California State University, San Bernardino

CSUSB ScholarWorks

1998

Educational use of video tape and cable to communicate information

Donna Lynne Maury

Mary Ann Burke

EDUCATIONAL USE OF VIDEO TAPE AND CABLE TO COMMUNICATE

INFORMATION

_____

A Project

Presented to the

Faculty of

California State University,

San Bernardino

_____

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

in

Education: Instructional Technology Option

_____

by

Donna Lynne Maury

September 1998

EDUCATIONAL USE OF VIDEO TAPE AND CABLE TO COMMUNICATE

INFORMATION

_____

A Project

Presented to the

Faculty of

California State University,

San Bernardino

_____

by

Donna Lynne Maury

September 1998

Approved by:

_____   8/30/98
Robert Sendur, First Reader   Date

_____
Sylvester Robertson, Second Reader

ABSTRACT

     As educators, communicating timely, important
information to parents and to the community is a challenge.
By using video technology, the ability to convey such
information is not only possible but rather simple. Taking
it one step further, utilizing cable television allows for
the transmission of a variety of information to every living
room in our community.

     The purpose of this project is to produce an
informational video program which will promote Carnelian
Elementary School, orient new parents, present new student
and kindergarten registration documents, and provide
information on curriculum, programs and school activities.
This video program will be prepared for loan to parents and
could possibly be available for narrow casting on public
access to provide an informational resource for the
community.

ACKNOWLEDGMENTS

First and foremost I would like to express my sincere gratitude to my parents Janet Maury and Mario A. Maury, Jr. for stressing the importance of an education and instilling in me the tenacity to see a job through. I owe much to them that I realize I will never be able to repay.

My appreciation goes to Amy Maraska for her expertise in video editing. I have learned a great deal and for that I am truly indebted.

I would also like to recognize Mary Ann Burke for her support and participation in this program. Her leadership I truly admire.

TABLE OF CONTENTS

LIST OF FIGURES

CHAPTER ONE

Introduction

Establishing and maintaining effective communication is
vital to the success of the home-school relationship.
Parents feel better about their child's education and public
education at large when they are kept well informed.
Further, schools and educators can continue their pursuit of
excellence when they have the support of their community.
Education is a community effort and effectively communicating
timely information is a critical part of the equation.

The Communication Theory attempts to explain process of
sending and receiving information. When determining the most
effective way to relay information, video and television
media are powerful allies. Informational video provides an
easy way to capture information for a larger audience.

Living in a technologically advancing world, we have
access to a variety of ways to inform the community. The
Federal Communications Commission has provided the public
with access "gratis" to present information. Community
television is a wonderful and compelling resource.

The purpose of this project is to produce an
informational video program which will promote Carnelian
Elementary School, orient new parents; new student and
kindergarten registration procedures, providing information
on curriculum programs and school activities. This video
program will be prepared for loan to parents and could
possibly be available for narrow casting on public access

providing an informational resource for the community.

CHAPTER TWO

Review of Literature

This project will explore the use of informational video
programs in communicating school related information to the
community. The following cites research and academic
literature concerning the Communication Theory, media design,
media development, informational video programs, community
television, the use of cable television, and video
technology.

Communication Theory

The act of communication is an extremely complicated
process and communicating via mass media is difficult as
well. Trying to get a clear picture of what is happening in
a single act of mass communication is like trying to take a
snapshot of a chemical reaction (Pasqua, Buckalew, Rayfield,
& Tankard, 1990). Therefore it is necessary when studying
communication to identify the important components of the
process. Constructing a model is one way to examine the
process. The model representation helps to understand the
important parts of the communication process (Pasqua et al.,
1990).

One early model of communication was developed by
communication theory pioneer Harold Lasswell (1972). The
Lasswell model is essentially a verbal formula and, compared
with models developed later, rather simple (figure 1). This
model identifies the most basic elements of any communication

act.   There has to be a who--the source or communicator.

Figure 1
The Lasswell Model
Source: Harold D. Lasswell,
"The Structure and Function
of Communication in
society," 2d ed., ed.
Wilber Schramm (Urbana:
University of Illinois
Press, 1972) p.117.

> # Who
> ## Says What
> # In Which Channel
> ## To Whom
> # With What Effect?

There has to be a what--the message.   There has to be a whom-
-a receiver or audience.   There has to be a channel--or

medium.   And there usually is some effect (Lasswell, 1972).

The Lasswell model is very similar to another model.

The Shannon and Weaver model is a "mathematical model"

created to explain some problems of telephone engineering.

Because of the general nature of the model, it can be applied

to many other types of communication (figure 2).   Source in

the Shannon and Weaver model corresponds to who, message

corresponds to what, signal corresponds to channel, and

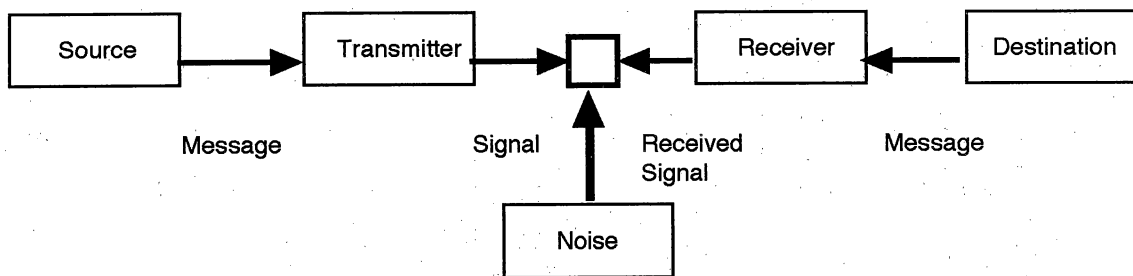destination corresponds to the whom in the Lasswell model.

Figure 2
The Shannon and Weaver Model
Source: Claude E. Shannon and Warren Weaver, The Mathematical Theory
of Communication (Urbana: University of Illinois Press, 1949).

In the Shannon and Weaver model, the concept of noise is introduced. Traditionally noise is anything added to the signal not intended by the source. Noise applies most directly to the problem of sending signals over telephone lines, but various kinds of noise may be introduced in any communication situation. This model describes communication as a linear, one-way process (Shannon & Weaver 1949).

One of the best-known communication theorists is Wilber Schramm (1971). Schramm's model is similar to the Shannon and Weaver model. Schramm uses different terms than the Shannon and Weaver model. The term transmitter is replaced by encoder and receiver is replaced by decoder. Schramm has dropped the concept of noise and has added the concept of feedback which comes from the destination and returns to the source (Schramm, 1971).

In order to better understand the dynamic process of mass communication, the various parts of the model must be examined.

