Systems Analysis, 1968.

Scanlon, Burt, Results Management in Action, 1969 (Chaps. 4 and 6).

D. Requirements of a Satisfactory Solution Stated as Objectives

Once a correct diagnosis has been achieved, it is possible to begin formulating the requirements for a satisfactory solution to the problem. A useful way in which to set forth such requirements is to state them as objectives for problem-solving action. This helps ensure that the action ultimately taken has direction and that it is results-oriented.

It is axiomatic that, if we do not first specify what results are expected, the action may be misdirected. Stating the requirements as objectives also provides a necessary focal point for choosing the best or most appropriate of the solution alternatives later on. Worksheet II-D has features designed to aid the analyst in formulating the solution requirements and stating them in this fashion.

REFERENCES:

Argyris, Chris, Organization and Innovation, 1965.
Humble, John W., Management by Objective, 1967.
Juran, J. M., Universals in Management Planning and Controlling, 1954 (See, especially, pp. 7-8).
Miller, Gerald, Speech Communication: A Behavioral View, 1966 (Chap. 2, "Purpose and Speech Communication").
Morrell, Robert W., Management: Ends and Means, 1969.
Odiorne, George, Management by Objectives, 1965 (See, especially, Chap. 4).
Scanlon, Burt, Results Management in Action, 1969 (Chap. 6).

E. Restrictions or Limits on Possible Solutions

This final stage of the problem identification and analysis process calls for ascertaining and stating any restrictions or limits on what can be considered as satisfactory solutions to the problem under study. Typical restrictions would be in the area of budget, personnel, time requirements, acceptability to workforce or membership, effects on other organization units of the system or supra-system and other so-called "constraining" factors. There is

little point in expending time and energy developing and refining solutions which, although promising and appropriate, are beyond the realm of possibility as far as implementation is concerned. New, novel and creative approaches to solving the problem through communication should be sought, but development should not proceed too far before pausing to check the approaches for feasibility and practicality under the conditions which prevail.

To identify such factors will require rather candid discussion with the sponsor or client (possibly others, as well) to arrive at understandings relative to allowable cost, performance expectations, policy prohibitions and the like. It should include an attempt to identify taboos and the personal likes, dislikes and other predispositions of persons in the authority hierarchy who have the power to "shoot-down" any proposed solutions which do not square with their conception of how the effort should proceed. It is well to know about these at the outset and devise strategies through which to deal with them. Help with this sometimes delicate but important operation is offered in the reference which follows.

REFERENCE:

Scanlon, Burt, Results Management in Action, 1969 (pp. 192-193).

Step III. Considering Possible Communication-Based Solutions

A. Translating Deficiencies of Function into "People" Deficiencies

Up to this point the emphasis in the analysis has been on getting a clear conception of the structure and functional character of the target system and getting the problem areas in the system identified. An effort has also been made to "zero-in" on specific deficiencies of function in those problem areas which are major contributors to the unwanted condition--the problem. An attempt has also been made to determine preliminarily what the requirements are for overcoming these deficiencies and what restrictions and limits should be observed in formulating solutions.

As we begin the search for solutions, we are led inevitably to consider the "human" aspects of the functional deficiencies identified. Deficiencies of system function can invariably be traced to deficiencies in the functioning of people, to the failures of persons responsible for the functions to behave as they are supposed to, and failures of people outside the system to desist in behaving in ways detrimental to the target system. It is even realistic today to consider such physical problems as raw material shortages, equipment failures, inadequate funding--even inadequacies of equipment and facilities and the like--as essentially people problems. With the power that human beings hold over the

physical world (or can achieve through additional effort), even the unwanted non-human afflictions of organizations can be dealt with by precipitating the right kind of action response from people possessing the right kind of knowledge, competence and power. By this reasoning it becomes possible to assume that, in the end, all deficiencies in organizations are people deficiencies.

This suggests that there are two basic problem solving strategies:

1. Identify unwanted behaviors (or absence of behaviors) of people directly responsible for carrying out assigned organizational functions and then attempt to change the people in the desired direction. Here the emphasis is on adjusting and improving both individual and collective behaviors of people without changing the system.
2. Identify unwanted physical or non-human impediments to organizational functioning--including, possibly, impediments to satisfactory human performance--and attempt to overcome these by eliciting the right kinds of human-action responses from the knowledgeable and competent people who hold power over such impediments. Here the emphasis is on adjusting the organization to the behavioral

dispositions of people.

One of the most potent means of eliciting both kinds of action responses is persuasive communication on the part of those individuals whose function it is to lead and direct the programs and activities of the organization. Although some desirable behaviors of people in organizations is self-motivated--and this should be nurtured and encouraged--there are limits as to how far the organization will progress toward its goals without good leadership. This suggests that there are, in the final analysis, two basic persuasive leadership strategies for overcoming system deficiencies: (1) communicate with people in ways which help them adjust to the organization and the environment in which it functions, or (2) communicate with the people both inside and outside of the organization who have the power and authority to adjust the non-human attributes of the organization and its operating environment to the desires, needs and behavioral dispositions of the people. Both can be difficult to achieve; it is seldom possible to change the one without simultaneously changing the other. Typically, problem solutions can best be found in communication strategies which work for needed adjustments in both. Worksheet III-A is designed to help the designer achieve the necessary translations.

REFERENCES:

Berne, Eric, The Games People Play: The Psychology of Human Relationships, 1964.

Mehrabian, Albert, Tactics of Social Influence, 1970 (pp. 13-14).

Perrow, Charles, Organizational Analysis: A Sociological View, 1970.

B. Identifying Target Audiences and Formulating Message Goals

One of the important assumptions underlying this message design procedure is that separate sharply-targeted messages communicated to groups of people holding functional deficiencies in common will result in greater problem-solution yield than a single message designed for use "across the board" with all persons implicated in the problem. This assumption holds that a given set of communication resources allocated for several separate messages will result in more problem-solving-yield than putting all the resources into one "slick," professionally-polished, generalized message for delivery to all implicated persons en masse. Rather than try to deal with the total mass, an attempt is made here to break the "overwhelming whole" into more manageable segments using some meaningful criterion, in this case common functional deficiencies which might be remedied by communication-induced individual and group action.

As a practical matter, it will almost always be necessary to do some lumping of discrete, smaller sub-audiences

into larger amalgamations referred to here as "target" audiences. Since a separate message--or, at least, a separate adaptation of the original or basic message--is to be required for each target audience, lumping is done to the extent that lead-time, available resources and other factors operating in the situation dictate. Worksheet III-B, associated with this step, requires the designer to consult prior worksheets to process, refine, and interpret the entries therein, and then make decisions relative to this crucial, but always difficult, task of differentiating audiences. The action here involves:

1. Distinct target audiences--What clusters of people (sub-audiences) have deficiencies sufficiently in common that they may be grouped into larger, more economical target audiences for communication purposes?

REFERENCES:

Allport, Gordon, "Attitudes," in D. Murchison (ed.), A Handbook of Social Psychology, 1935.

Haney, William, Communication and Organizational Behavior, 1967 (Chaps. 1 and 2).

Schramm, Wilbur, "The Challenges to Communication Research," in Nafziger and White, Introduction to Communication Research, 1958.

Stephenson, Orrin, Facts to a Candid World, 1955 (pp. 20-24).

2. Message design objectives appropriate to each target audience--What specific behavioral change objectives appear to be appropriate to each target audience in order to solve the problem? What generalized results must be attained with the audience members as a result of their being exposed to the message?

REFERENCES:

Berlo, David, The Process of Communication, 1960 (Chap. 1).
Dawe, Jessamon, Functional Business Communication, 1964 (Chap. 4, "Persuading Toward Pre-Determined Action").
Department of Audio-Visual Instruction, Research, Principles and Practices in Visual Communication, 1960 (Chap. 9).
Ewbank, Henry, Discussion and Debate, 1951 (Chap. 5).
Killian, R. A., Managing by Design, 1968 (Chap. 16, "Communication: Focusing on Action Response").
McCroskey, James, Introduction to Rhetorical Communication, 1968 (pp. 104-105).
Olson, D. E., Management by Objectives, 1966 (Chap. 1).
Vardaman, George, Management Control Through Communication, 1968 (Chap. 19).

Step IV. Developing the Best Communication-Based Solution

A. Deciding Which Design Projects Will Be Undertaken and Projecting the Total Design Effort

This step requires that a tentative decision be made as to what design efforts will be directed toward what target audience. This decision is crucial because, in practice, either a separate design will be envisioned for each audience, or, at least, separate adaptations of the original design for

one of the audiences will be prepared for each of the remaining ones singled out for inclusion in the total problem-solving effort. This means that in Step IV, several independent but correlated design projects may be undertaken, each calling for execution of a separate full set of worksheets, all aimed at solving the generalized problem isolated in Step I. Thus, some time and cost estimation and priority setting is called for at this stage. Worksheet IV-A is used in identifying and evaluating what is involved in each of the several design projects envisioned and for recording the tentative decisions rendered as to which projects will be undertaken.

REFERENCE:

Killian, R. A., Managing by Design, 1968 (pp. 253 267).

B. Breaking General Objectives into Attackable Sub-Objectives

Completion of this step requires that the designer re-examine the general objectives specified on Worksheet III-B for the various target audiences designated. The analyst is asked--as preparation for breaking the general objectives down into attackable sub-objectives--to rework, restate or refine the original goal statements, and to add new ones which might have emerged in the interim. He must also determine which objectives are feasible and important enough that they should be pursued in a formal communication effort. In

the refining process precautions should be taken to assure that objectives are a clear statement of what the audience members should be like as a result of exposure to the message or message campaign.

Each of the reworked goal statements should be entered one to a sheet on a separate IV-B worksheet preparatory to breakdown. This is followed, then, by breaking each general objective into its cognitive, affective and psychomotor sub-objective components. Essentially, the designer responds to this basic question: What set of sub-objectives, if achieved, will result in achievement of the general objectives? The types of sub-objectives considered are:

1. Cognitive sub-objectives--specifications as to what units of information or knowledge each audience member should receive and comprehend and principles each should understand and be able to apply as a result of exposure to the message campaign.
2. Affective sub-objectives--specifications as to what attitudes, feelings, beliefs-disbeliefs, action dispositions, and the like, that audience members should have following exposure to the message.

3. Psychomotor sub-objectives--specifications as to what manual skills, physical dexterity or manipulative capabilities audience members should acquire, if any, as a result of exposure to the message.

Under each of the above headings on the worksheet should be entered the very specific tasks which must be accomplished by some aspect of the total message specifically selected or invented for that purpose. With each of the several general objectives broken down into attackable sub-objectives in this fashion, the designer should be able to proceed with a clear-cut conception of what his job is and what the specified outcomes of his design efforts should be. This kind of goal analysis must be afforded a place of crucial importance in the message design process. The key to formulating such objectives, it must be remembered, lies in the conscientiousness, persistence and perceptiveness of the designer in identifying the causes of the problem which, in turn, reveal the needs for message-induced changes in the people who are contributing to the problem. Generation by the designer of sub-objective statements which truly "get-at" the key performance deficiencies of members of judiciously-formed target audiences could be the single most crucial task

faced by the designer in achieving high-yield message designs. If he can with thoroughness and precision identify performance deficiencies of the people involved and can specify in statements of objectives the remedial action called for, the designer greatly enhances his prospects of solving or ameliorating the problem through persuasive communication.

REFERENCES:

Andersch, Elizabeth, Lorin Staats, and Robert Bostram, Communication in Everyday Use, 1969 (pp. 24-29 on typical communication purposes).

Armstrong, Robert, et al., The Development and Evaluation of Behavioral Objectives, 1970.

Berlo, David, The Communication Process, 1960 (pp. 7-8; 17-18 and the chapter on learning).

Bloom, Benjamin, et al., Taxonomy of Educational Objectives: Handbook I, Cognitive Domain, 1956 (summary in Appendix).

_____, Taxonomy of Educational Objectives: Handbook II, Affective Domain, 1964.

Estvan, F. J., Social Studies in a Changing World, 1968 (see, especially, pp. 93-113 on articulation of goals in operational terms).

Gross, Bertram, "What Are Your Organizational Objectives?" in D. I. Cleland (ed.), Systems, Organization and Analysis, 1969 (pp. 101-111).

Perrow, Charles, Organizational Analysis, 1970 (pp. 134-136).

C. Analyzing Audience Characteristics and Situational Factors

Both communication research and practice confirm that learning about the target audience and the situational factors likely to be operating in the viewing-listening situation are crucial to formulation of high-yield message designs. In short, the message should be specifically designed in

accordance with what can be learned about the audience members and the circumstances under which the communication must take place. This suggests that the designer devote as much time, energy and imagination as his circumstances allow to a formal assessment of the characteristics of his target audience and what the implications of these characteristics are for decisions on the design.

Worksheet IV-C provides a checklist of characteristics and factors plus space for entering specific facts about the target audience relative to these items. Items listed are those known to be related to persuasability. In practice the designer has the task, first, of determining characteristics of the individuals comprising the group, then trying to determine what these factors add up to collectively. If the group is rather homogeneous in character the task of generalizing is less difficult; if the group is heterogeneous, the designer has a very challenging task ahead of him. In mass communication the tendency has been to rely on the "universal trait" idea with too little attention to adjusting the design--or at least making some special provision--for exceptions and differences in audience composition. Recent experimental evidence suggests that, although identification of universal traits is desirable and necessary, high yield results from persuasive communication are highly correlated

with attempts to determine existing audience predispositions or inclinations to accept or reject the specific arguments and propositions to be offered in the message and with making compensatory adjustments in the message strategy where difficulties are anticipated (see references below).

In particular, the analysis should attempt to identify those members of the audience whose power position in the group is such that their response to the message can either enhance the impact of the message on the other audience members or impede it. Some experiments reveal that centering the message on such opinion leaders--neutralizing their apathy, hostility or open opposition--can pay big dividends. It is, of course, possible to analyze audiences indefinitely and still not learn all that might be helpful in avoiding factors which can confound the purposes of the message. It remains for the designer to go as far as his circumstances will permit, realizing that the extent to which his message design can be made congruent with the characteristics of his audience and the viewing-listening situation will largely determine his potential for success in the persuasion effort.

REFERENCES:

Allbricht, Thomas, Informative Speaking, 1968 (Chap. 3).

Amram, Fred and Frank Benson, Creating a Speech: A Workbook, 1968 (Introduction; pp. 19-20; pp. 49-54).

Berlo, David, The Process of Communication, 1960 (Chap. 1).

Bryant, Donald and Karl Wallace, Fundamentals of Public Speaking, 1969 (Chap. 19, "Materials from the Audience").

Chickering, Arthur, Education and Identity, 1969 (Part III, "Theory and Action").

Clevenger, Theodore, Audience Analysis, 1966.

Ellingsworth, H. W. and Theodore Clevenger, Speech and Social Action, 1967 (pp. 114-127).

Evans, Robert (ed.), Readings in Collective Behavior, 1969.

Gibbon, Harold and Edward Palmer, Pre-Reading on "Sesame Street," 1970.

Hegarty, Edward, Successful Speaker's Planning Guide, 1970 (Chap. 3, "Qualifying Your Listeners").

Hickman, Harold, A Systematic Theory and Procedure for the Production of Multi-Channel Communication Messages, 1971 (Chap. IV, "Audience Analysis," noting especially his audience analysis system and checklist).

McCroskey, James, Introduction to Rhetorical Communication, 1968 (Chap. 3, "The Nature of the Audience").

Martin, Howard, Speech Communication: Analysis and Readings, 1968 (pp. 58-84, "Communication Settings").

