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Journey to the Neighborhood: An Analysis of Fred Rogers and His Lessons for Educational Leaders

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LOYOLA UNIVERSITY CHICAGO

JOURNEY TO THE *NEIGHBORHOOD*: AN ANALYSIS OF FRED ROGERS AND
HIS LESSONS FOR EDUCATIONAL LEADERS

A DISSERTATION SUBMITTED TO
THE FACULTY OF THE GRADUATE SCHOOL OF EDUCATION
IN CANDIDACY FOR THE DEGREE OF
DOCTOR OF EDUCATION

PROGRAM IN ADMINISTRATION AND SUPERVISION

BY

JEANA LIETZ

CHICAGO, ILLINOIS

DECEMBER 2014

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I would like to express my gratitude to the numerous people that helped and supported me through this journey.

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I would like to dedicate this work to my grandmother, Martha Naujokas. She always stressed the importance of education, and there is not a day that goes by that I do not miss her gentle spirit and unconditional love.

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ABSTRACT

Millions of children worldwide grew up watching Fred Rogers, aka “Mister Rogers,” as their childhood neighborhood friend on the television show *Mister Rogers’ Neighborhood*. How was a man able to produce one of the most successful, longest running children’s television programs and stay true to his moral principles? This study examines the life and work of Fred Rogers, and identifies the leadership attributes of Fred Rogers and the implications for educational leaders, through the lens of the five sources of authority described in *Moral Leadership: Getting to the Heart of School Improvement* by Thomas Sergiovanni (1992).

The central research questions are: (1) What were the critical incidents in Fred Rogers’ life that impacted his work in children’s television and child development? (2) Through the lens of Sergiovanni’s five sources of authority, how did Fred Rogers advocate for public television? (3) Through the lens of Sergiovanni’s five source of authority, how did Fred Rogers promote his vision of children’s emotional and intellectual development through his television show *Mister Rogers’ Neighborhood* and his company Family Communication, Inc.? (4) How did Fred Rogers address issues of disabilities through his television show *Mister Rogers’ Neighborhood* and his company Family Communications, Inc.? (5) What are the lasting legacies of Fred Rogers’ work for individuals, child development, and the world of public television and children’s television? (6) What are the implications for today’s educational leaders from Fred Rogers’ leadership and work in child development and children’s television?

The research includes interviews with people who worked with Fred Rogers, primary documents such as internal company memos and works written by Fred, watching interviews of Fred Rogers, and episodes of *Mister Rogers' Neighborhood*. This study concluded that Fred Rogers overwhelmingly relied on professional and moral authority as his leadership style.

CHAPTER I

INTRODUCTION

It's really easy to fall into the trap of believing that what *we do* is more important than what *we are*. Of course, it's the opposite that's true: What *we are* ultimately determines what *we do*! (Fred Rogers, 2005, p. 44)

The purpose of this study is to examine the life and work of Fred Rogers, better known as Mister Rogers, the creator and host of the children's television show *The Children's Corner* and *Mister Rogers' Neighborhood*. He was a man who influenced policymakers and millions of households worldwide. Included in this study will be a biography of Fred Rogers' life, an examination of his approach to teaching children, his advocacy for public television and his creation of the company Family Communications, Incorporated. This study will also research how he became a mentor and inspiration to those that came into contact with him. His words and actions will be examined through the lens of Thomas Sergiovanni's (1992) five source of authority as presented in the book *Moral Leadership: Getting to the Heat of School Improvement* and conclusions will be made about what lessons educational leaders can learn from Fred Rogers' leadership. Sergiovanni developed and defined the five sources of authority that leaders can have as bureaucratic, psychological, technical-rational, professional and moral. Additionally, Sergiovanni refers to using the "head, heart and hand" when making decisions. By examining the words and actions of Fred Rogers, we will gain important insights into his leadership and the lessons his work lends to educational leadership.