A message begins with a source or communicator. This can be an individual or, more likely with mass communication, an organization. To ensure effectiveness of the information or message, the source must be viewed as credible. The importance of source credibility cannot be overstated. The classic and probably earliest studies done in the area of source credibility was done by Carl Hovland and Walter Weiss (1953). They found that when information was provided by individuals or organizations that were well respected, information communication was achieved and was more effective

in changing people's opinion. Hovland and Weiss further state that expertness and trustworthiness are also important factors.

The first obstacle a message must overcome is that of getting the attention of the potential receiver or audience member. Many techniques can help the mass communicator in getting the audience's attention including use of color, novelty, volume, music, familiarity, and humor (Pasqua et al., 1990). Communicators are constantly attempting to come up with new ways of attracting an audience's attention. A message also has to be carefully, professionally crafted so as to be clear enough to be understood easily.

One channel through which communication flows is television. Messages are processed through the senses of vision and hearing, but literacy is not required (Pasqua et al., 1990). The actual processing requires less effort than reading. Television tends to be watched by a large audience that cuts across divisions of age, class, income, and gender. Television sets are found in 98 percent of American homes (Statistical Abstract, 1994).

Marshall McLuhan (1966) believed that "the medium is the message". This meant that the transmission device--video, film, book--is more important than the information to be sent. McLuhan suggested that the physical characteristics of the media "massages" our senses, thereby making the audience more or less receptive to a transmitted message. McLuhan (1966) considered film a "hot" medium in part because the individual presenting a message is larger than life,

dominating the audience, while he considered television "cool" because the medium presents an individual in a small box, less dominant over all the audience and constantly interrupted by unrelated commercials (McLuhan, 1966). McLuhan further asserts that with each new medium of communication that comes along produces dramatic changes in the way individuals think and in the structure of society (McLuhan, 1966).

People tend to have a preferred medium that they rely on for certain purposes. Polls have indicated that television provides the public's main source of news information (Pasqua et al., 1990).

The view of the audience of mass communication has changed a number of times during this century. For a while, the audience was viewed as made up of isolated individuals (DeFleur & Ball-Rokeach, 1975). Currently, the view is that audiences are more sophisticated. Audience members engage in selective exposure, selective perception and selective retention. That is audience members select and interpret the information from the mass media in terms of its own interests, concerns, and attitudes (Pasqua et al., 1990).

The ultimate payoff in any communication situation is the effect that is achieved. Mass communication can achieve many kinds of effects. They can range from entertainment and information to learning and persuasion (Blumler & Katz, 1974).

In more recent research, Doris Graber (1984) has designed a model that attempts to get away from the linear,

unidirectional nature of some of the earlier models (figure
3). This more contemporary model and is referred to as the
Transactional model. The model is based on the idea that the
effects of mass communication represent an interaction or
transaction among message factors, audience factors, and
context factors.

Figure 3
The Graber
Transactional
Model
Source: Doris
A. Graber,
Processing
the News:
How People
Tame the
Information
Tide (White
Plains, N.Y.:
Longman,
1984)
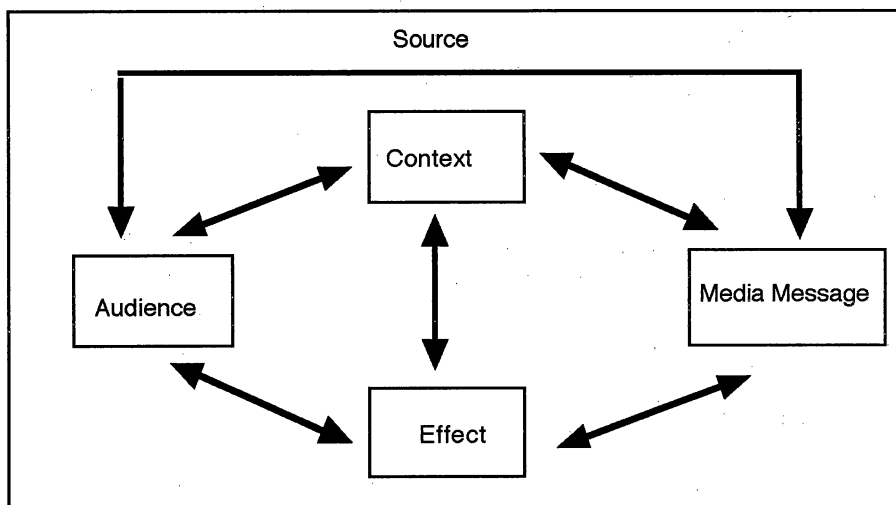
Message factors include both the substance of messages
and formats of their presentation. They involve such
concerns as whether the message is interesting or dull, how
repetitious or redundant the message is, and whether the
issues are obtrusive or unobtrusive. Audience factors
include a number of elements that are related to media use
and interest in messages. An important point is that the
audience has various uses in mind when using the media. There
is research evidence that people tend to seek a kind of
cognitive balance by rejecting contrary information (Graber,
1984).

Graber (1984) further states that contextual factors that can influence the mass communication process include socialization, life experiences, and needs for various types of information.

The Graber model suggests that it is unwise to predict the effects of messages by looking at the messages alone. The Transactional model illustrates that all four factors-- media message, context, audience, and effect--must be considered if mass communication is to be understood.

Media Design

Learning theorists such as Benjamin Bloom (1956) and Robert Gagne and Leslie Briggs (1974) attempted to chart the process by which audiences understand, interpret, remember and apply learned information, each with a separate classification, or taxonomy. Bloom's Taxonomy of Educational Objectives (1956) and Gagne and Briggs' Hierarchical Taxonomy of Learning Types (1974) illustrate information-processing models which propose audiences must first be given a body of information at an understandable level; this information must then be translated into a comprehensive concept. Since most media programs include a number of related concepts, the more clearly the information is presented, the more easily the audience can synthesize it into concept and then into a larger idea or principle for use.

For the last fifty years, educators have tried to classify learning into a structure in which relationships could be made that would describe the learning process. As a

result, Benjamin Bloom's (1956) Domains of Learning model
describes three types of learning: cognitive, affective and
psychomotor (figure 4).

The cognitive domain is the area in which individuals
acquire information or knowledge. Media designers may either
concentrate on comprehension of the information or a higher-
level analysis of the information. Typically the more in-
depth the understanding of the information, the more time
must be devoted to presenting it (Hanclosky, 1995).