Platt, Washington, National Character in Action, 1961 (pp. 30-43).

Plummer, Joseph, A Systematic Research Approach to Television Program Development, 1967 (pp. 22-23, outlining use of "set theory" for noting commonness of audience characteristics).

Rokeach, Milton, Beliefs, Attitudes and Values: A Theory of Organization Change, 1968 (see, especially, pp. 146-161).

Shidle, Norman, The Art of Successful Communication, 1965 (pp. 100-103, "Finding Out Before Writing").

Trenaman, J. M., Communication and Comprehension, 1967 (Chap. 1).

Willing, David, The Human Element in Management, 1970 (Chap. 12, "Communication").

D. Identifying Message Design Resources

It may appear that this step in the problem solving process is a relatively simple one compared to that of identifying and analyzing the problem. It is true that having the varied aspects of the problem identified and the required problem-solution actions set forth as objectives helps facilitate the formulation of a solution, but there is a dangerous pitfall to be avoided here. This is the temptation to choose the most promising of the first one or two viable solutions which the immediately known and available resources suggest. This temptation should be normally avoided, for the quality design decision is highly dependent upon the extent to which there are strong alternatives from which to choose. A limited choice of alternatives can mean the difference between a low or high yield from the communication effort in terms of persuasive impact. Powerful designs are most likely to emerge when the designer has a wide variety of promising persuasive strategies from which to choose and when he has a rich storehouse of content resources to draw upon in implementing the message strategy eventually adopted.

On the worksheet provided for this activity will be recorded the widest possible variety of ideas, arguments, supporting data, theories, strategy models and other design resources that circumstances permit. In completing the worksheet

the designer needs to probe deeply into his prior experience, search his files or idea banks, stir his imagination, solicit the ideas and counsel of others and consider every source he can think of which might contribute to the power of his design. The focus should be on identifying persuasive strategies and message content materials capable of influencing the competencies and behaviors of the members of the target audience in ways which will lead to solution of the problem under study. It goes without saying that the more quality resources identified, the more promising can be the alternative solutions generated.

Worksheet IV-D has columns headed as follows:

1. Reworked sub-goals--What particular sub-goals, reworked, refined and transferred from Worksheet IV-B should be pursued in this particular design effort? Use separate copy of this worksheet (IV-D) for each class of goals--cognitive, affective and psychomotor.
2. Important audience characteristics--What audience characteristics, viewing occasion, time and place factors should be taken into account in inventorying design resources for this message? What kinds of content, strategy and other kinds of resources are most likely to appeal to and be

effective in influencing this particular audience?

3. Possibilities from designer's own experience--What specific facts, experiences, arguments, examples, case materials, bits of evidence from your own background and experience might be effective in influencing members of the target audience in the direction of these subgoals?

4. Possibilities from printed sources--What printed reference works, files, data collections, indexes, periodical publications, pamphlets, and the like might yield ideas, approaches, strategies, and other content possibilities for design of messages that will influence this particular audience relative to these goals?

5. Possibilities in consulting other persons--What specific people might you contact and/or interview for information, ideas, suggestions, leads, etc.? Where and in what way shall they be contacted?

6. Possible presentational aids--What existing aural and visual materials (still picture sets, slides and transparencies, motion pictures, videotaped materials, charts, maps, specimen materials,

apparatus and the like) might be available as content for this message? What adaptations of existing materials might enhance the persuasive potency of the message? What new materials will be needed?

REFERENCES:

Amram, Fred and Frank Benson, Creating a Speech, 1968 (pp. 77-79, "Deciding What to Say").

Belson, W. A., The Impact of Television, 1967.

Bettinghaus, Erwin, Message Preparation: The Nature of Proof, 1966.

Bryant, Donald and Karl Wallace, Fundamentals of Public Speaking, 1969 (Chap. 18, "Basic Materials of the Persuasive Situation").

Cantril, Hadley, The Pattern of Human Concerns, 1965 (Chap. 1 and Appendix A).

Crocker, Lionel, Public Speaking for College Students, 1956 (Chap. I, "Principles of Speech Composition").

Department of Audio-Visual Instruction, Research, Principles and Practices in Visual Communication, 1960 (Chap. 12, "Selection and Use of Visual Media;" Chap. 9, "A Basis for Decisions in Planning Communications").

Dichter, Ernest, Handbook of Consumer Motivation, 1964.

Hance, Kenneth, David Ralph and Milton Wiksell, Principles of Speaking, 1965 (Chap. X, "Materials of Development").

Hilliard, Robert, Writing for Television and Radio, 1968 (pp. 50-55).

Mills, Glen, Message Preparation: Analysis and Structure, 1966.

Palmer, Edward L., The Formative Research Phase of Children's Television Workshop, 1968 (pp. 1-10).

Snow, Richard, Importance of Selected Audience Characteristics as Determiners of the Effectiveness of Instructional Films, 1965 (Report to U.S. Office of Education financed project).

Stephenson, William, The Play Theory of Communication, 1967 (pp. 57+).

Tibbetts, A. M., The Strategies of Rhetoric, 1969 (Chap. VIII, "Personal Experience:" Chap. IX, "Discovery;" and pp. 133-137, "Creating Good Content").
Trenaman, J. M., Communication and Comprehension, 1967 (pp. 181-185 relative to "personification").

E. Formulating the Overall Communication Strategy

As the final act preparatory to design of the message, an attempt should be made to envision the total context or strategy framework in which the problem solving communication act will take place. The assumption here is that to be maximally effective, the message must interface with "good fit" into the total problem solving system. There is considerable merit, therefore, in viewing the message design process as taking place in a complex of actions comprising a total problem solving effort. Considering the design task in this broad total-system context enables the designer to isolate many of the factors which must be taken into account and/or controlled to maximize the behavioral change potency of the message.

Worksheet IV-E provides a reasonably comprehensive checklist of the factors commonly considered to be important in designing a message which has good fit. Most are self explanatory and require no elaboration here. However, several are sufficiently crucial to merit brief comment here, plus the citation of several references which offer the designer

assistance with the dilemmas typically encountered.

The first problem is that of compromising the carefully delineated, crucial problem solving objectives of the client organization with the goals, concerns and aspirations of the other parties whose rights and interests will be affected by the problem solving action. Some of those whose interests may come in conflict with the client's are, importantly, the audience members, the client's peers or parent agencies and the community or society at large. The task of the designer here is to first identify and evaluate the other interests and then to find a way to resolve them or compromise the more serious or potentially damaging conflicts. His most serious challenge will be to honor the research-validated need in persuasive communication to center the message in the interests and needs of members of the target audience without abandoning or excessively diluting-down the painstakingly formulated problem solution goals. The following references may be of assistance:

REFERENCES:

Allport, Gordon, "Attitudes" in D. Murchison (ed.), Handbook of Social Psychology, 1935 (suggests attitudes and values a people must hold in common if they are to have a stable society).

Armstrong, Robert, Development and Evaluation of Behavioral Objectives, 1970.

Berlo, David, The Process of Communication, 1960 (pp. 9-17 on the "how of purpose" and the "consumatory vs instrumental purpose" continuum).

Berman, Mark, "Motivating Learner-Centered Instruction" Educational Technology, Vol. XI, No. 4, April, 1971 (entire issue devoted to this problem).
Duncan, Hugh, Communication and Social Order, 1962.
Edling, Jack, A Study of the Effectiveness of Audio-Visual Teaching . . ., 1963 (pp. 120-122).
Hegarty, Edward, How to Write a Speech, 1951 (pp. 34-37, "Their Interests, Not Yours").
McCroskey, James, An Introduction to Rhetorical Communication, 1968 (pp. 104-107).
Morris, Jud, The Art of Motivating, 1968.
Olbricht, Thomas, Informative Speaking, 1968 (Chap. 2, "An Audience-Centered Approach to Discourse; Chap. 4, "Resolving the Message-Centered vs Audience-Centered Dilemma").

A second strategy factor singled out for brief treatment here is the choice of the media form in which the message will be recorded and presented. The dilemma here is that of compromising the need for an optimal stimulus-bearing mode of presentation against the relatively high skill requirements and production costs of the media forms having high stimulus-bearing capacity. In general, the cost of production is proportional to the stimulus-delivery capacity of the form selected, the continuum ranging essentially from the printed page to the theater-size, multiple-screen, multiple-soundtrack, color motion picture. However, the imagination, ingenuity and artistry of the designer are the key factors in the choice. The constraints imposed upon the designer may narrow the continuum of choice in selecting the medium, but creative conscientious design may enable the producers to still achieve inexpensive stimuli-rich messages.

The aim should normally be to arrive at an appropriate cost-effective choice, resisting the tendency to insist on the costly, high-capacity media forms (such as animated film and television) with the inherent dangers of low cost-efficiency and of stimulus "overkill," i.e., imposing such a high volume of stimuli upon the audience members that they cannot perceive or comprehend it all. The references on audio-visual methods in teaching and presentation-making listed below should be of help to the designer in resolving the dilemmas of media choice.

REFERENCES:

Brown, James, Audio-Visual Instruction: Media and Methods, 1969.

Dale, Edgar, Audio-Visual Methods in Teaching, 1969 (see, especially, the chapter dealing with Dale's "cone of experience" model).

Department of Audio-Visual Instruction, Research, Principles, and Practices in Visual Communication, 1960 (Chap. 9, "A Basis for Decisions in Planning Communications;" Chap. 12, "Selection and Use of Visual Media").

Herrick, William F., "Audio-Visual Choice Criteria," Audio-Visual Communication, June, 1970 (pp. 16-19, a listing of twenty criteria for selection of the appropriate medium for a given task).

Thompson, J. J., Instructional Communication, 1969 (Chaps. 4, 5, 6, 7, and 12).

University of the State of New York, Educational Communication Handbook, 1968.

The final strategy factor to be discussed here is one which is of very crucial importance in determining the yield from persuasive messages. This is the factor which Wiebe

(see reference below) refers to as social mechanisms or "mediating institutions." These, he indicates, are the instrumentalities through which audience members may act upon the motivations aroused and the action-decisions elicited by a persuasive message. Wiebe, in his article "Merchandising Commodities and Citizenship on Television," asks why TV can sell soap but not, it seems, good citizenship. He then answers his own question, pointing out that there is usually an institutionalized and normalized procedure and mechanism through which to act on a decision to buy soap--drive to a nearby supermarket, for example. He points out that commodity merchandising works because advertising messages give a strategic last push to people's motivations and then directs them to an appropriate social mechanism--usually a retail store within easy range--for expression of the motivation.

Wiebe also notes the cruciality of providing, as an adjunct to attempts at social persuasion, facilitating mechanisms which are--relative to the audience members--physically and psychologically "close-by" and appropriate to the action-thrust of the message. In his view variations in yield from communication efforts may be <u>strongly</u> related to the strength of the connection between the audience members and those "particular others" who constitute an appropriate social

mechanism. This could be a social reform group, the local chapter of a service club or political party, a neighborhood civic-action group, a school class, a training group or the like. If, upon being aroused and motivated by powerful, sharply targeted messages, the audience members feel physically and psychologically close to an appropriate group, the audience's message-aroused intentions are far more likely to be translated into action than if there is no such group.

Important factors influencing the helpfulness of such groups are: (1) the frequency of the individual's association with such a group; (2) the degree to which he shares the values, norms and purposes of the group; (3) the degree to which the group supplements or reinforces the intent of the problem-solution message; (4) the degree to which the group is "hooked-up" to the message source, i.e., the extent to which the mediating group has "been in on" the design of the message and is sympathetic and/or supportive of the message intent, and (5) the degree to which the group provides a suitable outlet through which to give expression to message-induced action dispositions.

It would appear on the basis of this discussion that the absence of the right kind of linkage to the right kind of facilitating mechanism--either existing or specially created for the intended purpose--may be the single most devastating

deterent to persuasion-induced change on the part of individuals. The basic problem--manifest in many of the problem-solving communication efforts with which this writer is familiar--is "admonition without facilitation." Wiebe's writings and other references listed below should be of help to those designers who desire to overcome serious strategical weaknesses.

REFERENCES:

Dale, Edgar, "How Do You Get Action?" The Newsletter, Ohio State University, College of Education, Vol. XXV, No. 4 (January, 1960).

Diel, George, A Citizen-Committee Complex as a Persuasive Communication System, 1967 (see final conclusions and recommendations chapter).

Farnsworth, Dana, Psychiatry, Education and the Young Adult, 1966 (p. 233, the concept of facilitating environments for change).

Hollander, Edwin, Leaders, Groups, and Influences, 1964.

Klapper, Joseph, "Stimulation of Primary Groups," in O. Lerbinger and Charles Sullivan (eds.), Information, Influence and Communication, 1965.

Wiebe, G. D., "Merchandising Commodities and Citizenship on Television," Public Opinion Quarterly, Vol. XV (1951), pp. 679-686. Wiebe also writes on this subject in his chapter in Katz and Lazarsfeld, Personal Influence, 1952.

F. Formulating the Basic Message Strategy

With the overall strategy or "grand design" for the communication structured on a tentative basis, the designer can, at long last, proceed confidently and realistically with the design of "the message" which is so strategically vital to the total problem-solving effort. Based on the formulations

and decisions recorded on all prior worksheets, the designer should now have his essential task in sharp focus. He should now be in a position to generate one or more precise, sharply targeted designs which will provide the right kind and the correct amount of message stimuli to elicit the necessary responses from his target audience(s). In the perspective of the immediately preceding discussion the stimulus-generating activity may be focused principally upon inducing the audience members to affiliate (or reaffiliate) with a high level of new or rekindled commitment with one or more of the mediating or facilitating groups to which they have been directed.

An assumption underlying this stimulus-generating activity is that the designer has essentially two crucial tasks to perform if he is to get his job done. These are (1) generating message content which is sufficiently clear, meaningful, interesting and enjoyable that audience members will attend to, perceive and comprehend the message, i.e., opening a path to the audience member's consciousness and holding the path open long enough that members can be influenced by the purposive content of the message, and (2) generating and weaving into the message the stimuli necessary to influence the audience members in the right direction, i.e., to elicit the desired response.

The first will typically require inclusion in the message of such elements as entertainment, novelty, humor, provocative delivery and the like, which may be quite unrelated to the purposive intent of the message but included for the purpose of sustaining attention and keeping the communication channels open. Other content choices will be based on the need to override the "noise" or competing stimuli eminating from each audience member's own stream of consciousness--his own thoughts, urges, motivations, in-process responses to the message and so on. Some choices will be aimed at keeping competing stimuli originating in the presentational environment within tolerable limits and at producing a message powerful enough to override that stimuli from the environment which does enter into the consciousness of the audience members to compete with the message stimuli.

All this calls for the kind of imagination, artistry, and "show business" finesse advocated by Stephenson in his "play theory" of communication (see references below) and achieved so admirably by the producer's of the "Sesame Street" television series using their powerful operational model. A copy is included in the Appendix (see the Palmer reference below for discussion). Operationalization of these kinds of message development strategies calls for a good

deal of what the classic rhetoricians referred to as "invention." Invention, as we recall, has to do with identifying, creating and mobilizing content resources for what the ancients referred to as "suasory" (persuasive) communication. Others of the so-called canons of classical rhetoric--disposition, style, delivery (but excluding memory)--are also deemed applicable to the design approach advocated in this report, along with certain conceptualizations drawn from modern communication and behavioral science theory.