Fred McFeely Rogers was best known to the world as “Mister Rogers,” creator and host of the children’s television show *Mister Rogers’ Neighborhood*, which was the longest running television show on public television. *Mister Rogers’ Neighborhood* first aired in 1969, and ended its original recordings in August of 2000. It has over 33 seasons and over 900 episodes, which were all hosted by Fred, and 95% of all dialogue on the show was written by him. Today re-runs of *Mister Rogers’ Neighborhood* are seen on more than 300 public television stations, plus the Armed Forces Network and via cable in Canada, the Philippines, Guam and several other Asian countries (Fred Rogers Center, n.d., “Fred Rogers Exhibit”).

Fred Rogers also created the non-profit company Family Communications, Incorporated. The corporation decided to change the name to The Fred Rogers Company after Fred Rogers’ death. Fred Rogers was a supporter of public television and his actions to advocate for funding led to the strong presence of public television today (Fred Rogers Center, n.d., “Fred Rogers Exhibit”). He also had a specific approach to how he believed adults should interact and treat children, no matter how difficult the discussion topic may be. Through all of these major accomplishments, Fred Rogers was able to inspire those he worked with and instill a sense of good and moral purpose into the children who watched his shows. This study will use the lens of Sergiovanni (1992) to examine Fred Rogers’ work in children’s television and advocacy of public television and identify which source(s) of authority were most prevalent in his work and leadership. The study will conclude with the lasting legacies of Fred Rogers’ career and life that have implications for today’s educational leaders.

Fred McFeely Rogers was born on March 20, 1928 in Latrobe, Pennsylvania. He was the only child of James and Nancy Rogers. He earned a bachelor's degree in music composition from Rollins College in Winter Park, Florida. This is also where he met his wife, Sara Joanne Byrd. After graduation, Fred worked a few years in New York for NBC television. He then moved back to Pennsylvania and began working at a public television station while attending the Pittsburgh Theological Seminary during evenings and his lunch hours. Upon graduation, the Presbyterian Church gave Fred a special charge to influence children's television instead of assigning him a congregation. In the next 50 years, Fred went on to create the successful *Mister Rogers' Neighborhood* and the production company Family Communications, Inc. (Fred Rogers Center, n.d.). Family Communications, Inc., now called the Fred Rogers Company, is a not-for-profit company whose original mission was to raise the funds to produce *Mister Rogers' Neighborhood* and has now expanded to include the mission of encouraging "the healthy emotional growth of children and their families" (Fred Rogers Company, 2014).

One of the most notable events in Fred's advocacy of public television was his testimony before the U.S. Senate Subcommittee on Communications on May 1, 1969. He was there to encourage the Senate to continue its support and funding for PBS and public television in general. Explaining to the senators, who were unfamiliar with his television show, what it is that he does on the show Fred said "I give an expression of care everyday to each child" (Rogers, 1999).

Fred Rogers was the recipient of over 40 honorary degrees from colleges and universities, including Yale University, Carnegie Mellon University, Boston University, and Rollins College. He was also the composer and lyricist of over 200 songs and author

of numerous books, articles and pamphlets for children and adults. Fred died from stomach cancer on February 27, 2003 at his home in Pittsburgh, Pennsylvania (Fred Rogers Company, 2014).

Significance of the Study

How was a man able to produce one of the most successful, longest running children's television programs and yet stay true to his moral principles? The purpose of this study is to examine and identify the leadership attributes of Fred Rogers and the implications for educational leadership through the lens of *Moral Leadership: Getting to the Heart of School Improvement* by Thomas Sergiovanni (1992). While much research and writing has been done on Fred Rogers' contributions to the world of children's television, there has been little done examining his life and work in regards to lessons for educational leaders. Most research and memoirs focus on individuals' interactions with Fred and how those interactions left an impression on them. Beyond Fred Rogers' interpersonal relationships, he created community norms for his television program and staff by defining a moral purpose for educating our children and for public television. This study will aim to look at the lessons that Fred Rogers' life and work lend for educational leaders.

Research Questions

In order to study the impact of Fred Rogers' life, this study will examine the following questions:

1. What were the critical incidents in Fred Rogers' life that impacted his work in children's television and child development?