Figure 4
Bloom's Domain of Learning
Model
Source: Benjamin Bloom,
Taxonomy of Educational
Objectives: Handbook I:
Cognitive Domain (New York,
NY: David McKay Co., Inc.,
1965).
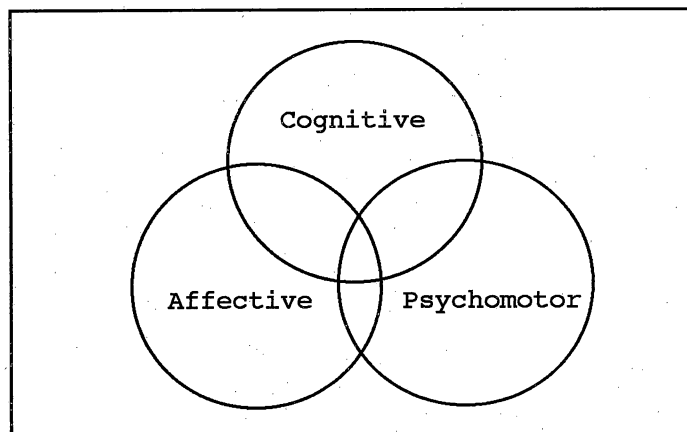
The affective domain is where individuals develop
attitudes. Information which is recognized as worthy is
integrated in an individuals personal philosophy. As in the
cognitive domain, more time must be expended in the media
experience (Hanclosky, 1995).

The psychomotor domain deals with the development of
psycho-physical movement, coordination, and recreating a
skill. In this domain the more time spent describing the
skill, the broader bed of knowledge or information to draw
upon to routinely perform the skill (Bloom, 1956).

Walter Hanclosky (1995) asserts that in the design of an effective media program, a balance of the Domains of Learning model must be maintained. Where the circles intersect in Bloom's model, this demonstrates the relationship one domain has with another. This will establish the emphasis desired in the program. A video program which merely presents facts may be boring while a program appealing only to emotions may not contain the information necessary to make it effective (Hanclosky, 1995).

In designing a media program, the issue of creativity becomes extremely important. Torrance (1965) defined creativity as "the process of becoming sensitive to problems, deficiencies, gaps in knowledge, missing elements, making guesses...and communicating the results." Creativity may ultimately be defined as the ability to draw correlations between normally unassociated variables for the purpose of solving a problem.

When designing a media program, the creativity lies in the ability of the designer/writer/producer to draw correlations with the aural and visual elements of the program that will make it an interesting and informative product. The media designer is the creator who gathers together ideas and compresses them into an effective program which captures the interests and informs a specific target audience.

Media Development

Media design must be based on the understanding of the

message, the media developer, and the audience are parts of
the overall process that include all aspects of production
and evaluation. Media development allows for optimum
efficiency and effectiveness in communicating the intended
message (Hanclosky, 1995).

The Media Development model as developed by Hanclosky
(1995) is not only systematic but systemic as well (figure
5). It illustrates a step-by-step (systematic) approach.
This is to ensure success and that no critical steps are left
out. The model is also systemic, allowing a dynamic
relationship among all steps to maintain flexibility. The
media developer works to change any part of the process while
developing understanding of its relationship to the entire
developmental process.
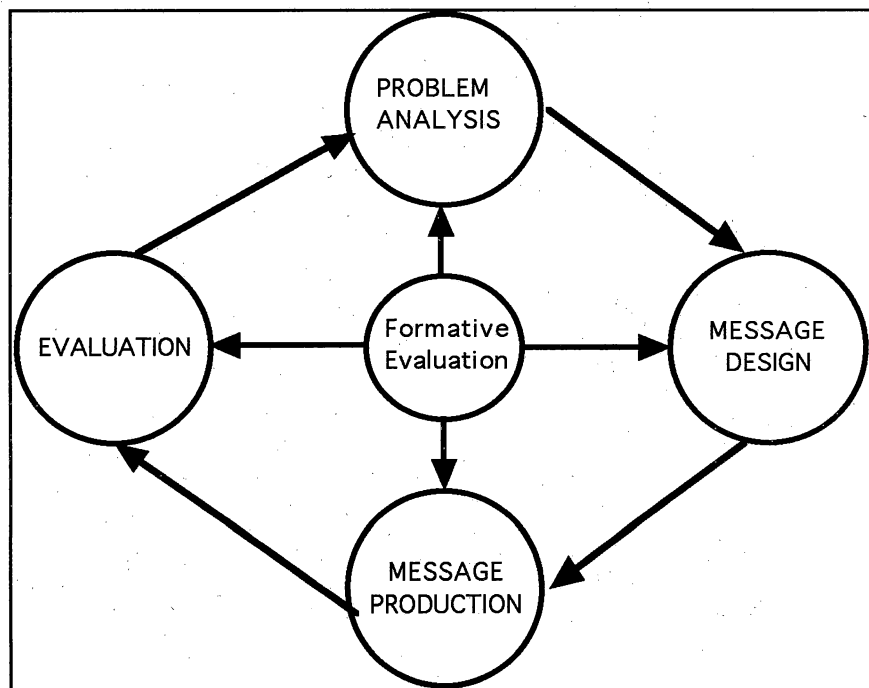
Figure 5
Media
Development
Model
Source: Walter
V. Hanclosky,
Principles of
Media
Development
(White Plains,
N.Y.: Knowledge
Industry
Publications,
1995). p.25.

The four major parts of Hanclosky's (1995) Media

12

Development model are problem analysis, message design, message production and evaluation. The problem analysis stage is the introductory analysis of a project. This step determines the need to use media to solve a particular problem. In this step information, target audience, and resources are analyzed.

The message design stage is where the medium component is selected. The medium should be selected for a particular project based on which media characteristics will effectively communicate the message. In addition, the content of the program is organized in written form at this point (Hanclosky, 1995).

The message production stage is when the media program is actually produced. This stage is where the content is created and organized into a final product (Hanclosky, 1995).

Lastly the evaluation stage analyzes the effectiveness of the media as well as the message communicated (Hanclosky, 1995).

Informational Video Programs

Currently business, government, and nonprofit organizations are likely to think of making an information video program when they have something they want to communicate. Videos are an interesting way to impart information to an audience. It is likely that videos offer more interest and command more attention from an audience than a written document (Hampe, 1998).

There has always been a small market for sponsored

documentaries--once called "industrial video". Messages
designed to enhance a public image, provide information, or
promote a particular idea with no attempt to directly sell a
product or idea was once referred to as industrial or
institutional video. Today, documentary production has
increased due to the expanding cable channel market. Once
relegated to public broadcasting, they are now a staple on
many cable channels. A&E, Discovery, the History Channel, and
the Learning Channel are just a few tapping into the ever
expanding market of information video programs (Hampe, 1998).

When considering producing an information video program
the issues to heed from the beginning include: A statement
of the video's purpose (objective) and intended audience,
schedule, subject elements of the video, special photography,
considerations for talent, music, artwork, equipment,
dissemination of the video, updates and other uses, and
budget (Hampe, 1998).

Before beginning an information video production,
research must be done to determine what has been previously
successful. As part of the research process, Barry Hampe
(1998) refers to a checklist of questions which must be
answered before writing and producing a project. They are as
follows: What is the purpose of this project?, What is the
desired audience?, What is the message?, What are the main
points to be communicated?, What is the benefit?, What effect
will it have on the audience?