To carry out the design operations suggested by these rhetorical canons and modern theory conceptualizations, the work of step IV-F proceeds in three phases, each requiring its own separate worksheet. The first focuses on helping the designer generate out of the resources he has assembled a stimulus package which, hopefully, contains that content which will precipitate the required audience responses, presuming that "the message gets through." The second asks the designer to take a penetrating look at what adjustments might be made or what additional features might be introduced to the design to help assure that the message does, indeed, get through to a consciousness of each audience member. Here the concern is for the factors of attention, perception and comprehension. The third phase is the one in which the

the designer must amalgamate and integrate this multiplicity of contents and strategies into a working outline preparatory to formal scripting of the message. The specific operations, as reflected in the worksheets, are as follows:

1. Generating a persuasively powerful stimulus package--equating high priority objectives with the persuasive means for their attainment (invention or "inventio" as conceived by the ancient rhetoricians).

   a) Alternative means of eliciting required responses.

      (1) Basic strategy models--What existing comprehensive models or strategy formulations might be appropriate for generating the required stimulus?

      REFERENCES:

Amram, Fred and Frank Benson, Creating a Speech: A Student's Workbook, 1968 (a complete methodology, including worksheets).

Anderson, Kenneth, Persuasion: Theory and Practice, 1971 (Section III, "The Message").

Bettinghaus, Erwin, Persuasive Communication, 1968 (a comprehensive review of models).

Daniels, Philip, Strategies to Facilitate Problem-Solving, 1964 (a report of a U. S. Office of Education financed project).

Edling, Jack, A Study of the Effectiveness of Audio-Visual Teaching Materials . . ., 1963 (a report of a benchmark study financed by U.S. Office of Education; includes his powerful "relevancy" model).

Greenhill, Leslie, "Review of Research on Instructional Television and Film" in J. Christopher Reid and Donald MacLennan (eds.), Research in Instructional Television and Film, 1967 (note his "empirical validation procedure for enhancing the effectiveness of instructional materials).

Hickman, Harold, A Systematized Theory and Procedure for the Production of Multi-Channel Communication, 1971 (includes a set of system models and a basic design model subsuming them all).

Palmer, Edward, The Formative Phase of Children's Television Workshop, 1968 (an explanation of their total strategy, including their working model, Figure 2 in this chapter).

Plummer, Joseph, A Systematic Research Approach to Television Program Development, 1967 (a complete design procedure for traditional television cultural and informational programs).

Schneider, Carol, Tactics of Persuasion: A Conceptual and Experimental Approach, 1965 (a doctoral dissertation offering some useful alternatives).

Stephenson, William, The Play Theory of Communication, 1967.

Wood, James, An Application of Rhetorical Theory to Filmic Persuasion, 1967 (a doctoral dissertation developing a strategy based on rhetorical theory).

(2) Bodies of theory and principle--What compilations or research findings and theory generalizations, checklists of design principles, compendia of "conventional wisdom," and the like might be consulted for help in heightening the persuasive potency of the message?

REFERENCES:

Berlo, David, The Process of Communication, 1960.

Boyd, Harper, Promotion: A Behavioral View, 1967.

Hickman, Harold, A Systematized Theory and Procedure for the Production of Multi-Channel Communication, 1971 (Chaps. II and III).

Highbrow, Robert and Don Brown, Communication and Public Administration, 1965.

Karlan, Marvin and Herbert Abelson, Persuasion: How Opinions and Attitudes Are Changed, 1970 (a complete modern handbook).

Kebler, Robert and Larry Barker, Conceptual Frontiers in Speech Communication, 1969.

Martin, Howard and Kenneth Anderson (eds.), Speech Communication, 1968 (see "predictive generalizations" at conclusion of most chapters).

Monroe, Alan and Douglas Ehninger, Principles and Types of Speeches, 1967 (pp. 272-287, "motivated sequence" approach).
Nadeau, Ray, A Basic Rhetoric of Speech Communication, 1969.
Parry, John B., The Psychology of Human Communication, 1968.
Reeder, William W., Summary of Research and Bibliography Relevant to a Theory of Beliefs, Disbeliefs and Social Action, 1969.
Reid, Christopher and Donald MacLennan, Research in Instructional Television and Film, 1967.
Sereno, Kenneth K., Foundations of Communication Theory, 1970.
Smith, R. G., Communication: Theory and Models, 1970 (pp. 15-26, basic communication variables and alternative strategies incorporating them).
Stewart, Daniel K., The Psychology of Communication, 1969.
Thompson, Wayne, Quantitative Research in Public Address and Communication, 1967.
Thorpe, Roland G., Behavior Modification in the Natural Environment, 1969.
Watzlawich, Paul, The Pragmatics of Human Communication, 1967.
Wemrich, W. W., A Primer of Behavior Modification, 1970.

b) Choosing content through which to operationalize these strategies (more invention).

(1) Logical support material ("logos" as conceived by the ancients)--What arguments, propositions, supporting evidence,

facts, expert testimony, and the like, can help activate these strategies through appeals to reason?

REFERENCES:

Bettinghaus, Erwin, Message Preparation: The Nature of Proof, 1966 (a thorough and up-to-date treatise).

Bryant, Donald and Karl Wallace, Fundamentals of Public Speaking, 1968 (Chap. 20, "Selection of Materials and Stragegies").

Hance, Kenneth, David Ralph, and Milton Wiksell, Principles of Speaking, 1965 (Chap. 2 on the "materials of proof").

McCroskey, James, An Introduction to Rhetorical Communication, 1968 (Chap. 7, "Message Preparation: Invention").

Ross, Raymond, Speech Communication: Fundamentals and Practice, 1970 (Chap. 10, "Logical Supports of Persuasion").

Walter, Otis, Speaking to Inform and Persuade, 1966 (Chap. 6, "Persuasive Logic: The Tactics of Persuasion").

Windes, Russell and Arthur Hastings, Argumentation and Advocacy, 1970 (a systematic presentation of principles and techniques).

(2) Emotional support materials ("pathos" as conceived by the ancients)--What human needs and interests, common emotional attachments and feelings, persuasive appeals, human yearnings, value

symbols, and the like, can help in activating these strategies and theory generalizations?

REFERENCES:

Baker, Richard and Gregg Phifer, Salesmanship, Communication, and Persuasion, 1966.

Bettinghaus, Erwin, Message Preparation: The Nature of Proof, 1966 (Chap. 6, "Motivational Proofs").

Bryant, Donald and Carl Wallace, Fundamentals of Public Speaking, 1969 (pp. 309-312 on emotional proofs).

Cantril, Hadley, The Pattern of Human Concerns, 1967 (Appendix summary of universal concerns).

DeArmand, Fred, How to Sell and Unsell Ideas, 1954 (Chap. XII, "Playing Upon the Emotions").

Dichter, Ernest, Handbook of Consumer Motivations, 1964.

Eisenson, Jon, Jeffrey Auer and John Irwin, The Psychology of Communication, 1963.

Fotheringham, William, Perspectives on Persuasion, 1966 (Chap. 6, "Persuasive and Non-Persuasive Use of Signs").

Gordon, George, Persuasion: The Theory and Practice of Manipulative Communication, 1971 (Part 3, "Motives, Perception, Man/Attitudes and Beliefs").

Hance, Kenneth, David Ralph and Milton Wiksell, Principles of Speaking, 1965 (Chap. 3 on "materials of experience," those appealing to listener's basic motives).

Hickman, Harold, A Systematized Theory and Procedure for the Production of Multi-Channel Communication, 1971 (Chap. V, "Emotion and Persuasion").
Hillard, Robert, Writing for Television and Radio, 1968 (pp. 50-55, listing of emotional and logical appeals and discussion of each).
McCroskey, James, An Introduction to Rhetorical Communication, 1968 (pp. 129-132 for listing of "Topoi of American Values").
McNeil, James, Dimensions of Consumer Behavior, 1968.
Otis, Walter, Speaking to Inform and Persuade, 1966 (Chap. 7, "Emotion and Motivation: The Strategy of Persuasion").
Robinson, Edward, Public Relations and Survey Research, 1969 (use of surveys to determine people's interests and concerns).

(3) Ethical support materials ("ethos" as conceived anciently)--What qualities in what human personalities should be sought to lend strong ethical support or credibility and prestige to the message as a whole, to the arguments, propositions and advocacies therein"

REFERENCES:

Anderson, Kenneth, Persuasion: Theory and Practice, 1971 (Chap. 12, "Ethos: Creation and Effects").
Bettinghaus, Erwin, Message Preparation: The Nature of Proof, 1966 (pp. 89-96 on source

credibility and ethos as factors in effective proof).

Culp, Ralph, Basic Types of Speech, 1968 (p. 15, a chart summarizing kinds of proof with function of ethical proof contrasted with other forms).

Hickman, Harold, A Systematized Theory and Procedure for the Production of Multi-Channel Communication, 1971 (pp. 82-83 on attitudes of audience members toward producer and/or presenter.

Martin, Howard and Kenneth Anderson (eds.), Speech Communication, 1968 (pp. 177-200, a summary of experimental research on ethos).

McCroskey, James, An Introduction to Rhetorical Communication, 1968 (Chap. 4, "Ethos: A Dominant Factor in Persuasive Communication").

Miller, Gerald, Speech Communication: A Behavioral View, 1966 (pp. 36-49, determinants and dimensions of credibility).

Oliver, Robert, The Psychology of Persuasive Speech, 1957 (pp. 224-225, outline of his theory of dynamic logic and the use of ethical proof).

c) Deciding on a tentative structure or arrangement for the message content (disposition or "dispositio" as conceived anciently)--What will be included in the message; how will it be sequenced; how will it be apportioned; what will be contained in the principle segments and what will be the function of each

element in the completed message?

REFERENCES:

Anderson, Kenneth, Persuasion: Theory and Practice, 1971 (Chap. 9, "Organizational Effects").

Bettinghaus, Erwin, Message Preparation: The Nature of Proof, 1966 (pp. 110-119, mistakes in proof patterns and proper placement of materials).

Crocker, Lionel, Public Speaking for College Students, 1956 (Chap. 17, "Techniques of Structuring a Speech").

Culp, Ralph, Basic Types of Speech, 1968 (pp. 9-20, varied patterns of arrangement).

Hegarty, Edward, The Successful Speaker's Guide, 1970 (Chap. 6, "Learn to Use the Storyboard").

Hickman, Harold, A Systematic Theory and Procedure for the Production of Multi-Channel Communication, 1971 (pp. 47-55, his arrangement system and its components).

Kelly, Win, The Art of Public Address, 1965 (pp. 40-47, organizing speech content and completing the outline).

McCroskey, James, An Introduction to Rhetorical Communication, 1968 (Chap. 8, "Message Preparation: Disposition" see, especially, p. 147 for listing of alternate patterns of arrangement.

Mills, Glen, Message Preparation: Analysis and Structure, 1966.

Monroe, Allen, Principles and Types of Speeches, 1967 (pp. 294-299, types of outlines and how to prepare them).

Olbricht, Thomas, Informative Speaking, 1968 (Chap. 4, "Structuring the Informative Message").

d) Choosing the appropriate style and mode of treatment ("elecutio" as labeled by the classical rhetoricians).

(1) Choice of language and other stylistic features--What vocabulary level is appropriate, what are the dialectical and colloquial considerations, what level of sophistication in terminology or jargon will be appropriate? What will be the expectations of the audience members relative to grammar, sentence structure, figurative expressions, etc.?

(2) Choice of treatment modes--What modes of treatment or presentational techniques (lecture, illustrated presentation, live-action motion picture, photographic slides with taped narration, and the like) will be most suitable? Considering costs and other resource factors, what modes of treatment will be acceptable even if not ideal from the point of view of appeal and attractiveness?

REFERENCES:

Anderson, Kenneth, Persuasion: Theory and Practice, 1971 (Chap. 10, "Language and Style").

Clevenger, Theodore, Audience Analysis, 1966 (p. 4, the stylistic approach to study of communication).

Culp, Ralph, Basic Types of Speech, 1968 (p. 15, chart listing "stylistic proofs").

Hickman, Harold, A Systematized Theory and Procedure for the Production of Multi-Channel Communication, 1971 (Chap. VI, "Style," including his style system).

McCroskey, James, An Introduction to Rhetorical Communication, 1968 (Chap. 9, "Message Preparation: Style").

Trenaman, J. M., Communication and Comprehension, 1967 (pp. 166-170, "Some Producer's Observations;" pp. 181-185, styles of "personification" and portrayal).

e) Choosing an appropriate method for delivery or presentation ("pronuntatio" as labeled by the ancients)--What would be the best choice of a presenter (or of presenters) and what sort of personality should he (they) have? What should be their style of delivery, their pattern relative to inflectional variation, change of pace and volume level, tone, mood and the like? Should

presentation be light or serious, genteel or "folksey," conversational or presentational, or a combination of several of these?

REFERENCES:

Anderson, Kenneth, Persuasion: Theory and Practice, 1971 (Chap. 11, "Delivery: The Message Comes into Being in a Channel").

Belson, W. A., The Impact of Television: Methods and Findings in Program Research, 1967 (Sec. III, Television Research: Past and Present).

Culp, Ralph, Basic Types of Speeches, 1968 (pp. 20-24, "Rehearsal and Presentation").

Dentsman, Hal, "Presentations: Visual Material," Audio-Visual Communications, June, 1968, pp. 9-22.

Hickman, Harold, A Systematic Theory and Procedure for the Production of Multi-Channel Communication, 1971 (Chap. VII, "Delivery," including his fully developed system for effective presentation).

Martin, H. W. and K. E. Anderson, Speech Communication, 1968 (pp. 126-147, "Communication Strategies").

2. Managing the stimulus environment--equating audience characteristics and other facilitating or inhibiting factors operating in the presentational environment with the requirements of attention, perception, comprehension and response.

   a) Needed adjustments or changes in the overall message strategy--reinventing or modifying

the strategy to help assure that it is an appropriate one for this particular audience, that it will be acceptable to them, that it does not infringe their perceived rights, their conceptions of propriety, their pre-conceptions of the occasion or purpose and their other pre-exposure expectations.

b) Needed adjustments or changes in message content--reinventing as necessary to assure adequate interest-attracting and holding power, to enhance audience member's perception and comprehension of the message contents and their intended meanings.

c) Needed adjustments or changes in the initial structural plan and outline--resequencing, adding transitional or connecting material, editing-out redundancies and ambiguities, and the like, to help assure that the message will get through.

d) Needed adjustments in style and modes of treatment--changing style of language, forms of expression, vocabulary level, modes of treatment, etc., as the analysis indicates.

e) Needed adjustments or changes in methods of delivery--specifying different presenters, providing a better mix of presenters and presenter styles, seeking higher ethos-generating presenters and presentational strategies as will heighten audience member's attention, perception, comprehension and, ultimately, response.

REFERENCES:

Baker, Richard and Gregg Phiffer, Salesmanship: Communication, Persuasion, Perception, 1966 (Chap. 14, "Influencing Client Perceptions Through Emotions").

Belson, W. A., The Impact of Television: Methods and Findings of Research, 1967 (Sec. III, VI, V).

Cohen, Arthur, Attitude Change and Social Influence, 1964.

Crocker, Lionel, Public Speaking for College Students, 1956 (Chap. 16, "How to be Interesting").

Dember, William, The Psychology of Perception, 1960 (pp. 314-317, summary of noteworthy experiments).

Hovland, Carl, et al., Communication and Persuasion, 1953 (Chap. 9, "Summary and Emerging Problems").

_____, The Order of Presentation in Persuasion, 1967 (pp. 136-148, summary of findings).

James, William, "Attention" in Paul Bakan (ed.), Attention, 1966.