2. Through the lens of Sergioivanni's five source of authority, how did Fred Rogers advocate for public television?
3. Through the lens of Sergioivanni's five sources of authority, how did Fred Rogers promote his vision of children's emotional and intellectual development through his television show "Mister Rogers Neighborhood" and his company Family Communications, Inc.?
4. Through the lens of Sergioivanni's five sources of authority, how did Fred Rogers address issues of disabilities through his television show *Mister Rogers Neighborhood* and his company Family Communications, Inc.?
5. What are the lasting legacies of Fred Rogers' work for individuals, child development, and the world of public television and children's television?
6. What are the implications for today's educational leaders from Fred Rogers' leadership and work in child development and children's television?

CHAPTER II

LITERATURE REVIEW

Fred Rogers is most famously known for his television show *Mister Rogers' Neighborhood*, which aired on Public Broadcasting Service (PBS) for over 30 years. Therefore it is necessary to look at a history of both public television and children's television to gain a context for his influence and importance in those realms. However, to understand the man and his impact beyond children's television, some related background information on leaders of child development theory must be given. This chapter examines the important related literature and historical context for understanding Fred Rogers. The review begins with the history of public television, and details its root in public radio. The second part of this literature review outlines important educational milestones that impacted the work of early-childhood educators and in part led to the creation of children's television as a medium to deliver education. The third section of this chapter outlines the history of children's television, including both public and non-public television shows. The fourth part of this literature review looks at several different theorists who are regarded leaders in the child development theory. The fifth part of this chapter takes several parenting/child development topics and gives the child development leaders' view on those topics. Topics for this section were chosen because they were addressed by Fred Rogers in one of his published books, or on episodes of *Mister Rogers' Neighborhood*. Lastly, the final section incorporates a look at some new perspectives on child development that have occurred after Fred Rogers' death.

History of Public Television

Public television is similar to that of commercial television in that its roots can be traced back to radio programming. In 1930, a privately funded group, the Carnegie Corporation, created the National Advisory Council on Radio in Education (NACRE) to promote relationships between commercial radio stations and educators. Just eight years later, in 1938, the Federal Communications Commission (FCC) devoted several radio channels to non-commercial educational uses (American University School of Communication, n.d.). This early precedent to dedicate channels to non-commercial educational purposes carried over when television became a popular medium, and in 1952, the FCC released the *Sixth Report and Order*, which allocated 242 local television channels to be dedicated to non-commercial educational purposes (FCC, 1952). The FCC acknowledged the importance and potential of educational television, concluding in the report, “The public interest will clearly be served if these stations are used to contribute significantly to the educational process of the nation. The type of programs which have been broadcast by educational organizations, and those which the record indicates can and would be televised by educators, will provide a valuable complement to commercial programming” (p. 5). The FCC had many hearings on the matter of reserving some television channels for educational use. Much opposition came from commercial television stations that did not have free reserved stations. The FCC defended its ruling saying there is an “unavoidable conclusion that the great mass of educational institutions must move more slowly and overcome hurdles not present for commercial broadcasters, and that to insure an extensive, rather than a sparse and haphazard development of educational television, channels must be reserved by the

Commission at this time” (pp. 5-6). The FCC saw benefit in having educational television, and knew that without the committee’s guidance and reserving of channels for non-commercial educational use, there would be a good chance that educational television may not exist. They acknowledge this in their Sixth Report by writing “the very fact of reserving channels would speed the development of educational television” (p. 6). This reservation of channels for educational use did help forward the educational television movement.

The first educational television station was created at the University of Houston and began operating in May of 1953. By 1961, there were over 61 stations nationwide (Ford Foundation, 1961). “We conclude that the record shows the desire and ability of education to make a substantial contribution to the use of television” (FCC, 1952, p. 5).