Next, when organizing the information to be presented,
structure is crucial to creating a successful script. A

poorly organized presentation will have a negative impact on the effectiveness of the project. Most informative videos will have a beginning, a middle, and an end.

The beginning of the production must always have an attention-getter. It should be built with compelling images rather than talk. Linda Seger (1987) states that we see a visualization that gives us a strong sense of the place, mood, texture, and sometimes the theme. Videos that begin with dialogue, rather than a particular visual image, tend to be more difficult to understand. This is because the eye is quicker at grasping details than the ear (1987).

The middle is made up of everything the audience needs to know about the topic. It should flow out of the beginning and smoothly to the end. The most important structural consideration in this stage is that it is organized. In writing the script attention to what must be included and establish the sequence--moving easily and logically from the end of the beginning to the start of the ending (Hampe, 1998).

The end is the closing of an information video program. The end should summarize and reinforce the theme of the video and/or satisfy the audience in some way.

Community Television

"The Latin root for words community and communication are almost identical based on the description of them:

To share."

--Dirk Koning

Local television programming efforts have existed in our country for more than twenty five years. The Federal Communications Commission (FCC) declared rules in its 1972 Cable Television Report and Order (CTR) mandating cable systems in the Top 100 television markets with more than 3,500 subscribers to originate community programming that is providing public, educational, and governmental (PEG) channels to support local programming. The goal was to promote local community generated programming by providing media access. Yet from the start there has been a gap between the promise of that access and its actual implementation. Although the potential for PEG access is great, its relatively untapped use by both individuals and groups remains today (Fuller, 1994).

Douglas Kellner (1992) states that public access television provides not only one of the few existing possibilities for alternative television but also the best possibility of using the broadcast media to serve the interests of popular democracy. Further, Kellner mentions the fact that there is no interventionist consideration for the potential progressive uses of public access television.

Ever since the FCC held its landmark hearings on cable television at the National Academy of Sciences in Washington, D.C., in 1971, interest in access to this new communications medium has gathered strength. Nicholas Johnson and Gary Gerlach (1972) have pointed out that demand came from diverse groups: public broadcasting, the cable industry itself, religious groups, civil rights groups, foundations, lawyers,

academics, and especially minority groups.

Philosophically, the concept of public access has its roots in Jon Stuart Mill's social libertarian theory; politically, in First Amendment guarantees of free speech; legally, in FCC and Supreme Court mandates for community generated programming and viewer rights (Fuller, 1994). Aiming to extend the marketplace of ideas beyond those who own the media, Jerome A. Barron (1973) makes the case for access to media for its true proprietors: readers, viewers, and listeners. Brian Kahin and Russell Neuman (1985) claim that support for access is rationalized in freedom of expression, media education, community generated programming, and public service. In the areas of community generated programming and public service, access strengthens the local infrastructure by increasing and enhancing local communications and in the latter access, provides informational, educational, governmental, and cultural programming which is not otherwise available on television.

From the beginning, the FCC stipulated that access channels should be made available to the people on a first-come, first-served, nondiscriminatory basis. In 1971, the Center of Analysis of Public Issues declared: "Free public access television channels have the potential to revolutionize the communication patterns of service organization, consumer groups, and political parties, and could provide an entirely new forum for neighborhood dialogue and artistic expression (Fuller, 1994). Kristen Beck (1983) states the prospects are infinite and intriguing: "Access

channels accomplish for cable television a much broader version of what fairness and equal time were intended to accomplish on broadcast television. Access gives a television voice to the dissenter, the unpopular, and the minority as well as to organizations working in the public sector and the public interest. Access is a video voice of the people".

Within the last decade, each major communications corporation in the country--including the television networks, print and film industries, and even telephone companies--have invested in the fields of cable television and/or cable technology. Andrew Blau (1991) then president of The Alliance for Community Television, has this perspective: "Stripped to the essentials, access centers are education and communication centers in community settings...Perhaps access centers are the laboratories where the future of electronic communications are being developed by ten of thousands of unpaid researchers."

The Rand Corporation in the early 1970s under grants supported by the National Science Foundation, explored the commitment and guidelines of community television. Initially, cable television research at Rand focused on federal regulatory policy. After the FCC's 1972 Cable Television Report and Order enforced its jurisdictional authority, emphasis was placed on encouraging local participation in the franchising and implementing processes (Fuller, 1994).

Richard C. Kletter's study (1973), Cable Television:

Making Public Access Effective, explores the potential of community television. This study is critical in terms of the representative optimism surrounding the phenomenon of community television in its early days. Emphasis is on television's addressing the basic information needs of its audience, yet it also treats problems of training, production, program promotion, funding, and apathetic audiences. Kletter (1973) is enthusiastic about the concept of neighborhood organization, with television revealing local issues. He wants a return to television of "some qualities that have nearly been refined out of it: spontaneity; originality; controversy; realism; and even attractive amateurishness." He further states that he wants television to provide a forum for community concerns (Kletter, 1973).

Television has played and continues to play a significant role in today's society. With the disillusionment of commercial broadcasting and a general distrust of the media in the 1970s, community television began searching for its niche. Benno Schmidt (1976) observes: "The bland uniformity of broadcast television was blamed for much of the homogenization of American life, and cable became a symbol of pluralism powerfully attractive to media critics from both left and right. Proponents of equality and participatory democracy saw that the abundance of cable channels might provide an opportunity of access to the media for political, ethnic, and cultural groups excluded from the mass merchandising of broadcast television. Others looked to cable as a means of decentralizing television

programming and regenerating local communities."

By the end of 1980s, cable television had come into its own and the industry remained responsive to the needs of the community. With a different set of purposes and different audiences, programming on public access can become more personal (Fuller, 1994).

While access can be public, education, or governmental, noncommercial channels programmed by private citizens and/or nonprofit groups and institutions such as schools and municipal governments make up the bulk of public access television. The idea is freedom from the cable operator for grass roots, decentralized media. In its purest form, public access is operated non hierarchically by artistic and/or advocacy-oriented volunteers (Fuller, 1994).

The focus in public access tends to be on informational and cultural programming, with about half of the air time taken up with public affairs topics such as city or county council meetings, the school board, and/or various community issues. Community calendar and bulletin boards account for the greatest exposure and success of public access (Fuller, 1994). Margot Hardenbergh (1986) has written about the difficulty of defining public access, saying it defies a generic description: "For the producer it is a channel to be used on a first come, first-served basis, but...the goal is to create unexpected programming, to include people not normally seen on the screen--to provide an outlet for the community to communicate with itself."