_____, Talks to Teachers on Psychology, 1958 (pp. 78-87 on keeping pupils attention and interest).

Killian, R. A., Managing by Design, 1968 (Chap. 16, "Communication: Focusing

on Action Response").
Levine, Jacob, Motivation Through Humor, 1969.
Mendelsohn, Harold, Operation Stop-gap, 1968 (pp. II-9 through II-16).
Morris, Jud, The Art of Motivating: A Guide to Getting More Accomplished Through People, 1968.
Nettars, Gwynn, Explanations, 1970.
Olbricht, Thomas, Informative Speaking, 1968 (Chap. 7, "Reinforcing and Emphasizing").
Palmer, Edward, The Formative Research Phase of Children's Television Workshop, (pp. 1-10, description of development procedures for "Sesame Street").
Plummer, Joseph, A Systematic Research Approach to Television Program Development, 1967 (pp. 16-17; 30-31; and 300 to conclusion).
Rogge, Edward and James Ching, Advanced Public Speaking, 1966 (Chap. 2, "Making the Speech Interesting").
Rokeach, Milton, The Open and Closed Mind, 1960 (pp. 67-68; 400-401 for summary).
Sanford, Fillmore and Lawrence Wrightson, Psychology: A Scientific Study of Man, 1970 (Chap. 10, "Attention and Perception").
Stephenson, William, The Play Theory of Communication, 1967 (see pp. 57-58 for essence of his theory).
Trenaman, J. M., Communication and Comprehension, 1967.
Vernon, M. D., The Psychology of Perception, 1962.

3. Firming-up the content and structure of the message--amalgamating and integrating revised strategies and contents into a final working outline for use in scripting the message

(disposition, again).

a) Basic organization and sequencing plan--decisions as to how the message will be segmented.

(1) Introduction--What will be done to attract audience member's attention and gain entree into their consciousness at the outset? What will be done to orient them to the occasion and purposes for the presentation, to establish rapport, and in other ways set the stage for delivery of the message proper?

(2) Body of message--What will be done to introduce the problem, demonstrate its magnitude, advise audience members of their implications in it, and their potential role in solving it?

(3) Closing--What will be done to summarize or recapitulate the essential thrust of the message, achieve linkage to facilitating or mediating institutions and then to elicit decisions, commitments and other action responses on the

part of audience members as required to achieve the purposes of the communication effort?

b) Basic working outline--the detailed outline of message content, a revision and expansion of the initial plan, including the firm strategy and content specifications the designer needs in order to execute the script.

c) Important notes and specifications not included in content outline--notations in a separate column indicating the functions of each element of the message plan, plus specifications as to how each element is formed--in essence, a sort of checklist to help assure that content vital to the success of the communication venture is, indeed, included and that it will be shaped and presented in the best possible manner. Will include notations relative to precautions and taboos to be observed, abrupt "twists" in the flow of content, injections of humor and other so-called "relief" segments. Also, planned changes in pace, volume, level,

inflectional pattern and the like--any and all devices and techniques for sustaining interest, facilitating perception and comprehension of the message content, and, finally, to elicit the desired response from audience members.

REFERENCES:

Andersch, Elizabeth, Lorin Staats, and Robert Bostram, Communication in Everyday Use, 1969 (pp. 82-conclusion, on structuring the message using detailed outline with descriptive notes).

Culp, Ralph, Basic Types of Speech, 1968 (pp. 9-20 on alternative plans for arrangement; all remaining chapters for specimen of various types of outlines with technical plot or "notation" column as advocated above).

Kelly, Win, The Art of Public Address, 1965 (pp. 40-47 on organizing speech content in outline form with functional notes).

Monroe, Alan, Principles and Types of Speech, 1967 (pp. 294-299, on the "full content" outline).

Step V. Executing the Message Design

In this chapter we have considered many of the preliminaries deemed essential to the preparation of high yield persuasive messages. We have been concerned with the extensive fact finding and analysis tasks, with the many data and resource gathering activities, with sweeping explorations

and decisions which are required for good designs. We come now to the execution of the design, to generate message products which can be used as a major source of impetus for the solving of complex, multi-faceted problems of modern society. It is at this crucial point, however, that we can consider the work of the designer--as we have conceived it here--as being essentially completed.

The assumption here is that responsibility for execution of the design can--and often will--be assumed by professional production people using procedures and techniques which are normalized and generally adequate to this task. There is a growing professional literature available to those who need help. An exception which may call for continued concern by the designer may be in the area of producing and pre-testing a pilot version of the message--this followed by adjustments in the design preparatory to "finished" production. The designer may want to be "in on" these activities; there may be instances in which he will be required to render assistance, but this work can be done by others. The specialist in problem-solving message design may elect to terminate his involvement at this stage and move on to new assignments calling for his particular kind of expertise. The same reasoning may also apply relative to the designer's involvement in execution of the total problem-solution

action, Step VI.

In keeping with the previous advocacy of viewing the design of a message in the context of the total operation of which it is a part, the remaining steps in the total process are outlined in brief form below. References are provided in connection with the scripting, pilot testing and execution of the total action plan steps which can be construed as design-related activities. No worksheets are provided nor do they appear to be needed for these culminating steps.

A. Writing the Script and Carrying Out the Pre-Production Preparations Called for in the Script

REFERENCES:

Dunbar, Janet, Scripting for Television, 1966 (this book is especially applicable to scripting serious informational and cultural programs).

Hilliard, Robert, Writing for Television and Radio, 1968 (one of the most practical and widely used handbooks in the field).

Parker, Martin, Audio-Visual Script Writing, 1968 (a first of its kind, which has much to offer).

Plummer, Joseph, A Systematic Research Approach to Television Program Development, 1967 (valuable for the manner in which research and evaluation are used as an adjunct to script development).

Williams, Edgar, Writing Television and Radio Programs, 1967 (Chap. 6, "Designing the Script" is especially applicable to dramatic portrayals).

Wylie, Max, Writing for Television, 1970.

B. Producing and Pre-Testing the Pilot Version of the Message (or Segments of the Message)

REFERENCES:

Belson, W. A., The Impact of Television, 1967 (Section three, "Measuring the Effects of a Particular Program").

Berlo, David, The Process of Communication, 1960 (pp. 12-13 on conforming the design to the purposes of the message).

Bowers, John, Designing the Communication Experiment, 1970.

Evans, Richard, Social-Psychology in Life, 1970 (Chap. 13, "New Measures of the Effectiveness of Persuasive Communication").

National Industrial Conference Board, Pre-Testing Advertising, 1963.

Palmer, Edward, The Formative Research Phase of Children's Television Workshop, 1968 (pp. 9-12 on experimental production and pre-testing).

Robinson, Edward, Public Relations and Survey Research, 1969.

Trenaman, J. M., Communication and Comprehension, 1967 (p. 43 to conclusion of chapter, research on effects vs research on interests).

Yarbrough, James, A Model for Analysis of Receiver Responses to Communication, 1968.

Step VI. Executing the Total Problem Solving Action

A. Finalizing the Total Problem Solution Strategy and the Feedback Evaluation Rationale.

B. Executing the Planned Action and Shaping it to Plan.

C. Carrying-out the Post-Execution Evaluation of Message Effectiveness and Adjusting the Message and Overall Strategy for Future Use

D. Repeating the Cycle as Needed

REFERENCES:

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CHAPTER V

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

In this study an attempt has been made to develop a formalized procedure for the design of high potency or high-yield persuasive messages. An important consideration in developing the procedure has been a search for methodological disciplines which will lead the designer of such messages to identify and use valid theory and principle drawn from the literature of the behavioral sciences and the communication arts.

An important assumption has been that there is a substantial body of empirically useful theory generalizations and design principles which are seldom utilized by communication practitioners in the design of their message material.

An underlying hypothesis for the investigation is that the failure of design people to systematically examine and utilize these and other design resources may account for the generally low persuasive effectiveness of, particularly, public service television and radio programs, motion pictures and other media presentations designed to stir people to action on the problems of present-day society.

A third assumption is that in the planning and preparation of persuasive messages the communicator must make many decisions which collectively determine the effectiveness of his efforts. Decisions have to be made relative to the content, treatment, organization and style of the message. A particular choice of content, treated and arranged in a particular fashion, using a certain style is referred to as the "strategy" for that particular message. Prior research has indicated that variations in the strategy or "mix" of these factors can vary the observed effectiveness of a given message. By-and-large the decisions which account for such variations are made on the basis of hunches and intuition rather than in terms of a set of ordered and validated principles.

During the past twenty-five years, however, an increasing number of social science and communication researchers have identified a variety of message variables. Using controlled variation experiments and other research procedures, these investigators have studied many of these variables in practice and have found that these factors can be manipulated in ways that can result in increased communication effectiveness. Many of these prior studies are limited in scope and in the generalizability of their findings to other message design situations. However, there is a sizeable body

of theory and principle which communication practitioners could be utilizing to enhance the efficiency and effectiveness of their work.

The problem of how to help developers of persuasive materials to tap these conceptual resources and methodological tools for generating increased power for their designs has been the major concern of this study. In short, the study represents an effort similar to that by the ancient rhetoricians to aid in the discovery of practical means of persuasion, and to enhance the message designer's ability to induce belief changes as a result of persuasive communication. This particular effort was aimed at developing a procedure which broadcasters and film producers might use in motivating their audience members to become more fully committed to, and constructively active in, the social betterment programs of their community. Presumably, the procedure can be adapted to a wide range of problem solving tasks in which strong persuasive efforts are needed to precipitate ameliorative action.

The approach in developing the procedure has been deliberately eclectic. The ideas for the procedural steps have come from the literature of many fields, from the investigator's own background of twenty years of involvement as a teacher and practitioner in both commercial and non-commercial

mass communication, and from many of his teachers and associates with whom the problem has been a source of vexation and concern over that period of time.

One of the important procedural concepts developed in this study is the idea of "designing" a message rather than merely "producing" it as practitioners normally conceptualize their task. Use of the term "design" infers--as Webster's New Collegiate Dictionary puts it--"deliberate, purposive planning toward a specific purpose or end." Emphasis in this case is on the "purposive planning" dimension of the task and upon the disciplines or practical constraints imposed upon the designer as contrasted with, say, the artist. The justification for adopting the concept of design, as conceived herein, is that, as today's mass communicator faces today's problems--intuitive judgment and artistic skill are no longer enough. To this must be added theories, principles, strategy models and disciplined methodologies drawn from the disciplines in which the social, psychological, and physiological functioning and the communication behaviors of people are studied systematically and scientifically. What is called for in the message design approach advocated here is a skillful blend of artistry and applied science, achievable through patient, persistent collaboration between applications-oriented social scientists and theory-oriented

communication practitioners. The unprecedented success of the "Sesame Street" television series is cited as one example of the kind of behavioral change leverage which can be generated when competent researchers, artists, communication practitioners and content specialists come together in the right kind of relationships, using an appropriate design procedure and are provided the needed resources.

Another concept which has shaped the development of the design procedure set forth herein is that of "problem-solving communication." As a result of this study we hold that the designer of persuasive communication materials gains valuable insight into his task and increased behavioral change leverage by looking upon his task as "full blown" problem solving. Proceeding from such a viewpoint the designer can get an unusually clear perspective of his assignment by asking and finding answers to this basic question: Given a certain problem situation, what kinds of message-induced behavioral changes on the part of persons contributing to the situation will help solve or ameliorate this particular problem? The analysis which answering this question entails gives the designer a meaningful context for his labors. It indicates to him that his initial task is to identify the "people" behaviors (or non-behaviors) which are contributing to the problem and which must be altered in a certain

way if improvement in the problem situation is to be achieved. A precise definition of the problem behaviors (or absence of desirable behaviors) is crucial because these are the only causitive or contributive factors which communicated messages can in any way influence. And, it is particularly with the problem description and diagnosis task that the problem solving communicator can profit so much from the scientific method and the products of scholarship.

The investigative methods used by the present investigator in carrying-out this study are several. Because the study centers on a problem which has been subjected to little prior study, some elements of the descriptive mehtod were used to determine the current state-of-the-art relative to persuasive message design. It also utilized the historical-critical method to the degree that it probed both ancient and recent attempts of communicators and scholars to evolve procedures for achieving effective persuasive communication. It has critiqued the adequacy of the formulations of these pioneer theorists and practitioners relative to the magnitude of today's social communication task. To a degree it is a creative study in that the investigator has attempted to synthesize and proceduralize a host of scattered methodological bits and pieces drawn from other investigator's good works. It has also involved inventing the missing components needed

for a total social-problems-oriented communication system having a rationale for developing strong behavioral change power as its chief facilitating mechanism. It is a creative work, too, in that it has involved the development of an expansive set of original message design worksheets (see Appendix) through which the design procedure is operationalized and which provide an organized pattern for recording, organizing, refining in meaningful form--for retrieval at the appropriate time--the considerable data which the extensive fact-finding and analytic activities called for in this design procedure will generate.

In the final analysis, however, this must be considered a hypothesis-generating study. The end product is nothing more nor less than a method for use by persuasive communicators in solving social problems which is hypothesized to be better than other methods currently in use. Hopefully the method espoused here is sufficiently grounded in sound theory and principle--plus good common sense or "conventional wisdom"--that its premises will be proven valid when the method is tried out and refined in practice.

Conclusions and Recommendations

While this study has emphasized the development of methodology rather than exploration of message effects, there

have nevertheless emerged from this investigator's struggles some conclusions and concomitant recommendations for further exploration and study. Incorporated in them is an indication of what the investigator feels are the limitations of the procedure he has developed, followed by suggestions as to what might be done to strengthen them. Consideration is also given to constraints which might be encountered by those communication practitioners who might be inclined to utilize the procedure in undertaking their more challenging assignments.

It will be plain to anyone who has read--or even so much as scanned--this manuscript that the design procedure set forth here is complex, exhaustive (maybe, even a little exhausting) in scope, and rigorous in the demands it imposes upon the user. We can only say to this that--as indicated in the opening chapter--the procedure is intended for use in helping to solve complex, multi-faceted, previously unyielding, problems of society. Logic will suggest that it is wishful thinking to fancy we can solve these kinds of problems with methodologically weak and oversimplified tools. Also, the person trained in a technical discipline--one who has used systems analysis and other analytical tools in their most sophisticated forms--may feel that the procedure advocated here is oversimplified. Others, not

so experienced in dealing with technical complexity may feel a little overwhelmed by it all. The resolution of this dilemma will be found in a willingness of users at both ends of the continuum of sophistication to strive to adjust upward or downward as the demands of the particular problem may require, resisting the temptation to oversimplify.

It is obvious, too, that the design approach advocated here will require more manpower and other resources than are typically available for problem-solving communication. It was obvious from the outset that "full blown" use of the procedure, i.e., working in depth through all the stages of investigation and analysis outlined, may have to be limited to those instances in which an extraordinary effort is demanded in response to extraordinarily menacing problems. Financing and lead-time requirements, teams of talented and experienced performers and production personnel on a par with what has been channeled into the "Sesame Street" project represents an ideal toward which we must strive. It will be futile for us to continue our frantic efforts to suppress or allay the symptoms only. If communicators are to make a perceivable contribution to solution of social conflicts, of the social and economic inequities which generate them, the environmental hazards, etc., which are festering and enlarging all around us, they must be willing to

sweep broadly and probe deeply enough to identify root causes, then to bring the full weight to bear on solutions widely subscribed to and supported by all parties. Hasty program development efforts, "slick" production, glib oversimplifications and good intentions are no longer enough. Recourse to the more powerful and viable methodologies, whether the one attempted in the study or others more sophisticated or appropriate, appear to be a "must."