The largest federal government financial support to public television began in 1962 when President John F. Kennedy signed into law the Educational Television Facilities Act. Part IV of the Act specifically states that the purpose of the Act was “to assist (through matching grants) in the construction of educational television broadcasting facilities” (Pub. L. No. 87-447, 1962). The Act appropriated \$32 million in funding through matching grants, providing up to \$1 million per state to develop an educational television station (Pub. L. No. 87-447, 1962). Because of this increase in funding, more educational institutions and organizations were encouraged to create even more local non-commercial television stations around the country. These channels began promoting not only BBC created television shows, but their own original programming, such as Julia Child’s *The French Chef* in 1964 and Fred Rogers’ *Mister Rogers’ Neighborhood* in 1965 (American University School of Communication, n.d.).

In 1967, the Carnegie Commission on Education drafted its blueprint for public television. The Public Broadcasting Act of 1967 formally gives the biggest boost to the idea of public television, declaring “it is in the public interest to encourage the development of programming that involves creative risks and that addresses the needs of un-served and underserved audiences, particularly children and minorities” (Public Broadcasting Act, 1967). Children’s book author E.B. White wrote a letter to the head of the Carnegie Committee summarizing what proponents of public television hoped would be possible with public television; “I think TV should be providing the visual counterpart of the literary essay, should arouse our dreams, satisfy our hunger for beauty, take us on journeys, enable us to participate in events, present great drama and music, explore the sea and the sky and the woods and the hills” (American University School of Communication, n.d.).

Taking advantage of the momentum created by the FCC ruling, the Ford Foundation and The Fund for the Advancement of Education helped local communities set-up educational television stations, and became instrumental in the development of 30 television stations (Ford Foundation, 1961). In 1955, WQED in Pittsburgh began a project called the “Television Teaching Demonstration” but was later dubbed the “Fifth Grade Experiment” to incorporate television programming into the elementary classroom and monitor its effects on students. The same year a similar program was introduced into the St. Louis schools by station KETC. The students, mostly grade school and then later high school, were grouped into conventional classrooms, averaging about thirty-five students per classroom. Their regular classroom teachers were in attendance, and would supplement what was presented in the televised presentations. Courses were offered in a

range of subjects, from teaching fifth graders conversational French, to arithmetic and reading. In 1957, tests were administered to the students, some in conventional non-television classrooms and other in the “television classes” (Ford Foundation, 1961, pp. 40-41). A Ford Foundation report summarized the results of the experiment. The Ford Foundation summarized the multiple educational television experiments writing, “These results show, among other things, that students at both the school and college level learn as much and in some cases significantly more- from televised instruction as from conventional instruction” (Ford Foundation, 1961, p. 7). The results showed that students were learning just as much, or even more from watching a televised teacher than being present with a teacher in the classroom. The report goes on to caution, “television is not a teacher, but merely a conveyer of teaching, and that a good teacher on television can be much more effective in stimulating learning” (Ford Foundation, 1961, p. 5). The results from these types of experiments were positive enough to encourage the spread of television in the classroom. By 1967, WQED offered instructional television to over 800,000 students in over 23,000 classrooms. The Ford Foundation invested more than \$2.5 million in classroom television instruction during the 1950s and in the early 1960s granted another \$6 million to the National Education Television (NET) network to develop more educational programs. This helped expand the presence of public television, and increase the growth of educational television. Additionally, the studies gave credibility to television as a legitimate source of education.

The Evolution of Children's Programming

Project Head Start

Project Head Start was an important milestone in early childhood education, and the basis for much of the research on pre-school aged children. The program is a result of the Economic Opportunity Act of 1964 (Pub. L. No. 88-452). The Act created community action programs to help communities plan and administer their own assistance programs for the poor. Title II, Part C of the Act is entitled "Voluntary Assistance Program for Needy Children" (Economic Opportunity Act, 1964). The purpose of this part of the act was to "allow individual Americans to participate in a personal way in the war on poverty, by voluntarily assisting in the support of one or more needy children, in a program coordinated with city or county social welfare agencies" (Economic Opportunity Act, 1964). Part C goes on to give authorization for a director from the Office of Economic Opportunity to coordinate the local programs and also provides funding for a two-year project, with Congressional re-appropriation occurring annually (Economic Opportunity Act, 1964).