Public assess can be a community's conscience because it is

not financially answerable to anyone. It can also provide the opportunity for many people to contribute to the collective information bank (Anderson, 1975). The ability to watch from home, school board meetings, city council meetings, or cultural events is the essence of community television. Achtenberg (1974) states: "The public access channel is the place for individuals and community organization to present their ideas, their activities, their plans."

In order to get the most out of community television, people need to get involved--going beyond being an audience to becoming producers. Community television needs to encourage its constituency not to be psychologically intimidated by participation (Fuller, 1994). Robert H. Devine (1991) asserts that public access needs to detach itself from some surrounding myths--namely, that it is about television, when "the truth is that access is about speech and has more to do with community, cultural and economic development than it does with television" or that it is about programming when "access is more grounded in communication and interaction than it is in programs and audiences."

Most people think of television production only in terms of highly trained, well-paid professional entertainers and technicians (Baer, 1973). Michael V. Sedano (1975) urges a skilled public, involved both as video producer and human receivers in the access adventure--especially teachers and civil libertarians to become more fully involved. Users of public access must get the word out that this resource is

available to everyone. Interpersonal communication about public access is important to fully utilize its potential to get the word out. An informed citizenry is encouraged to know about and use its own medium and its rights and responsibilities for access (Fuller, 1994).

The real value of such services has been and must be in helping to build social relationships and an informed citizenry within which such speech would be meaningful--constructing that "marketplace of ideas". Such a service needs to be seen and used not as a pathetic, homemade version of entertainment, but as an arm of community self-structuring (Aufderheide, 1992).

Individual citizens must take advantage of this access. People once thought of television media as an out of reach option to relay information. They must now recognize the potential of narrowcasting and access as viable choices. Instead of being the passive receiver, the individual has the option of being the active program source, or at least interacting with it. Public access restores First Amendment rights to its proprietors, giving them control over decisions and decision making in terms of infotainment (Fuller, 1984). After all, the Cable Television Consumer Protection Act of 1990 represented a congressional approval of First Amendment and constitutional standards for Public, Educational, and Governmental access. Individuals should be taking advantage of community television and use it to its fullest potential (Fuller, 1994).

Cable Television--A Resource for Schools

Many administrators, teachers, and school counselors are frustrated with the inability to effectively and consistently communicate important information to parents and the community. Traditional methods of getting the word out include newsletters, notices, announcements, and newspaper bulletins. These are only effective ways to communicate if they are read.

But there is one resource that is not often used by school districts: educational and cable television (McGowan, 1995). According to the U.S. Bureau of the Census, 98 percent of American homes have television sets, and 61 percent also have cable. The expectation is that by the end of the 1990s practically every household will receive cable (Statistical Abstract, 1994). George Kaplan (1990) stated, "The educational leader who undervalues the clout of television as our informer also undermines the public base of support for the schools. When sophisticated polls repeatedly demonstrate our dependence on the tube as a central source of information on public issues, it is folly to ignore or ridicule it. Television is not going away."

By law, the public--including educators--has a right to produce and broadcast programs on public access cable stations. Cable companies are required by governmental law to provide PEG channels for educational programming provided they meet technical standards. Station managers must follow the law but they determine when programming will be broadcast. Andrew Scott McGowan (1995) states that in his

experience station managers of both public access and educational channels are pleased to broadcast technically well-produced programs that offer information and educationally sound content that is of interest to the public.

With an estimated 91 percent of the American population watching television daily, we educators have an opportunity to enter homes and enrich the lives of our fellow citizens (Selsky, 1989). Such exposure can only improve public understanding of our roles as it provides direct service to the individual viewers. Educational channels look for quality programs, and there is a definite need for such programming, especially on public access channels. Programs which inform and educate not only enrich the lives and expand the horizons of students and their parents or guardians, but they also enhance the professional status of educators in their communities.

The Use Of Video Technology

The three phases in the process of producing an informational video are preproduction, production, and postproduction. Attention to preproduction is the key to beginning the process. Preproduction is the planning stage. One critical element of preproduction is a storyboard--a series of sketches to help visualize and organize the production. Storyboard frames contain a representation of the visual to be used, the narration for that visual, and any production notes (Heinich, Molenda and Russell, 1993).

Information provided by the storyboard generates a script and
a list of shots to be taken (Ronat, 1994). This is when
ideas become organized into scripts and the decisions like
who is to be involved in what aspects of the program, when,
and where. Michael H. Adams (1992) outlines the tasks of
preproduction as follows: select an idea, do research,
develop the story outline, write the script, find locations,
select talent, select technical crew, obtain equipment,
prepare a budget, and develop a schedule.

In addition, walk through, camera, audio, and talent
rehearsals should take place before shooting (Whittaker,
1996). Further, in order to comply with privacy laws, all
persons who appear in a video production must sign an
Individual Release Agreement (Waters, 1995). This agreement
will give the producer permission to use the subject's
likeness or image in the video, and will help to avoid legal
conflicts once the video has been completed.

To start the actual production, the camera operators
must be aware of the Rule of Thirds (Millerson, 1992, Ronat,
1995). The Rule of Thirds is a set of guidelines to position
people and objects in the frame. In order to create visual
compositions that are easy for the eye to comprehend, the
frame is divided into three equal rectangles from top to
bottom, then into three more from left to right--breaking the
frame into nine boxes. As with broadcast news programs, the
talent is framed so as his/her eyes are in the middle of the
intersected lines in the top one-third and where the top of
the head is very close to the top edge of the frame. This is

called a close up shot (Millerson, 1993, Ronat, 1995).

When still shots are required, for example documents, a tripod proves very helpful. Camera bobbing and weaving quickly become tiring to viewers and the telltale sign of an amateur (Whittaker, 1996).

Once the program has been recorded on tape, postproduction begins. The most time consuming and critical part of production involves editing. Editing offers the opportunity to rearrange the sequence of program segments, alter camera shot sequences, and employ a variety of audio and video techniques. This stage begins with an edit decision list or a time code listing of segments that will be used in creating the final edited version of a production. The assemble editing process involves locating segments one by one, on the tape in the source machine and sequentially recording them on the master tape in the edit recorder. The production can be more informative, visually interesting, and complete when titles, graphics, and narration are used. Graphics, and titles can be generated by computer using a variety of software programs (Whittaker, 1996). During this final stage audio dubbing, which replaces the native audio sound of a previously recorded tape with a new soundtrack, can be implemented (Whittaker, 1996).

CHAPTER THREE

Methods

As I began the process of producing the informational
video program, I reviewed what the objectives of this program
would be and brainstormed what elements were important for
supporting the story line. I then made an outline and
sketched it out in storyboard form.