One of the contentions of this report is that in contemplating behavioral changes among people it is helpful to view them as an independent component in a large human system--as part of a matrix of relationships, practices, values, ideas and the like. It is important to recognize that the individual is in some ways similar and in other ways dissimilar to his fellow human beings, but that the system does much to shape his values, his interests, his tastes and the like. One option in attempting to change a person's problem behaviors--or, at least, his dispositions to change, is to get him to expose himself to a persuasive message which appeals to his reason, his emotions and other wellsprings of his behavior as a unique individual. Messages designed to promote ameliorative change must focus on individuals, but it is equally important to realize that good intentions which may be aroused and inclinations toward

change may be confounded by myriads of influences converging upon him from the system. However, relative to a persuasion effort the influence of the system and the environment in which it functions can be either inhibiting or reinforcing. Thus, high yield from a persuasive message may, in the end, be more dependent upon the problem solver's ability to exploit the reinforcing power of some manipulable part of the system than from the message itself. What we are saying here is that small yield from a single message or a sustained message campaign can almost be assured with the communicator acting by himself unmindful of and unlinked to the organized groups of people and the institutions of society which exercise such an influence over the course of people's lives. Changes of the magnitude required to solve our most difficult problems can best be achieved by developing the most powerful kind of persuasive messages the designer is capable of, but in the context of the total real-world situation which influences the members of the target audience for that message, utilizing the sustaining power of appropriate facilitating institutions or programs. The designer should remember the near fact-of-life that the absence of the right kind of linkage of the persuasive effort to the right kind of post exposure facilitating mechanism--either existing or specially created for the intended purpose--may be the single most devastating

deterrent to persuasion-based change on the part of individuals.

One of the most potentially useful products of this study is the set of design worksheets (see Appendix) developed as a means of operationalizing the message development procedure and the design concepts which undergird it. These worksheets incorporate the essentials of the total design process, but also attempt to assist the user with the always troublesome clerical aspect of an ambitious design effort. This help comes in the form of open space in which to record raw data, problem diagnoses, notations on alternative persuasive strategies, ideas for supporting arguments, appeals and the like, plus, hopefully, the means for systematically analyzing, refining, transforming and storing these vital resources for retrieval as called for in the design process. But, although the worksheet approach developed in this study may be unique and useful in some ways, and, although the worksheets may enable the designer to make a wider, deeper exploration of the design possibilities, it has limitations. For one thing, it represents only one way of putting a set of worksheets together; experimentation with alternative constructions is certainly needed. Also, despite their number and their complexity, they represent a compromise relative to the number of design factors and message variables

which it tries to encompass. Nearly a hundred design variables alone were identified as the project proceeded, but it was possible to encompass in these worksheets only a selection of those considered to be most crucial and viable for this particular problem-solving communication approach. The pattern holds for the organizational functions, the systems components, the input-output factors, the audience characteristics, the occasion, place and other environmental variables and the like. There are mechanical and organizational defects in the worksheets too. Some result from the limits of working on a paper surface in two dimensions rather than three as would have been desirable in trying to interrelate the differing categories of variables. The logic and phraseology of the worksheet headings and instructions may not be the best. The requirements of fitting everything into the eight and one-half by eleven inch format of the report imposed limits in this regard.

It is expected that the user will expand the worksheets and the heading-explanatory materials out on extra-large sheets of paper in preparing working versions, leaving a good deal of open space for entries. The keynote here should be "think big" and "open up." As worksheets are completed the designer may find it useful to display each in turn on a large bulletin board or wall in order that they

will be in easy view as the designer needs them to keep his perspective, plus easy access to the data as he proceeds through the various stages of message and overall strategy development.

It has also occurred to this investigator that a set of worksheets already filled out with entries from a previous real-world design effort would be helpful to the user coming to the worksheets for the first time to help in visualizing the intent of the headings and legend, plus the kinds of entries other users have found feasible and useful. To provide this and other kinds of specimen materials would probably be a useful extension of the present study.

As mentioned above, one of the greatest challenges--and at the same time, one of the greatest sources of design power--the message designer faces is that of identifying and properly manipulating the wide range of variables known to be operating in every design situation. Part of the problem lies in the fact that the communication and behavioral science researchers have had difficulty in agreeing upon and codifying those commonplace variables which operate in nearly every situation. Then there are the unique variables which appear to be operating in different communication settings, each of which is unique in some ways. Also, as indicated above,

one of the acknowledged weaknesses of the present work is the limited capacity the procedure has for accommodating and adequately accounting for all that were presumed to be relevant but which had to be set aside. It would appear, as a result, that another logical extension of the present study--and others like it--would be to concentrate a good deal of research on identifying and learning how to control and manipulate relevant design variables. Additional controlled variation experiments such as those referred to elsewhere in this report and advocated by many authorities in the field should be a high priority concern of all practicing researchers and communicators.

Another limitation upon the usefulness of the present methodology is the fact that what is advocated here is essentially hypothetical. Though what has been incorporated in the procedure may make logical sense, is backed in many of its dimensions by respected authority and the findings of experimental research--and although the originator's prior background and experience suggest that the procedure will work--this will not be a completely reliable project until it is tried out in practice. An obviously needed extension of the present study is a series of field trials in which the procedure is utilized in attacking genuine real-world problems and the methodology then being adjusted, refined

or even rejected as it fails to live up to expectations. Some pilot application would be particularly valuable in detecting and correcting logical, mechanical and other limitations of the worksheets which comprise the real essence of the work.

It should be noted here that a possibility for improving message effectiveness not considered is the idea of preparing alternative pilot versions of the same basic message prepared for a given target audience. Each version could incorporate, relative to the original design, variations planned in strategy and content. Using an experimental evaluation procedure in which alternate versions would be bested on equivalent control and experimental groups, it might be possible to learn, prior to "finished" production, which of the several treatments would be likely to produce the strongest effects upon the greatest number of people in the target audience. This is a procedure which increases costs and extends development lead-time, but it, too, is a procedure used selectively by the producers of "Sesame Street" to generate the highest possible attention attracting and holding appeal and behavioral change potency for their productions.

Out of this kind of activity--conducted on a sustained, large scale basis--could also come badly needed knowledge

about the control and manipulation of message variables referred to above. From such knowledge might come the long desired ability to achieve predictably strong message effects of the desired kind without the necessity of expensive and time-consuming alternative versions and empirical validation activities in the field or laboratory.

One of the crucial needs for achieving effective message designs is reliable knowledge as to what kind of program content will capture and sustain the interests of people of varying ages, ethnic background, educational level, socio-economic status and the like. Much research has been conducted--even a good deal of replication of research studies to verify initial findings--relative to this challenge. But, these findings are woefully scattered through the voluminous literature of the communication arts and behavioral science disciplines and have not been adequately translated for use in communication practice. The most complete and useable compilations are those prepared for the advertising, merchandising fields, but much of this knowledge is held back to enhance the compiler's competative advantage in behalf of commercial clients. Even less help is available with this problem for the developers of serious program length messages. The Children"s Television Workshop people in their production of the "Sesame Street"

television series are finding out a good deal about appeals, attention span, instructional showmanship and the like as it relates to children. Much additional work can and must be done relative to the other age levels. The cruciality of extended research in this area is suggested by this passage copied into the notes of the present investigator so many years ago that he has forgotten the source:

> Nothing is more unassimilable nor less inviting than gratuitous information or pleadings unrelated to needs or wants. Nothing is more easily assimilated and gratefully received than needed, wanted information accompanied by non-patronizing counsel.

This suggests a need for the designer to struggle to learn about people, what their common "yearnings and searchings" are and how he can link these motivations and the purposes of his message as common strivings. He ought, also, to labor with the behavioral scientists whose province it is to validate and consolidate the needed bodies of theory and principle for such accommodation.

The final conclusion is closely related to the previous one. This has to do with the whole area of research and the generation of theories, hypotheses, process models, etc., which relate to human communication. One of the common assumptions of mass media practitioners has been that there is hardly enough good theory and principle in the literature

to make it worth the trouble to search it out. In fact the prevailing opinion among both the practitioner and the patrons of the mass media has been that introduction of such thinking is a deterrent--a "yoke of oppression" to be avoided at all cost. This stems from the experience of some in finding that a presentation conceived by people who deal in theory can be counted on to be so dull, ponderous and academic that only a small handful of ponderous, dull and academic people will ever be induced to labor through it. But this view of scholars and what they can contribute appears to be softening some, thanks to successes such as "Sesame Street." Communication practitioners are gradually becoming aware that there is hardly a problem of communication around which there has not developed some theory and principle which enable social scientists to contribute some clarification. There is also growing impetus for trying to bridge the gap between researchers and practitioners with a "new breed" of specialist--a person with one foot in the research and theory domain of the communication arts and behavioral sciences and the other in the domain of the practitioner. His role would be chiefly that of a snythesizer, translator, and applier of theoretical knowledge in communication practice. He would take the lead in a movement to either validate or invalidate old assumptions and old models. He would also

try to work on the leading edge of new developments, performing the same function. In his middle-man role he would labor with administrative and production people in the media fields in trying to help them see the value of their doing something based in theory and research. At the same time he would labor with the researchers whose outputs have seldom in the past deserved serious consideration by the practitioners. In the perspective of the present study it may not be too far-fetched to envision the message designer fulfilling that gap-bridging function.

In closing it should again be noted that each of the steps in the design procedure articulated here could be considered a problem for in-depth study. Hence, the present investigation has had to be largely an exploratory mapping of a rather vast and imposing territory--much of it virgin to the majority of mass media practitioners. As we have proceeded, each thrust into new territory has opened new complexities and ambiguities. This study, therefore, is only a start, an introduction, a foundation upon which to build.

The investigation began with the assumption that high yield problem solving communication will not come automatically from the increasingly more sophisticated electromechanical communication devices with their almost

unbelievable stimulus delivery capacities. It will come rather through the development of less standard, more novel, more sweeping, and more all-encompassing program development procedures and production techniques emerging but not yet validated for wide general use. In these innovations there is a new wave of hope which appears to have gained its impetus from the success of "Sesame Street" with its systematized research-based operational procedure and from the persistence of its designers in searching for design alternatives--new ways to avoid tradition-bound, piece-meal attempts to solve massive, previously unyielding national problems.

Following their lead, this investigator has attempted to develop an alternative procedure--this for a different class of problems involving different populations. In short, it purports to be a less intuitive, more rational, more disciplined and more comprehensive method for bringing appropriate message resources to bear on the achievement of a given set of social problem solving objectives than has been available heretofore.

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APPENDICES

APPENDIX A

MESSAGE DESIGN WORKSHEETS

Step I. Project Description and Organizational Analysis

Worksheet #1-A. Gathering Basic Descriptive Data

Project Title or Description_____ Initiatory Date_____

Requested or Initiated by_____ Initiator's Phone No._____

Impetus for this Project:
- ☐ Organization dictated--requested by higher authority
- ☐ Job dictated--inherrent in job assignment
- ☐ Self dictated--initiative on part of initiator
- ☐ Client dictated--initiative on part of client

1. GENERAL DESCRIPTION OF THE PROBLEM--What is the problem you have been asked to help solve? What is the undesired condition or state-of-affairs constituting the problem?

   What are the consequences of the problem being present? What effect is the problem having on the effective functioning of the total enterprise or activity?

   What will be the likely consequences if the problem is not effectively dealt with, i.e., how serious is the problem? In what way is it serious?

2. LOCUS OF THE PROBLEM--Where in the organization (what department, division or sector) does the problem appear to be centered?

   Does the problem appear to be pretty much confined to this area or does it appear to extend through several? If several, what are they?

3. HISTORY AND BACKGROUND OF THE PROBLEM--Have there been prior occurances of the problem or is it a new one? Describe.

   If it is an old or recurring problem, are there any new twists or novel aspects not noted before? Does it seem to be worsening with each recurrence?

   What prior attempts have been made to deal with the problem, if any?

#IA, page 2.

What were the outcomes of prior attempts, i.e., what successes and failures ensued?

What can be learned from prior attempts which might help with the present one, i.e., what obstacles were encountered, what limitations or weaknesses of method or approach, what resource limitations and the like?

4. OCCASION FOR THE PRESENT PROBLEM-SOLVING EFFORT--What events, incidents, circumstances or occurances appear to have precipitated this problem-solving effort? What specific "happening" (or set of happenings) triggered consideration of the problem at this time?

What are the key factors--the really important ones--which justify this project at this time?

What priority should this effort have (or does it have) compared to other in-progress or pending problem-solving projects?

5. SUMMARY--In a few words, what is the pure essence of the task you are to undertake in the investigation, i.e., what are you expected to accomplish?

What title for the project seems to be appropriate?

What appears at this time to be the organizational unit or set of units in which the study should be centered, i.e., what appears to be the logical target system?

Worksheet #I-B. Identifying and Analyzing System Functions

Functions Typically Carried Out in Successful Organizations -- Will be applicable to all organizations and systems, although there may be some variance in the use of terms. Some interpolation will thus be required with some projects.	Functional Analysis of Target Organization or System			
	Now carried out in this system (yes/no)	Not visible in system (X this column)	Name of organizational unit or sub-system currently responsible or which should be responsible. CIRCLE IF LATTER.	Description of manner in which function is now being carried out and the quality of it. Suggested improvements.
Output-Related Functions				
1. Production and/or Service--manufacturing of products and/or providing of services; the primary outputs of the system with the right "mix," volume, flow pattern and the like.				
2. Attracting and Holding of Patrons or Clients--salesmanship, merchandising, advertising, recruiting, etc., needed to attract and hold potential users.				
3. Satisfying Vested Interests--activities and programs aimed at satisfying stockholders, investors, owners, partners, governing board members, and others in authority positions.				
4. Distribution--physical delivery of goods and/or services to users, including needed orientation and assistance for effective and efficient use.				
5. Back-Up Services--warranty, guarantee, remedial and other backup services and programs.				
6. Waste Utilization and Control--processing and/or disposition of wastes and spin-offs as discards or useful by-products.				

#1 B, Page 2.

Functions Typically Carried Out in Successful Organizations	Functional Analysis of Target Organization or System			
	Now carried out in system	Not visible in system	Name of organizational unit or sub-system currently responsible	Description of manner in which function is now being carried out
7. External Relations--activities and programs designed to influence the external environment, to create a favorable reputation or image for the organization, to gain other benefits.				
8. Intangibles Management--management of desirable and undesirable influences, pressures, products, and other unanticipated by-products resulting from presence of the organization in the environment and outputted to the environment for good or for ill.				
9. Resource Acquisition--acquiring of partially or fully processed materials, members, enrollees, subjects, power, facilities, time allocations, plans, ideas, data, etc., which must be inputted into the system to sustain desired outputs.				
10. Financing and Budgeting--acquiring and allocating financial resources.				
11. Purchasing and Procurement--gathering availability data and descriptions, executing bids, orders, etc., for needed resources.				
12. Personnel Recruiting and Inducting--identifying, recruiting, hiring and inducting persons for the workforce.				
13. External Surveillance or Intelligence--activities designed to generate data, information and other intangibles such as knowledge, ideas, how-to-do-it hints, new methods, etc.				

Functions Typically Carried Out in Successful Organizations	Functional Analysis of Target Organization or System			
	Now carried out in system	Not visible in system	Name of organizational unit or sub-system currently responsible	Description of manner in which function is now being carried out
14. Filtering and/or Controlling Outside Influences--detecting, intercepting, processing, filtering, reacting to external influences impinging upon the system.				
Operational or Facilitating Functions				
15. Operations Administration or Management--directing, controlling and pacing of work activities of system.				
16. Research and Development--inventing developing, testing and "readying" for production or release new products and/or services as system outputs.				
17. Facilities Development and Maintenance --ascertaining needs, drawing specifications, designing, procuring, installing, debugging, and maintaining of needed tools and facilities.				
18. Quality Control--surveillance, inspecting, evaluating programs and activities of system as necessary to conform operations to organizational goals, performance standards, etc.				
19. Accounting and Recordkeeping--keeping accounts, disbursing, billing, paying, collecting, etc., as necessary to control the flow, the use and productiveness of financial and data resources.				

Functions Typically Carried Out in Successful Organizations	Functional Analysis of Target Organization or System			
	Now carried out in system	Not visible in system	Name of organizational unit or sub-system currently responsible	Description of manner in which function is now being carried out
20. Goal-Setting and Implementing--formulating and deciding on goals and plans for achieving goals.				
21. Policies and Procedures Formulating--shaping of policy limits and guidelines, establishing rules for achieving goals, setting of priorities, performance standards, etc.				
22. Controlling and Directing--conforming operations to policy and goal directives; guiding action toward achievement of goals, laws of the land, codes, contracts, etc., both within and outside the system.				
23. Estimating, Scheduling and Dispatching--calculating lead-times, scheduling or timetabling work, issuing orders, change orders, etc., as needed to complete work according to plan.				
24. Organizing and Delegating--grouping and regrouping functions into organizational units; delegating responsibilities and authorities for carrying out the functions, including system development and renewal to meet changing opportunities and conditions.				
25. Executive Development and Training--investing in people in line with organizational needs and to the best interests of the people involved.				

Functions Typically Carried Out in Successful Organizations	Functional Analysis of Target Organization or System			
	Now carried out in system	Not visible in system	Name of organizational unit or sub-system currently responsible	Description of manner in which function is now being carried out
26. Internal Communication and Coordination--establishing and maintaining lines of communication as necessary to coordinate activities, keep units responsive to changing circumstances; facilitating harmonious and effective relationships.				
27. Problem-Solving and Expediting--responding promptly and vigorously to break-downs, slow-downs, changes in the operating environmental, social, political, cultural, economic and other factors from within and without the organization; detecting and correcting inefficiencies and deficiencies.				
28. Personnel Services and Benefits--wage and salary administration, employee benefits and other programs designed to help workforce members attain their goals and aspirations along with those of the organization.				
29. Custodial, Clerical and Other Support Services--those deemed necessary to assist in carrying out of all other functions of the enterprise.				
30. Other Functions Not Covered Above				

Worksheet #I-C. Analyzing and Modeling the Total System

On this worksheet we attempt to identify the administrative or supervisory units which make up the organization (departments, divisions, etc.). We try to identify what operational functions are grouped in what units, plus the inputs into the organization and the outputs therefrom. These attributes of the system and its operating environment are depicted or represented in a system model diagram from which we can get a clear conception of the structure and processes, but also the dynamic operational characteristics of the system, the interdependency relationships between parts of the system and critical areas of function in which problems may be present.

1. What are the organizational or supervisory units and what functions are encompassed?

Names of departments or divisions (sub-systems) comprising the target organization or system.	Functions carried in each organizational unit or sub-system of the target system. DRAW FROM WORKSHEET #I-B.

Worksheet #I-C, Page 2

2. What are the primary inputs from the outside world (the supra-system) into the target system? SEE ATTACHED SPECIMEN MODEL FOR LIST OF TYPICAL INPUTS.

3. What are the secondary inputs into the target system, i.e., those forces, factors, material substances, etc., from the external world (supra-system) which intercede, interrupt, or in other ways influence the internal functioning of the target system? SEE SPECIMEN MODEL FOR LIST OF TYPICAL INPUTS OF THIS TYPE.

4. What are the primary outputs from the target system into the external world (the supra-system) and the external environment? SEE SPECIMEN MODEL FOR SUGGESTIONS.

5. What are the secondary outputs from the target system into the external world and the external environment? SEE SPECIMEN MODEL FOR SUGGESTIONS.

6. What do these attributes of the system look like in model form, especially the inputs and outputs, the organizational units which deal with them and the interrelationships which exist among these components of the system in order for it to function in accordance with system goals? IDENTIFY AND LABEL ON THE DIAGRAM OR MODEL--INDICATE INTERRELATIONSHIPS WITH SOLID ARROWS TO INDICATE DIRECT PROCESSING OR PRODUCTION FLOW, DASHED ARROWS TO INDICATE WORKING OR SERVICE RELATIONSHIPS. ADAPT SPECIMEN DIAGRAM AS NEEDED.

POTENTIAL PROBLEM AREAS IN ORGANIZATIONS

Typical Manpower or "People" Variables

--Overall job competence
--Match between job competence and job requirements
--Ego needs, desires and wants
--Job satisfaction and morale
--Orientation to job requirements and level of motivation
--Knowledge and appreciation of organizational and departmental goals
--Union memberships and strength of commitments to union goals
--Planning ability
--Role and status conflicts and ambiguities
--Reference group affiliations
--Other formal and informal group memberships
--Attitudes, beliefs, feelings, action dispositions toward organization and job
--Absenteeism and tardiness
--Job turnover history
--Attitudes and loyalties to minority groups
--Accidents and injuries
--Sickness and sick leave use patterns
--Cynacism and fatalism tendencies
--Interpersonal relationships on-the-job
--Interpersonal relationships off-the-job
--Theft and embezzlement
--Obstructionism
--Matching of man to machine and man-machine relationships
--Wage and salary equity
--Desire for creative outlet in job
--Communication habits and abilities
--Overall physical health
--Overall mental health
--Loyalties within the organization
--Competing loyalties
--Enthusiasm and optimism level
--Honesty and integrity
--Skill in laying-out and organizing work
--Flexibility and adaptibility
--Ethnic and cultural background
--Patriotic feelings and loyalties
--Military and draft status
--Religious loyalties and commitments
--Educational attainment and literacy level
--Overall level of aspirations
--Degree to which aspirations include continued affiliation with the organization
--Desire for further school and training
--Job satisfaction
--Compensating off-the-job satisfactions
--Militancy and dogmatism level
--Lawabidingness tendencies
--Overall socio-economic status
--Innovativeness
--Cosmopoliteness
--Personal off-the-job problems
--Vandalism, destructive neglect and sabotage

Typical Organizational or Administrative Variables

--(All organization functions listed on prior "functional analysis" worksheet)
--Current profit/loss status
--Overall profit/loss history
--Competative position
--Quality control provisions and corrective feedback mechanisms
--Bonus plans and profit-sharing
--Informal communication networks
--Formal communication networks
--Organization size and growth trends
--Job descriptions and performance standards
--Entertainment and social programs
--Holidays and special leaves
--Type of organization plan in current use
--Leadership and supervisory styles
--Overall productivity and efficiency of operations
--Current indebtedness
--Personnel policies and advancement patterns
--Grievance handling procedures
--Wage and salary administration
--Employee fringe benefits
--Employee suggestion systems and management responsiveness in acting
--Hiring and separation policies and procedures
--Policy and procedures guides or manuals
--Disciplinary and corrective procedures
--Vacation policy and flexibility
--Shift work rotation plan and seniority plan

Organization Variables, Continued

--Stockholder or board member control
--Goal mismatch and goal ambiguity
--Resource allocation procedures
--Advertising and promotional effectiveness
--Pricing, fee schedules, terms of sale, dues payment schedules and related
--Sales and merchandising effectiveness
--Membership drives and retention programs

Typical Resource Variables

Manpower or Personnel

--Overall adequacy (quality and quantity)
--Recruitment and induction procedures
--Orientation and training programs
--Competative position in manpower market
--Stability and mobility of workforce
--Flexibility and adaptability of workforce
--Covertability (retraining and reassignment potential)
--Manpower versality

Materials and Supplies

--Overall adequacy (quantity and quality)
--Adequacy and responsiveness of inventory controls
--Availability and accessability
--Return and exchange policy
--Workplace adjacency and availability
--Quality controls and delivery acceptance
--Special order and expeditive procedures
--Market surveillance and diffusion of availability data on new products

Finances and Credits

--Overall adequacy
--Allocation and control procedures
--Flexibility vs rigidity of allocation
--Adaptibility to change
--Liquidity and availability
--Interest and discount rates
--Productivity of surplus investments
--Reserves and contingency allocations

Facilities and Equipment

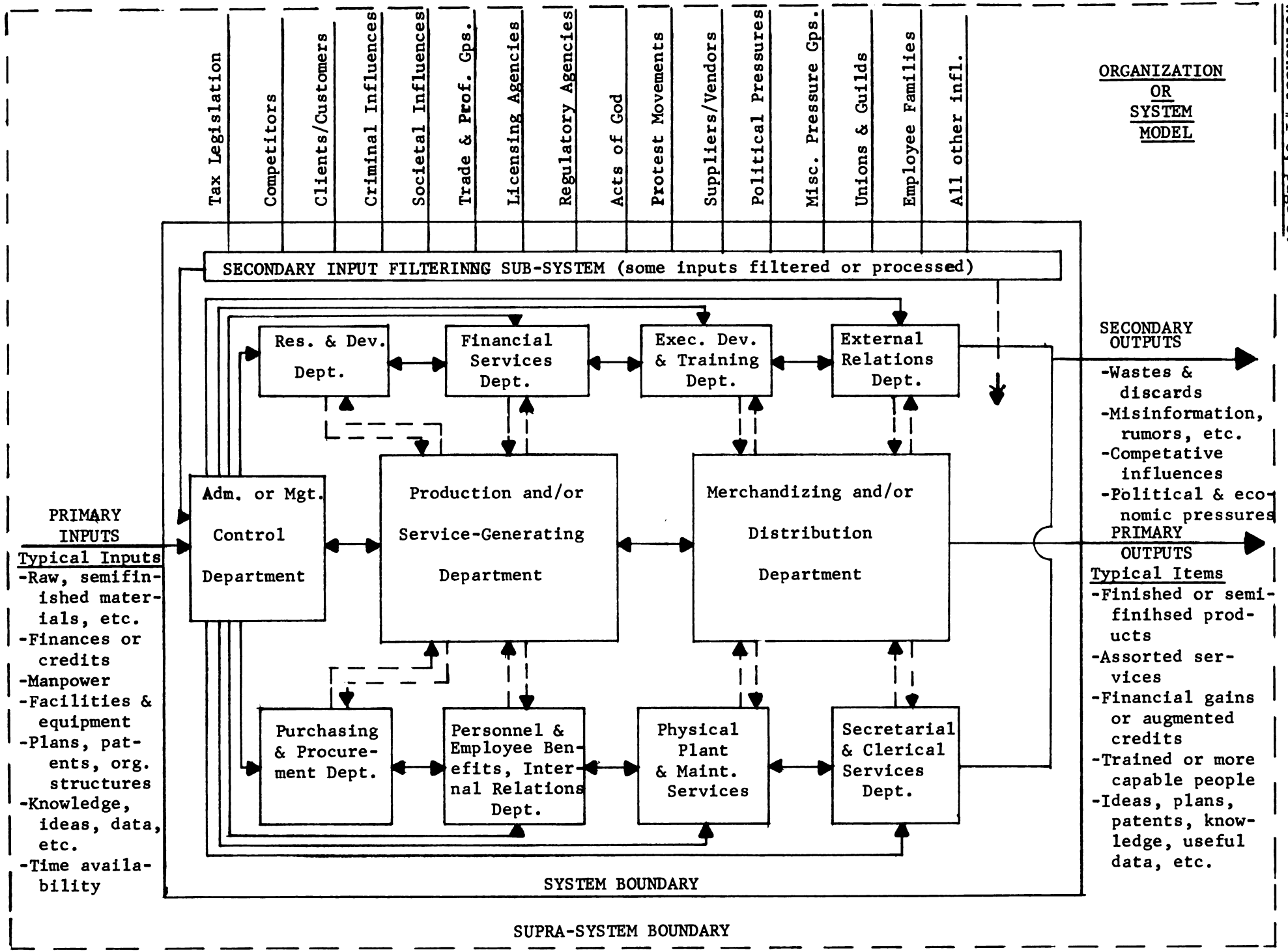
--Overall adequacy (quality and quantity)
--Ammortization and replacement schedules
--Rates of obscelescence
--Availability and accessibility
--Arrangement and Placement
--Utilization patterns and "loading" factors
--Accessibility for inspection and maintenance
--Responsiveness and adequacy of repair and maintenance
--Extent and quality of preventive maintenance
--Space allocation and utilization policies and patterns
--Portability of equipment and components
--Adequacy, cost and reliability of energy and power source
--Adequacy, cost, and reliability of other utility services
--Adequacy of custodial and janitorial services
--Securitive and protective measures

"Software" Resources (new ideas, new knowledge, new designs, inventions, etc.)

--Scope and productiveness of research and development programs
--Overall productivity of idea, knowledge and innovation generating programs and activities
--Productivity of creative and development people
--Productivity of workforce generally
--Incentive programs of innovativeness
--Security and protection programs and precautions
--Surveillance and monitoring of outside sources
--Data storage, retrieval and use systems and procedures

Typical Environmental Variables

--Broad, as well as specific, societal imperatives
--Overall ecological climate and specific physical environmental factors
--Overall politico-economic climate
--Money-market sentiment and optimism-pessimism factors
--Congressional and legislative climate
--Union and guild militancy and overall bargaining climate
--Inflationary-deflationary pressures
--Overall psychological climate and specific psychic influences
--Public opinion and other responses to organization presence
--Regulatory and tax climate
--Overall competative picture and expansion-retrenchment pressures
--Ideological, moral and ethical trends and influences
--National and international tensions and the climate generated by it


ORGANIZATION OR SYSTEM MODEL
Tax Legislation
Competitors
Clients/Customers
Criminal Influences
Societal Influences
Trade & Prof. Gps.
Licensing Agencies
Regulatory Agencies
Acts of God
Protest Movements
Suppliers/Vendors
Political Pressures
Misc. Pressure Gps.
Unions & Guilds
Employee Families
All other infl.
SECONDARY INPUT FILTERINNG SUB-SYSTEM (some inputs filtered or processed)
Res. & Dev. Dept.
Financial Services Dept.
Exec. Dev. & Training Dept.
External Relations Dept.
SECONDARY OUTPUTS
-Wastes & discards
-Misinformation, rumors, etc.
-Competative influences
-Political & economic pressures
PRIMARY INPUTS
Typical Inputs
-Raw, semifinished materials, etc.
-Finances or credits
-Manpower
-Facilities & equipment
-Plans, patents, org. structures
-Knowledge, ideas, data, etc.
-Time availability
Adm. or Mgt. Control Department
Production and/or Service-Generating Department
Merchandizing and/or Distribution Department
PRIMARY OUTPUTS
Typical Items
-Finished or semifinihsed products
-Assorted services
-Financial gains or augmented credits
-Trained or more capable people
-Ideas, plans, patents, knowledge, useful data, etc.
Purchasing & Procurement Dept.
Personnel & Employee Benefits, Internal Relations Dept.
Physical Plant & Maint. Services
Secretarial & Clerical Services Dept.
SYSTEM BOUNDARY
SUPRA-SYSTEM BOUNDARY