The on-camera talent was Carnelian Elementary's
principal, Mary Ann Burke. She was selected not only because
of her position and status but most importantly because of
her long and outstanding rapport with the community. I
provided her with some notes of what I thought she might like
to include in the welcome/introduction of the video and
allowed her to ad lib what she thought would be appropriate
information. I felt this would be best to make her more
comfortable in using her own words.

Release agreements were obtained for both the talent and
the location. These documents can be found in Appendix A.

Once the releases were secured, I set out to tape the
opening "attention getting" video shots. It was my intention
to showcase the school in music video format. Short taped
images of and around the school were done from about eleven
a.m until about two p.m. as to optimize the natural lighting
of the sun and to eliminate early morning and afternoon
shadows. A Panasonic AG-188U VHS camera mounted on a tripod
was used for the taping of both the interior and exterior
shots of the school. Most of the shots taken were stationary

although panning shots were also taken to add interest to the finished segment.

The taping of the welcome/introduction was done in Mrs. Burke's office. She was positioned at her desk, sitting comfortably in her chair. The outline of dialog was taped to a cart slightly below the camera so she could refer to it as she spoke. The interior fluorescent lighting was adequate. A Sima lapel microphone was attached to the talent and connected directly to the camera. A Panasonic AG-188U VHS camera was used and only medium shots were taken during the taping of the introduction.

As for taping the documents, they were affixed to the wall and framed and recorded.

Next, the title cards, graphics, and credits were created using a Macintosh 7100/66 computer, ClarisWorks 4.0 software, and Apple's VideoCapture software. The text was simply created in the word processing component of ClarisWorks, however in order for the very plain cards to be tied into the Carnelian theme of the video, the cardinal mascot was the logical choice. The cardinal which was selected was the one the school uses as a startup screen on every computer in the school. The only problem was that it was created using SuperPaint and this software was not available. The only way I could actually view the cardinal graphic was during the initial startup of the computer. So, in order to get the cardinal graphic I connected a JVC HR-S5200U video tape recorder and a Magnavox 13" monitor to the computer. As the computer started up, I taped the image of

the cardinal graphic from the computer to video tape. Once

that was completed, I put the image back into the computer

using VideoCapture. Once I had the graphic into the computer

as a pict, I pasted it into ClarisWorks 4.0 draw component.

I then extracted the cardinal from its background. Lastly,

the pages--Title card, Curriculum Cards, Program Card,

Activities Card, Credit card, and Thank you card--were then

set up in a ClarisWorks 4.0 SlideShow and video taped.

The source tape with the interior/exterior tape

recordings, Mrs. Burke's welcome/introduction, the taped

registration documents, and the computer generated graphics

were edited using the assemble editing technique. Two JVC

HR-S5200U S-VHS video cassette recorders were used to make it

possible to transfer it to broadcast quality tape in the

event it might be broadcast on the local access channel.

Royalty Free music was purchased through Energetic

Music, Incorporated for radio and video production. An

appropriate track was selected. The narration for the

registration documents, the curriculum, the programs, and the

activities segments were taped on a cassette tape. The music

track alone was dubbed to the music video portion of the

video. The narration and the music track were mixed using a

CD player and a cassette player connected to an Ambico V-6310

Audio Mixer.

CHAPTER FOUR

Results

The result of this project is a ten minute twenty second informational video program entitled, "Welcome to Carnelian Elementary". The informational video program includes an attention getting sequence, a welcome/introduction, visual identification of registration documents for both new and kindergarten students, and graphics highlighting curriculum, programs,and activities offered at Carnelian Elementary.

This program will serve as a resource of information about Carnelian Elementary for both parents and the community. It will also be an effective method to get additional registration information to parents of incoming students.

This form of informational programming may be applied to communicating other types of information concerning any school matter to parents and the community.

Also the potential for this to be expanded and used as ongoing programming is significant. Making informational programs for cable to be broadcast over public access channels concerning school activities throughout the year is another potential use. Furthermore, involving other schools in the district or other districts for keeping the parents and the community aware of events occurring at their schools.

CHAPTER FIVE

Discussion

Recommendations

The most glaring omission in this program is the lack of children present. Since this program was taped in the middle of Summer break, this could not be remedied. A production which has a school at its core should include the very reason it exists. For this production to have been more interesting, inviting, and personal, video tape might have been taken over the course of a school year. The Activities segment would have been considerably more fun and visual if there had been actual tape of a Flag Assembly, cross-age tutors, or the Family Picnic.

Another improvement could have been using professional document recording equipment. As evident in this program, blurry resolution of the documents made them difficult to read on screen. However, parents would have the documents in hand while viewing the program in order to get more information about them.

This program was produced as an example of what could be done using video and computer technology many schools already have. It can be used as a standard to produce actual informational programs for broadcast on public access channels in the future.

Conclusion

The purpose of this project was to produce an

informational video program which would promote Carnelian Elementary School. It would also orient new parents and new students. New student and kindergarten registration documents, providing information on curriculum, programs, and school activities are also highlighted. This program could be prepared for loan to parents and could possibly be available for narrow casting on public access to provide an informational resource for the community.

This video program was produced based on the Communication Theory as it relates to mass media and the use of video technology. The development of informational video programs and cable television's role in education were also examined. Further, this project exemplifies any school's potential to use video technology to communicate information to parents and the community it serves.

APPENDIX A

Release Forms

TALENT RELEASE FORM

Talent Name _____

I hereby consent for value received and without further consideration or compensation to the use (full or in part) of all videotapes taken of me and/or recordings made of my voice and/or written extraction, in whole or in part, of such recordings or musical performance

at_____ on _____ 19_____
      (Recording location)   (Month)   (Day)   (Year)

by _____ for _____
      (Producer)   (Producing organization)

for the purposes of illustration, broadcast, or distribution in any manner.

Talent's signature _____

Address _____

City _____ State _____ Zip _____

Date _____

_____

If the subject is a minor under the laws of the state where modeling, acting, or performing is done:

Legal guardian _____ Guardian _____
      (Signature)   (Please print)

Address _____

City _____ State _____ Zip _____

LOCATION RELEASE FORM

Having full authority to do so, I hereby grant _____
permission to use the property at_____for the purpose
of photographing and recording scenes of the location during the hours
of_____on the following days:_____
_____.

Permission includes, but is not limited to, the right to bring cast, crew,
equipment, props, and temporary sets onto the premises for the time
specified.

Total compensation for the specified time period will be: _____
If the property is available beyond the specified time period,
compensation will be at the rate of _____per_____.

I understand that all items brought onto the premises will be removed at
the end of the production period and that the location, including
buildings, landscaping and all things associated with same will be fully
returned to their original condition, except as mutually agreed upon and
indicated below.

_____

_____

It is further understood that any damage to the property will become
the responsibility of the production agency and any needed repair or
restoration will be carried out within 14 days of the last specified day of
production.