Step II. Identifying and Analyzing the Problem

Worksheet #II-Items A through E. Identifying and Analyzing the Problem

A. Stating What Is Wrong--What are the symptoms or other manifestations of the problem or situation which needs correcting? CONSULT ATTACHED "POSSIBLE PROBLEMS" LIST FOR CLUES.	B. Getting the Facts Affirming the Symptoms--What are the facts relating to each symptom which indicate the nature and magnitude of the problem factors behind each symptom?	C. Identifying the Real Problems and Probable Causes--What are the specific deficiencies of function in the target system which appear to account for the overall problem under study? REVIEW "TYPICAL FUNCTIONS" LIST AND CURRENT PROGRAMS AND ACTIVITIES ASSOCIATED WITH EACH AS ENTERED PREVIOUSLY ON WORKSHEET #I-B.	
		Functional Areas in Target System Which Appear to Be Implicated--training dept., dispatching office, maintenance dept., and the like.	Specific Deficiencies in the Functional Area or Department Contributing to the Problem--inadequate training, confused or incomplete orders, equipment down-time, etc.
Symptom #1			
Symptom #2			
Symptom #3			
Symptom #4			

(continued on next sheet)

eficiencies of Supporting Depart- ents Upon Which the Department nder Study Must Depend--training- udget cut, income lagging, main- enance budget reduced, etc.	D. Requirements for a Satisfactory Solution Stated As Objectives--What specific corrective or remedial actions need to be taken to solve or ameliorate the overall problem? Can these problems solution objectives be stated in terms of the specific results which must be achieved if there is to be an adequate solution or amelioration of the problem?	E. Restrictions or Limits on Possible Solutions--What budgetary, personnel, time limits and other restrictions or constraints must be observed in formulating alternative solutions to these identified deficiencies? What "facts-of-life" must be taken into account in formulating possible solutions?
(continuation of #II-A through E)		

Step III. Considering Possible Communication-Based Solutions

Worksheet #III-A. Translating Deficiencies of Function Into "People" Deficiencies

Major Deficiencies Grouped as to Type --What are the crucial functional deficiencies identified on Worksheet #II-A and how should these be classified? EVALUATE AND ENTER MOST CRUCIAL ONES UNDER APPROPRIATE HEADING BELOW	Deficiencies Translated into "People" Problems--In analyzing the crucial functional deficiencies, what kinds of communication-induced changes in what kinds of people appear to be needed to clear up the deficiencies? ENTER PEOPLE BEHAVIORS OR ABSENCE OF DESIRABLE BEHAVIORS BELOW.	Degree of Change Needed--What degree of change in connection with each "person" deficiency listed will constitute an adequate solution to this deficiency problem? INDICATE HOW MUCH CHANGE IS NEEDED TO ACHIEVE A SATISFACTORY AND ADEQUATE SOLUTION.
Function or Job Related--the tasks people are to perform on-the-job		
Input Related--the full range of materials, substances, influences, ideas, etc., entering the system		
Output Related--the full range of tangible and intangible exports or outputs from the target system		
Operations/Organization Related--the full range of activities, operations, programs, including administrative, managerial, supervision, etc.		
Environmentally Related--the social, psychological, ideological, physical, cultural, ethnic and other "climatic" factors		

(continued next page)

Likely Impediments to Behavioral Change --What human tendencies, beliefs, attitudes, prejudices, selfish interests, action predispositions and other barriers to communication are likely to impede or "constrain" the behavioral change effort? LIST BELOW.	Existing Change-Inducing Resources or "Mediating" Institutions--What existing agencies, organizations, institutions and the like are there which might be utilized to assist in the behavioral change effort (executive development or training agencies, schools, etc.)?	Needed Additional Change-Inducing Resources--What additional change-inducing agencies, programs, organizations or other mechanisms might be established to carry a major share of a change-inducing effort?

(continuation of III-A)

Worksheet #III-B. Identifying Target Audiences and Formulating Message Goals

Utilizing the data from prior worksheets (particularly #II-A and #III-A), formulate what appear to be the logical target audiences to whom differing change-inducing messages--or differing versions of the same basic message--should be directed. Adjacent to each audience entry list the specific behavior-change or competency-enhancing objectives which should be the basis for design of message activity relative to each audience. NOTE THE PRACTICAL NECESSITY OF DOING SOME "LUMPING" OF SMALLER AUDIENCES HAVING CHARACTERISTICS IN COMMON INTO LARGER TARGET AUDIENCES FOR WHICH IT MAY BE POSSIBLE TO CREATE UNIQUE MESSAGE DESIGNS.

Distinct Target Audiences --What clusters of people (sub-audiences) have deficiencies sufficiently in common that they may be grouped into larger, more economical, target audiences for communication purposes?	Message Design Objectives Appropriate to Each Target Audience--What specific change-inducing objectives appear to be appropriate to each designated target audience in order to solve the problem? What generalized understandings, convictions and action dispositions, etc., should the members have as a result of exposure to the message under consideration?	
	Short-Range, Immediate or Emergency Objectives --those indicating what must be accomplished in the immediate future or which should have first priority in the communication effort.	Longer-Range Objectives--those which refer to action which is needed for future consideration, but which might be deferred until immediate, high-priority aspects of the problem are dealt with.
Audience #1 (Specify):		
Audience #2 (Specify):		
Audience #3 (Specify):		

Step IV. Developing the Best Communication-Based Solution

Worksheet #IV-A. Deciding Which Design Projects Will Be Undertaken and Projecting the Total Effort

PROBLEM: _____ INVESTIGATOR(S): _____

As preparation for deciding which design projects will be undertaken for what audiences, complete on scratch paper (or other appropriate place) the pre-analysis necessary for completing the entries called for below. After due consideration has been given to pertinent factors on all prior worksheets, indicate the "go/no-go" decisions and add the information called for in remaining columns. The Comments column can be used to indicate the basis for, say, no-go decisions, etc.

Target Audience Which Will Be Subject to Project (i.e., design) activity	Est. Total Man-Hours Required	Est. Total Cost	Major Constraints Other Than Financing	Go/No-Go Decision (Indicate)	Priority Assigned	Possible Start Date	Suggested Designer (His Name)	Comments
Audience #1								
Audience #2								
Audience #3								
Audience #4								

Worksheet #IV-B
Breaking General Objectives Down Into Attackable Sub-Objectives

As preparation for completing this worksheet, reexamine the general objectives specified for those target audiences toward which the present design effort is to be directed. On scratch paper rework, refine or restate those objectives entered on Worksheet III-B which, on reexamination, appear feasible and important enought that they should be pursued in design activity at this time. Be sure to include important new purposes which may have emerged in the interim. In the refining process, be sure that each statement is an indication of what you would like the audience members to be like as a result of exposure to the completed message. Enter each of the new and/or reworked objective statements on a separate #IV-B Worksheet (this one) for breakdown into smaller, more "attackable" sub-objectives. Then proceed to break the general objectives into their cognitive, affective and psychomotor components as called for below. REMEMBER: COMPLETE A SEPARATE #IV-B WORKSHEET FOR EACH GENERAL OBJECTIVE FOR EACH TARGET AUDIENCE.

Target Audience This Sheet Applies To:_____

Reworked Objective #_____(NUMBER AND STATE A SINGLE GENERAL OBJECTIVE BELOW):

Sub-Objectives Relating to the Above General Objective--What set of sub-objectives will, if achieved, result in achievement of the broader general objective above? What sub-objectives of what type--relative to the categories below--must be achieved to result in achievement of the message-induced outcomes implicit in the general objective statement?

1. Cognitive Sub-Objectives--Specifications as to what units of information or knowledge each audience member should receive and comprehend; concepts and principles each should understand and be able to apply as a result of exposure to the message.

2. Affective Sub-Objectives--Specifications as to what attitudes, feelings, beliefs-disbeliefs, action dispositions, etc., which audience members should have following exposure to the message.

3. Psychomotor Sub-Objectives (if applicable)--Specifications as to what manual skills, physical dexterity or manipulative capabilities audience members should acquire as a result of exposure to the message.

Worksheet #IV-C
Analyzing Audience Characteristics and Situational Factors

TARGET AUDIENCE: _____ PROBLEM: _____

As the magnitude of the problem and the circumstances may dictate, get to know the target audience using the checklist of characteristics and factors such as those in the lefthand column below. Prior activities will provide the data needed in making some entries in the righthand column. Further investigation--some of it by formal quantitative survey methods--may be required for others. In either case enter such data as will be useful when it comes time for identifying and choosing message resources and rendering design decisions. Give special attention to the inference-drawing questions on the last page.

Some Audience Characteristics and Questions Which Might Be Asked	Specific Facts About Members of This Audience Which Might Be Important In Rendering Design Decisions
Demographic Characteristics--those essentially factual in nature.	
1. Age of members--range of ages, average and median ages	
2. Sex of members-- % male, % female	
3. Educational attainment--highest degree attained, total years in school, honors received	
4. Major and minor fields of study--% by field and degree of recent activity	
5. Occupation of members--% each category, length of service, position on promotion ladder, happiness or unhappiness with present status	
6. National or ethnic background--areas represented, degree of Americanization	
7. Size of family reared in--kind of family, closeness of family members, current home situation	
8. Place and type of residence--kind of neighborhood and status attached to it	
9. Political preference and degree of activity and allegiance	
10. Reference group affiliations and degree of activity and allegiance	

#IV-C, Page 2.

Some Audience Characteristics and Questions Which Might Be Asked	Specific Facts About Members Of This Audience Which Might Be Important To Design Decisions
11. Power and influence status in target audience and in community	
12. Informal social or friendship group memberships and degree of activity	
13. Church membership and degree of activity and conviction	
14. Special interests, hobbies and other leisure or avocational involvements	
<u>Present State-of-the- Audience Relative to the Problem--Cognitive or Affective States Principally</u>	
15. Awareness of organizational roles and performance expectations associated with them (target organizations and others)	
16. Peer relationships and degree influenced by peers	
17. Favorableness toward education and training	
18. Degree of religiosity	
19. Optimism-Pessimism rating	
20. Militancy rating	
21. Law-Abidingness rating	
22. Self-Confidence rating	
23. Critical-Cynicism rating	
24. Dogmatism-Authoritarianism rating	
25. Fair-mindedness rating	
26. Socio-political activism rating	
27. Life style: outer, inner or tradition-directed as per Reisman	

#IV-C, Page 3.

Some Audience Characteristics and Questions Which Might Be Asked	Specific Facts About Members Of This Audience Which Might Be Important To Design Decisions
28. Cosmopoliteness--degree to which familiar with other cultures and general sophistication level in worldly matters	
29. Opinion leadership status in audience group and community-at-large	
30. General social attitudes	
31. Atypical psychological and sociological factors which may distort attitudes and feelings on a short-run basis	
<u>Situational Factors Aside From State-of-the Audience</u>	
32. Message distribution and delivery variables	
33. Physical setting in which messate is to be received by audience--type and size of viewing room, seating arrangement and closeness to screen, room light level, temperature control, circulation of air, etc.	
34. Time of viewing, anticipated fatigue-level, other psychological factors operating due to physical circumstances	
35. Psychological environment--degree to which viewers are sympathetic, hostile, present on voluntary or required basis, etc.	
36. Social climate--familiarity of members to each other, friendliness of associations, etc.	
37. Unusual, accidental, emergency or non-typical situations and circumstances which might affect viewers or the viewing situation	

#IV-C, Page 4.

Some Audience Characteristics and Questions Which Might Be Asked	Specific Facts About Members Of This Audience Which Might Be Important To Design Decisions
Inferences or Conclusions Which Can Be Drawn From Foregoing Data 38. What percentage of the audience members can be classified as: a. Militant non-believers, non-cooperators or skeptics? b. Uninformed, uncommitted neutrals? c. Informed, uncommitted neutrals? d. Uninformed partisans? e. Informed partisans? What implications does this "mix" have for design of the message? Does it suggest further sub-division of the audience, or what? 39. How inherrently interested and/ or concerned will the audience be relative to the problems and your admonitions concerning it? Any groupings for which special content or treatment should be made? 40. What does the information you have about the audience suggest be done about the following? a. Kind and style of language? b. The general mood or tone of message, informal vs formal treatment, light vs serious, humorous or straight? c. The number and kind of illustrations or examples used in message? d. The overall level of sophistication or difficulty level of information and concepts presented?	

#IV-C, Page 5

Some Audience Characteristics and Questions Which Might Be Asked	Specific Facts About Members Of This Audience Which Might Be Important To Design Decisions
e. Degree of reliance on logical as contrasted with emotional or ethical appeals?	
f. Need for gimmicks or other special features or devices for attracting and holding attention?	
g. Need for repetition and redundancy?	
41. Can the remedies, the sacrifices and difficult adjustments required of audience members be portrayed as serving the member's interests as well as those of the presenters?	
42. What kinds and what degree of change on the part of members can realistically be expected in view of these characteristics and circumstances?	
43. Where, in general, are the audience members now relative to their understanding and appreciation of the problem, their overall persuasibility and their dispositions to change in the desired direction?	
44. Will the audience look upon the subject and intent of the message in a negative or positive light?	
45. Are the issues to be dealt with likely to arouse audience members emotionally and generate controversy?	
46. What social, cultural, religious, ethnic or other taboos should be avoided?	
47. What reference group, peer group or opinion leadership factions are likely to be operating to influence members of the audience before, during and after exposure.	

#IV-C, Page 6.

Some Audience Characteristics and Questions Which Might Be Asked	Specific Facts About Members Of This Audience Which Might Be Important To Design Decisions
47. (continued) a. What beliefs and values must the audience members share if they are to respond as you hope they will? b. Are the beliefs and values conventional ones for all the audience? For a majority? For only a minority? c. What could happen to confound the results if receivers do not share these beliefs and values? d. Will those who react negatively or passively likely influence those who are neutral or positively disposed? e. What is the likelihood of those who respond favorable working actively to win-over those who are neutral or negative? 48. What conventional beliefs, values and ideologies are likely to influence member's reception of and attention to the message? 49. Considering all the foregoing, what message purposes or objectives <u>appear not to be</u> achieveable in this particular communication effort? 50. What factors will operate to affect the long-range outcomes of the communication effort? What can be done to compensate? 51. What re-inforcement or follow-up communication seems at this time to be called for to sustain the effects of the initial message?	

Worksheet #IV-D. Identifying Message Design Resources

TARGET AUDIENCE: PROBLEM:

1. Reworked Sub-Objectives--What particular sub-objectives (reworked, refined and transferred from sheet #IV-B) should be pursued in this design effort? USE SEPARATE COPY OF THIS WORKSHEET FOR CLASS OF OBJECTIVES: COGNITIVE, AFFECTIVE AND PSYCHOMOTOR.	2. Important Audience Characteristics--What audience characteristics, viewing circumstances, time and place factors, etc., (drawn from Sheet #IV-C) should be taken into account in inventorying design resources for this message? Which characteristics will be of importance?	3. Possibilities From Designer's Own Experience--What specific facts, experiences, arguments, examples, case materials, bits of evidence from your own experience which might be effective in influencing audience members in the direction of these sub-objectives?
_____Objectives 1.		
2.		
3.		

(continued on next sheet)

4. Possibilities From Printed Sources--What references, files, data collections, indexes, periodical publications, yearbooks, pamphlets, etc., might yield ideas, approaches, strategies, principles of design, theories, and the like, for design of this message?	5. Possibilities in Consulting Other Persons--What specific persons might you contact for information, ideas, suggestions, leads, etc., that can add to your storehouse of resources for this particular design task? Where and in what ways shall they be approached and consulted?	6. Possible Presentational Aids--What existing audio-visual materials (still picture sets, slides or transparencies, motion picture footage, charts, specimen materials, and the like might be available as content or sources of ideas for design purposes?

(continuation of IV-D)

Worksheet #IV-E

Formulating the Overall Communication Strategy

TARGET AUDIENCE: _____ PROBLEM: _____

In the space provided in the righthand column enter notations indicating tentative decisions or possibilities for the overall communication strategy you might use with this particular audience to solve the problem. Be as analytical and searching in your investigations as time and circumstances permit. Make your entries as specific as they can be at this stage in order that a message can be conceived that will have "good fit" in the total, overall communication strategy. Not all questions can be answered affirmatively at this stage, but tentative decisions can be made subject to later modification.

Common Strategy Factors--add others which occur as you proceed	Entries Relative To These Factors, Those Appropriate To This Design Effort
1. Multiple Goal Dilemma--What total range of objectives and interests should be considered in this design and communication effort? Can the problem-solution objectives of the communicator be made compatible with those of the other parties whose interests will be affected by the communication effort? a. Client/Communicator's problem-solution goals? b. Designer's goals and aspirations? c. Audience member's goals, aspirations and interests? d. Cooperating agencies' interests and goals? e. Competing or contending agencies' legitimate rights and expectations? f. Societal or community interests, rights and expectations? g. Goals and aspirations of others not listed above.	

IV-E, Page 2.

Common Strategy Factors	Entries Appropriate To This Design
2. Goal Priority Listing--After giving due consideration to legitimate interests and concerns, and after resolving or compromising to a reasonable degree conflicts of interest, what should the goal priorities of this communication effort be? Can the message be made audience-centered, i.e., centered in interests, needs and concerns of audience members, and still achieve the client's problem solution aims? If not, what further modifications or compromises can be made?	
3. Number of Audience Members and How to Group Them--How many people will be in the total audience? What is their availability for showings of the message? How might they best be grouped and scheduled for efficiency? Should they be grouped according to some overriding common characteristic with some special introductory or preparatory and follow-up activities planned for each? What special showings or "make-up sessions" should be provided to pickup absentees? Would second exposure be desirable for some on voluntary or planned basis?	
4. Listening-Viewing Locations--What viewing rooms, theaters, and the like are available for showings and which would be preferable for exposure of this particular kind of message to this particular audience or sub-audience? What locations would be most convenient for audience members? Should convenience be subjugated to other factors such as pleasantness of surroundings, room light levels, extraneous noise level, possibilities of interruptions or disruptions and the like? What space will be needed for introductory or follow-up activities? Which rooms would best accommodate the playback equipment, have best sound characteristics, etc.?	

#IV-E, Page 3.

Common Strategy Factors	Entries Appropriate to This Design
5. Preferred Date(s) and Time(s) for Showings--Considering all applicable factors, what times on what kinds of schedule would be optimal for achieving the desired pattern of exposure to audience members?	
6. Announced Occasion or Purpose--What will be the publicized purpose or occasion for exposing the audience to the message? Can it be done in such a way as to develop a favorable climate of acceptance, even enthusiastic acceptance?	
7. Segmentation of Message--Considering the available time and the running time tolerances of the audience, should the message be presented as one continuous showing or should it be broken into segments for showing at several periods? Should breaks be provided, even if just one continuous showing?	
8. Basic Packaging Medium--In what media form might the messages be recorded (film, slides, overhead transparencies, filmstrips, audio, video recordings, et al.?) What medium do the presentational requirements seem to argue for as the most desirable in view of cost and other constraints imposed?	
9. Distribution and Playback/Display System--What equipment and facilities, what channel capacity, etc., will be needed to carry out the proposed communication effort as visualized at this stage?	
10. Appropriate Preparatory Activities--What longer-range preparatory activities or tasks (promotion, publicity, interpretation and other audience build-up activities) should be undertaken? On what kind of schedule with what prepared materials should it be done?	

IV-E, Page 4.

Common Strategy Factors	Entries Appropriate to This Design
11. Immediate Pre-Exposure Preparations --What kind of introduction should immediately precede the showing or playback? What mood or climate should be sought? What explanations, ethos-building remarks, disclaimers, etc., can be used to heighten the ultimate impact of the message. 12. Immediate Post-Exposure Activities--What summary remarks, interpretative or explanatory comments should immediately follow the message to sustain or heighten the impact of the message? What should be avoided to help assure the message-induced impact is not eroded away or weakened? 13. Long-Range Reinforcement or Follow-up Activities--What extending or reinforcing activities, out-growth or "sustaining" materials (message summaries, checklists, digests, suggestions for further investigation or study and the like) could be provided to heighten or exploit the impact of the message on the audience? 14. Possible "Mediating" Mechanisms--What provisions can be provided (organizations, agencies or other operating entities) which will enable the audience members to act on their decisions and perform the behaviors or performances advocated in the message? What post-showing programs, activities or other involvements are already available or should be deliberately created to enable the audience members to make good on aspirations and intents aroused by the message with minimum delay and with fewest constraining or discouraging influences? SEE COLUMNS 5 AND 6 OF WORKSHEET III-A FOR EARLIER LISTING.	

IV-E, Page 5.

Common Strategy Factors	Entries Appropriate to This Design
15. Possible "Spin-Off" or Bonus Outcomes of the Communication Effort--Aside from the desired responses from the target audience, what other values might be derived from this communication effort? Can the messate, with certain adaptations, be used with other audiences, with other organizations for either good will or earnings? What other side benefits or "spin-offs" might be engendered by the communication effort?	
16. Possible "Dysfunctional" Outcomes--What undesired and possibly damaging outcome might result from this communication effort? What precautions or counter-measures ought to be taken to prevent this from happening, or, at least, to minimize such outcomes?	
17. Feedback Provisions--What provisions or mechanisms can be developed and used to assure evaluation feedback from audience members and others having vested interests in the problem-solution effort? What provisions can be made for analyzing and evaluating the feedback data, then correcting and adjusting the overall strategy and message design to compensate or correct for defects and deficiencies?	

Worksheet #IV-F(1). Formulating the Basic Message Stragegy:
Generating a Persuasively-Powerful Stimulus Package

TARGET AUDIENCE: PROBLEM:

High-Priority Objectives--cleint's prime objectives compromised with those of the audience and other parties TRANSFER FROM WORKSHEET #IV-E, item 2.	Required Audience Responses--specific responses members must make if objectives are to be achieved. STATE IN TERMS OF ACTION-DISPOSITIONS MEMBERS SHOULD HAVE FOLLOWING EXPOSURE TO MESSAGE	Means for Eliciting Required Responses		Choosing Content
		Complete Persuasive Strategy Models--What existing comprehensive models or strategy formulations might be appropriate for generating desired stimulus?	Bodies of Theory and Principle--What compilations of research findings and theory generalizations, and the like, might help in heightening strength of stimuli?	Logical Support Materials--What arguments, propositions, supporting evidence, expert testimony, etc., can help activate these strategies?

(continued on next sheet)

Through Which to Render Strategies Operative		Style or Treatment Alternatives--What choice of language and other stylistic features can be considered? What vocabulary level, what dialectical or colloquial considerations, what level of sophistical in terminology or jargon will be the expectation of the audience members relative to style and treatment of the content of the message	Delivery or Presentational Alternatives--What would be the best choice of a presenter? What personality should he (they) have? What style of delivery, pacing, inflectional-pattern, volume level, tone, mood, and the like would be best? Folksy, sophisticated or formal?
Emotional Support Materials--human interest and need compilations, persuasive appeals, tastes, allegiances, beliefs/disbeliefs, values, etc., can help activate strategies?	Ethical Support Materials--What qualities in what human personalities should be sought to lend strong ethical support or credibility to the message as a whole, to the arguments, propositions and advocacies contained therein?		

(continuation of #IV-F(1)

Worksheet #IV-F(2). Formulating the Basic Message Design:
MANAGING THE STIMULUS ENVIRONMENT

Target Audience: Problem:

Important Audience Characteristics and Basic Outcome Parameters to be Accounted-For in Basic Message Strategy. REFER BACK TO STEP III AND IV WORKSHEETS.	Needed Adjustments to Overall Strategy--reinventing or modifying the overall message strategy to help assure that it is appropriate for this particular audience, that it is acceptable to them, that it does not infringe their rights, their expectations and their conceptions of propriety.	Needed Adjustments in Message Content--reinventing as necessary to assure adequate interest-attracting and holding power, to enhance the audience member's perception and comprehension of message intents and purposes.
1. Holding Attention--What do we know about the audience members and receiving situation that could strongly and importantly affect the liklihood of their giving attention, i.e., the average age and maturity-level of audience members, their sophistication, inherent interest in problem etc., which may influence their remaining attuned to the message and attentively involved in it? ENTER SUMMARY STATEMENT BELOW: 2. Achieving Perception--What do we know about audience members and receiving situation that could strongly and importantly affect liklihood of their perceiving correctly the content and intents of the message, i.e., their language ability, the volume level, screen and image size, competing stimuli, etc., which could influence the degree to which the message stimuli gets through to audience members' consciousness? STATEMENT BELOW: 3. Achieving Comprehension--What do we know about the audience members' that could strongly and importantly affect the liklihood of their comprehending the concepts and message intents, i.e., their language ability, familiarity with terminology, etc.? ENTER STATEMENT BELOW:		

(continued on next sheet)

Implications for Arrangement of Content and Message Structure (to be considered in detail on Worksheet #IV-F(3), next)--implications for sequencing, arrangement of arguments, facts, propositions, etc., to help assure that the message gets through and is comprehended.	Needed Adjustment in Style and Modes of Treatment--changes of language style, forms-of-expression, vocabulary level, modes of treatment, etc., as requirements for comprehension, perception and response indicate.	Needed Adjustments in Methods of Delivery--specifying different presenters, providing a better mix of presenters and presenter styles, seeking for high-ethos presenters and presentational strategies.

(continuation of #IV-F(2)

Worksheet #IV-F(3). Formulating the Basic Message Structure
Firming Up the Content and Structure

TARGET AUDIENCE: PROBLEM:

On this worksheet we attempt to amalgamate the selected content--manipulated in accordance with appropriate persuasion strategies and design principles--which is to comprise the message. Specifically, we attempt here to give the message a tentative structure preparatory to formal execution of the design in script form. Some of the questions to be asked are: How can the materials be arranged to enhance or accommodate the audience members' interests and predispositions? If lively interest does not alreasy exist, or if the audience members might be hostile, what can be done to arouse or neutralize such feelings? What in the final analysis will be the most effective organization and structural plan for maximizing the impact of the message?

Basic Organization and Sequencing Plan--decisions as to how the message will be segmented. FEEL FREE TO DEPART FROM THE BASIC PATTERM AS CIRCUMSTANCES MAY DICTATE. ALSO FILL-IN UNDER THE MAJOR HEADINGS BELOW THE FUNCTIONAL DETAILS NEEDED TO FULLY DEVELOP EACH SEGMENT.	Basic Working Outline--skeletal outline of the message in what appears to be the best sequence for the various segments. FOR SUGGESTIONS CONSULT THE REFERENCES CITED IN TEXT FOR STEP #IV-F ESPECIALLY CHECKLISTS AND SPECIMAN OUTLINES CONTAINED THEREIN.	Important Notes and Specifications--notations indicating the function of each element of the message plan. Will also include specifications as to how each element formed and treated to achieve the effects desired. Also notes to script writer to assure that content vital to the success of the effort is indeed included and shaped in the desired manner.
Introduction --Attention step and establishment of audience rapport --Orientation or statement of occasion and/or purpose Body of Message --Exposition and statement of the problem --Solution alternatives and proposed methods of resolution		

Basic Organization and Sequencing Plan	Basic Working Outline	Important Notes and Specifications
Closing --Summation and/or recapitulation --Appeal for action and linkage to facilitating institutions or mechanisms --High impact climax or other devise to help sustain the impact of the message		

APPENDIX B

CHILDREN'S TELEVISION WORKSHOP
OPERATIONAL MODEL

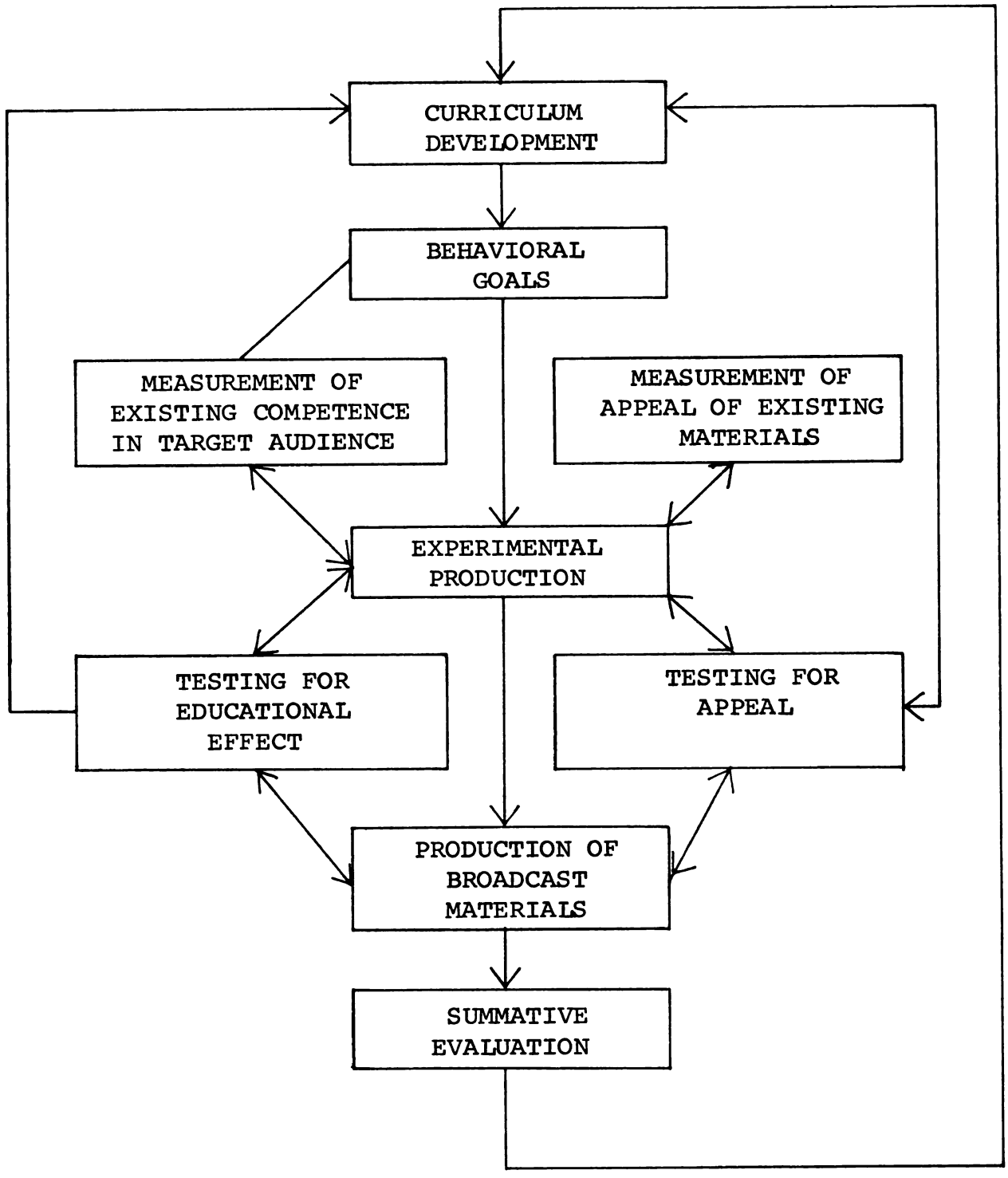


Figure 2

The Children's Television Workshop operational model for developing the "Sesame Street" television series.

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