Signature_____   Signature_____
Printed name_____   Printed name_____
Title_____   Title_____
Street Address_____   Street Address_____

_____

Phone #_____   Phone #_____
Date_____   Date_____

APPENDIX B

Video Script

Video Script

Music up

Card #1: Welcome to Carnelian Elementary

Video mix of school

Music fade

Cut to Mary Ann in office

     Dialog: Hello I'm Mary Ann Burke the principal at Carnelian and welcome to Carnelian Elementary.

We are proud to be a California Distinguished School.

At Carnelian Elementary we expect that every child will achieve to his or her fullest potential while experiencing the joy of learning in a safe and positive environment.

Our professional, dedicated teaching staff at Carnelian Elementary is outstanding.

Also, parental involvement at Carnelian is a very important. Our very active PTA provides support to our school in the way of books and materials but most importantly--time. In addition our School Site Council is another opportunity to become involved here.

This video has been prepared to allow new families to familiarize themselves with the registration process. It will also introduce the curriculum, programs, and

activities your child will take part of here at Carnelian. Again welcome to Carnelian Elementary and I look forward to seeing you on campus.

(Fade out)

Narration

--Slide   Student Registration:

                    Pupil Registration
                    Emergency Card

The Pupil Registration form and Emergency Card are documents which must be completed in order for your child to be registered at Carnelian.

--video Document

·This first document is the Pupil Registration form. The pupil registration form requires student information on the student, parents, and siblings. It also asks for information about previous schools attended, if any. Also, questions concerning special education, whether or not the student is expelled, and if the student has been retained must be answered

--video Document

·This is the Emergency card. It asks for similar information as the Pupil Registration form; however, it requires information about emergency contact individuals, health problems, allergies, medication taken at school, and health insurance. In addition, the authorization for

emergency medical treatment release at the bottom of the card
must be read and signed.

--Slide   Kindergarten Registration:
     pupil registration
     Emergency card
          Report of health exam
          Immunization records
          proof of address
          proof of birth

     ·In addition to the previous documents, registration for
kindergarten students require additional documents. Report
of Health Examination, Immunization Records, Proof of
Address, and Proof of Birth will be needed in order to
register for kindergarten.

--Slide   Kindergarten Registration Health Exam
     ·To protect the health of children, California law
requires a health exam for school entry.

--video document
     ·This is the Report of Health Examination form. It has
two parts, one part to be filled out by the parent or
guardian and one part to be filled out by a health examiner.
Information about health tests and evaluations as well as the
immunizations the student has received must be given.

--Slide   Kindergarten Registration Immunization Records
     ·Current immunizations required include Polio, DTP, MMR,

39

and Hepatitis B. Proof of all immunizations are required before the child is allowed to attend school.

--Slide   Kindergarten Registration Proof of Address

·Proof of address must be furnished upon kindergarten registration. This could be in the form of a utility bill or other correspondence sent to the home.

--Slide   Kindergarten Registration Proof of Birth

·Proof of the date of birth which could be a birth certificate, passport, or baptismal record need to be taken upon registering. Also, to attend kindergarten for the current school year, the child must be five years old on or before December 2nd.

--Slide   Curriculum, Programs, Activities

·In the following segments Carnelian Elementary's curriculum, programs, and activities will be discussed.

--Slide   Curriculum--Language Arts

·At Carnelian, our language arts program is based on the belief that all students will receive a comprehensive and balanced language arts curriculum that is research based. Students experience a wide variety of opportunities in speaking, reading, listening, and writing. Instruction is met through a balance of modeled, shared and guided instructional strategies.

The current adoption in Language Arts for Kindergarten through fifth grade is Macmillian/McGraw's Spotlight on Literacy (Pause) and for sixth grade it is McDougal Littell's Language of Literature.

--Slide   Curriculum--Mathematics

•In mathematics students receive instruction in a comprehensive, balanced math curriculum. Our goal is to empower our students to be responsible for the thinking and learning process. Students have many tools available to them--calculators, computers, and manipulative materials. Students are consistently expected to use mathematics to make sense of situations and problem solve.

In mathematics for Kindergarten through sixth the curriculum is Heath/Houghton's Connections

--Slide   Curriculum--Science

•Students discover and learn about the natural world by using the methods of science as extensions of their own curiosity and wonder. Instruction focuses on conceptual understanding of the facts, principles and theories of science as the foundation on which the processes, techniques and application of science are based. Students observe and conduct experiments to learn the scientific process. We believe students learn by "doing" science.

41

The science text for Kindergarten through second grade is Scholastic Science Place and in third through sixth grade the curriculum is Brittanica-FOSS

--Slide   Curriculum--History/Social Science
·Students are actively involved in the study of history, geography and the social sciences here at Carnelian. Activities and lessons are correlated with the language arts, sciences, and visual and performing arts curriculum. Students understand the way people saw themselves, their ideas and values, their fears, and dreams.

In the curricular area of Social Science and History Houghton Mifflin in grades Kindergarten through sixth is used

--Slide   Curriculum--Technology
·Technology is integrated into all curricular areas here at Carnelian. We believe in the value of using this powerful tool. Our Computer Lab is used extensively by all grade levels. And with grant money, we have assembled an outstanding Multi Media Lab which includes computers, scanners, cameras--both digital and video, video recorders, printers, laptops and a wide variety of software. We also have internet access to be used as a resource for research in all curricular areas.

--Slide   Curriculum--Physical Education
·Our school-wide physical education program encourages

all students to be physically fit. In addition good health,
nutrition, and hygiene are emphasized at Carnelian
Elementary. Students develop positive self image, self
discipline, and prosocial attitudes.

--Slide   Curriculum--Visual and Performing Arts
     ·At Carnelian all students will be given many
opportunities to develop art skills throughout the
curriculum. Student work is displayed throughout the school.
All students participate in choral music and dramatic
presentations. Many field trips are taken in all grade
levels to expose students to the performing arts.

--Slide   Programs--Special Education
     ·Special Education at Carnelian provides supplemental
assistance from specialists to help identified students.
Special programs are available to students who have been
referred, assessed, and placed in the appropriate programs.
The programs are Resource, Special Day Class, Limited English
Proficient, Adaptive P.E, Counseling, and Speech.

--Slide   Programs--Title 1
     ·For those students who don't qualify for special
education, Title 1 is a tutorial program which provides one-
on -one and small group assistance to any child who falls
below the average reading level in his or her classroom.
During this time an instructional tutor meets with students
for guided reading and other reading activities.

--Slide   Programs--GATE

    ·And in the GATE Program differentiated instruction is
provided for identified students in grades 4 through 6

--Slide   Activities

    ·Here are just a few curricular and extracurricular
activities we offer at Carnelian. (Read card)

Card #6: Welcome

    Once again welcome to Carnelian Elementary! "Learn
Today...To Lead Tomorrow!"

(Music up cut to Credits)

Card #6: Credits

(Fade to Thanks)

Card #7: Special Thanks

(Fade out to white)

REFERENCES

Achtenberg, B. (1974). The Cable Book: Community Television
     for Massachusetts? (pp. 33). Cambridge, MA: Urban
     Planning Aid.

Adams, M.H. (1992). Single-Camera Video: The Creative
     Challenge (pp. 15-16). Dubuque, IA: William C. Brown.

Anderson, C. (1975). Video Power: Grass Roots Television
     (pp. 79). New York, NY: Praeger.

Aufderheide, P. (1992). Public Television and Public
     Interest. Journal of Communication, 42 (1), 52-65.

Baer, W.S. (1973). Cable Television: A Handbook for
     Decisionmaking (pp. 134-135). Santa Monica, CA: Rand.

Barron, J.A. (1973). Freedom of the Press for Whom? The
     Right of Access to Mass Media. Bloomington: Indiana
     University, Press.

Beck, K. (1983). Cultivating the Wasteland: Can Cable Put
     the Vision Back in TV? New York, NY: American Council
     for the Arts.

Blau, A. (1991). Hit Pause, Then Search: Looking Forward
     after Twenty Years of Access. CTR, (June/ July), 6-7.

Bloom, B., et al. (1956). Taxonomy of Educational
     Objectives: Handbook I: Cognitive Domain. New York,
     NY: David McKay Co., Inc.

Blumler, J.G. and Katz, E. (1974). The Uses Of Mass
     Communication. Newbury Park, CA: Sage.

Devine, R.H. (1991). Marginal Notes: Consumer Video, the
     First Amendment and the Future of Access. CTR,
     (June/July), 8-11.

Fuller, L.K. (1984). Toward a Reconceptualization of
     Television: The Potential Impact of Access. Paper
     presented to the International Communication
     Association. San Francisco, CA.

Fuller, L.K. (1994). Community television in the United
     States: a sourcebook on public, educational, and
     governmental access (pp. 1-38). Westport, CT:
     Greenwood Press.

Gagne, R. and Briggs, L. (1974). Principles of Instructional
     Design. New York, NY: Holt, Rinehart and Winston, Inc.

Graber, D.A. (1984). Processing the News: How People Tame
     the Information Tide (pp.101). White Plains, NY:
     Longman.

Hampe, B. (1998). Making Videos for Money: Planning
     and Producing Information Videos, Commercials, and
     Infomercials. New York, NY: Henry Holt and Company.

Hanclosky, W.V. (1995). Principles of Media Development
     (pp. 21-39). White Plains, NY: Knowledge Industry
     Publications, Inc.

Hardenbergh, M. (1986). Defining Public Access in the
     Eighties. CTR, 9 (4), 6-7.

Heinich, R., Molenda, M., & Russell, J. (1993).
     Instructional Media and the New Technologies of
     Instruction. (pp. 3, 5, 233, 256-257). New York,
     NY: Macmillan Publishing Co.

Johnson, N. and Gerlach, G. (1972). The Coming Fight for
     Cable Access. Yale Review of Law and Social Action, 2
     (Spring), 217-225.

Kahin, B. and Neuman, W.R. (1985). Community Programming
     and the Principle of Access. Unpublished proposal, in
     association with NFLCP and Francis Spiller Associates.
     pp. 6.

Kaplan, G. (1990). KAPPAN Special Report -- Pushing and
     Shoving in Videoland U.S.A.: TV's Version of Education
     (and What to Do About It). Phi Delta Kappan, (January),
     K1-K12.

Kellner, D. (1992). Public-Access Television and the
     Struggle for Democracy. In Janet Wasko and Vincent
     Mosco (eds.), Democratic Communications in the
     Information Age (pp. 100-113). Norwood, NJ: Ablex.

Kletter, R.C. (1973). Cable Television: Making Public Access
     Effective (pp. 1). Washington, D.C.: National Science
     Foundation.

Koning, D. (1990). Community Access to Dominant Media: A
     Model. CTR, 13 (1), 6.

Koning, D. (1990). Community and Communication. CTR, 13
     (1), 1.

Lasswell, H.D. (1972). The Structure and Function of
    Communication in Society. In Mass Communication, 2nd
    ed., ed. Wilbur Schramm (Urbana: University of
    Illinois Press, 1972), pp. 117-130.

McGowan, A.S. (1995). Reaching the Public Through Cable and
    Educational Television. Phi Delta Kappan, 77 (2), 182-
    184.

McLuhan, M. (1966). Understanding Media (pp. 142-158). New
    York, NY: Signet Books.

Millerson, G. (1992). Video Production Handbook (pp. 30, 53,
    68, 114-124, 156-181). Oxford, England: Focal Press.

Pasqua, T.M., Buckalew, J.K., Rayfield, R.E., and Tankard
    J.W. (1990). Mass Media in the Information Age (pp.300-
    309, 318-319). Englewood Cliffs, NJ: Prentice Hall.
Ronat, W. (1995). Compose Yourself. Videomaker, 9 (8),
    61-65.

Schmidt, B.C., Jr. (1976). Freedom of the Press vs. Public
    Access (pp. 204). New York, NY: Praeger.

Schramm, W. (1971). The Process and Effects of Mass
    Communication (pp. 23). Urbana: University of
    Illinois Press.

Sedano, M.V. (1975). Cable Television, Public Access, and
    the Speech Teacher. Paper presented to the Annual
    Meeting of the Western Speech Communication Association.
    Los Angeles, CA.

Seger, L. (1994). Making a Good Script Great (2nd ed.).
    Hollywood, CA: Samuel French Trade.

Selsky, D. (1989). America's Reading Habits on the Rise.
    Library Journal, (15 May), 22.

Shannon, C.E. and Weaver, W. (1949). The Mathematical Theory
    of Communication (pp. 34). Urbana: University of
    Illinois Press.

Statistical Abstract of the United States. (1994)
    Washington, D.C.: U.S. Bureau of the Census, 1994.

Torrance, E.P. (1965). Scientific Views of Creativity and
    Factors Affecting Its Growth. Daedalus, 3, 663-681.

U.S. Senate. (1990). Cable Television Consumer Protection
    Act of 1990: Report on S.1880. Report 101-381, 101st

Congress, 2nd Session, 1990; and U.S. House of
Representatives, <u>Cable Television Consumer Protection
and Competition Act of 1990</u>. House Report H.R. 5267,
Report 101-682, 101st Congress, 2nd Session, 1990.

Waters, J. (1995). Permits and Permission. <u>Videomaker</u>, <u>9</u>
(7), 94-100.

Whittaker, R. (1996). <u>Video Field Production</u> (2nd ed.).
CA: Mayfield Publishing Company.