Ed Zigler was a member of the national planning and steering committee which was headed by Sargent Shriver. Zigler describes the committee's vision for the program, "There are those who see it as a preschool education program, a health program, others describe it as a vehicle for improved job opportunities and for upgrading of skills through which the economic status of America's disadvantaged will be enhanced...we make (it) clear that America's Head Start Program is all these things and more" (Zigler & Valentine, p. x). As he describes, the Head Start program was more than just preschool education. Its importance stems from the fact that it was the first program aimed at

helping poverty-level children through the development of education programs. Robert Cooke, the chairman of the original planning committee for Head Start and the author of the original memo from the committee to the Office of Economic Opportunity, sums up the impact of Head Start, “parents, teachers, and child-development experts worked together for the first time on a large scale,” and “the concept was firmly established that child development could be favorably affected” (Zigler & Valentine, p. xxvi). The program established that a focus on child development, including a focus on education, can make a difference in the lives of children. The program has expanded to have multiple purposes and manifestations. “At various times and places, its purposes included empowering parents, employing community members, registering voters, redressing caste and class discrimination, arranging health care, providing social services, supporting children’s cognitive development, and/or teaching children academic skills” (Bowman & Zigler, 2004, p. 534). Despite its various forms, the goal of Head Start has continued to focus on assisting low-income children.

Scholars have conducted numerous studies of Head Start and its effectiveness. After reviews of these different studies, Ramey and Ramey concluded that “when children from low-income, multi-risk families and communities participate in intensive, high-quality preschool programs, the children show benefits” (Bowman & Zigler, 2004, p. 3). The history of Head Start has definitely evolved. Bowman writes, “when Head Start began there were few educational or child care programs available for preschool-age children, much less for children from low-income families. Today, this is no longer the case. Programs have mushroomed, especially since the early 1990s” (Bowman & Zigler,

2004, p. 539). As of 2013, Head Start is still up and running as a federal-run government program (www.acf.hhs.gov).

Joan Ganz Cooney's "The Potential Uses of Television in Preschool Education"

A seminal moment in children's television came in 1967 when Joan Ganz Cooney wrote a 55-page report for the Carnegie Corporation of New York entitled "The Potential Uses of Television in Preschool Education" (Cooney, 1967). This was the first major research-based report on the impact television could have on preschool children. Cooney had a bachelor's degree in education and was a former public affairs producer at television station WNDT Channel 13 in Manhattan, New York in the 1960s. Cooney acknowledges the work and recommendations of Project Head Start, but points out that there are logistical issues that accompany the addition of five million children to the public education system and she estimates the cost to do so would be \$2.75 billion a year. She believed that there needed to be a more practical way to get education to pre-school aged children. Cooney proposed that television was the way to do that. Her research was "based on a four-month survey of opinions of leading cognitive psychologists and educators in the field of pre-school education, as well as of television producers, film makers and other specialists in the field of children's entertainment" (p. 5). To accomplish this, she traveled over 14 weeks to state and private universities, day schools, Montessori preschool in Phoenix, pediatric research hospitals, broadcast executives at CBS and NBC, and even interviewed game-show creator Mark Goodson (Davis, 1995).

In the report Cooney (1967) writes,

It is an irony of television that, for all its potential to educate, it also provides endless distractions from pursuits of the mind. I believe that any high quality educational program for children must accommodate itself to that fact, although it

means breaking new ground and risking the criticism of educational purists. (p. 43)

Cooney understands the researchers of her day and because of her unique background in education and television, she was able to acknowledge the practicalities of suggesting an educational television show, while still making specific recommendations for what should be included in the show(s). Based on the work of child psychologists Carl Beneiter and Siegfried Engelmann, she enumerated an extensive list of 15 recommendations for intellectual development concepts that should be included in a children's television show:

1. Ability to use both affirmative and not statements in reply to the question "what is this?"
2. Ability to use both affirmative and not statements in response to the command "Tell me about this _____." (ball, pencil, etc.)
3. Ability to handle polar opposites for at least four polar pairs.
4. Ability to use the following prepositions correctly in statements, describing arrangements of objects: on, in, under; over, between.
5. Ability to name positive and negative instances for at least four classes, such as tools, weapons, pieces of furniture, wild animals, farm animals and vehicles.
6. Ability to perform simple if-then deductions.
7. Ability to use not in deductions.
8. Ability to use or in simple deductions.
9. Ability to name the basic colors, plus white, black, and brown.
10. Ability to count aloud to 20 without help and to 100 with help at decade points.
11. Ability to count objects correctly up to ten.
12. Ability to recognize and name vowels and at least 15 consonants.
13. Ability to distinguish printed words from pictures.
14. Ability to rhyme in some fashion, to produce a word that rhymes with a given word, to tell whether two words do or do not rhyme, or to complete unfamiliar rhyming jingles.
15. A sight-reading vocabulary of at least four words in addition to proper names, with evidence that the printed word has the same meaning for them as the corresponding spoken word. (Cooney, 1967, pp. 26-28)

In addition to these basic intellectual goals, Cooney (1967) proposed that cultural development be included in the show. She writes, “I would add as objectives, learning basic music concepts, and an ability to use arts and crafts material in a meaningful way” (p. 28). Further, she recommended that a goal to include in the show’s development be to foster a “beginning awareness of basic emotion (aggression, fear, etc) as a step toward mastering them” (p. 28).

In addition to her recommendations for content of the ideal children’s show, Cooney (1967) also included recommendations for the format of the show. She suggests the hour-long show should run daily, Monday through Friday, twice a day if possible (9 am and 5 pm), and follow a “magazine” format with several short 5 to 15 minute segments using a variety of mediums such as animation and live action. She goes on to further recommend the show be hosted by a male who would “project the image of an intelligent and skilled adult whom the children are apt to want to emulate” (p. 31). Cooney’s report led to the Carnegie Corporation hiring her for a one-year consultancy to help Carnegie president Alan Jay Pifer develop a national lobbying group called “Citizens Committee for Public Television” (Davis, 1995). Cooney was asked by Lloyd Carnegie, “Do you think television can teach?” Her response- “we know that it’s teaching little kids how to sing beer commercials, so why not use it for education?” (Public Broadcasting Service, 2012). Later, Cooney would go on to prove her point and be the creator of the Children’s Television Workshop, which produces the children’s television show *Sesame Street* (Public Broadcasting Service, 2012).

Television Shows

The genre of children's television can be divided into several different categories based on their substance, goal and format. *Mister Rogers' Neighborhood* is best labeled as an "informative" show that aimed to educate while entertaining young children. Davis (1995) in his book *Children's Television 1947-1990*, summarized these types of informative children's shows by saying "shows of an informative nature have been in existence in one form or another ever since television began. Although many of the early shows meant well, most failed in their efforts to attract attention, because of their straight forward manner" (p. 35). While there are more than dozens of shows that can fall into this category, below are descriptions of the popular shows that existed at, or before, the creation of *Mister Rogers' Neighborhood*.

The Children's Corner

One of the pioneers of the children's educational television movement was the show *The Children's Corner*. David Newell, the actor who played Mr. McFeely, Speedy Delivery Man, on the television show *Mister Rogers' Neighborhood*, called television the "marijuana of the early 1950s" (Fireman, 1977, p. 111). He went on to explain the reason for this moniker, saying "everyone in the seventh grade seemed to live for the next television turn-on" (p. 111). He was in seventh grade in April of 1954, when the education television channel WQED premiered in Pittsburgh. One of the most popular shows on the new station was a children's show entitled *The Children's Corner*, which was hosted by a woman named Josie Carey and written and produced by Fred Rogers. Newell explains that the show was unlike anything he had seen on television before because "it didn't show any Hopalong Cassidy films, and nobody was ever hit with a

custard pie or squirted with a seltzer bottle. And because it seemed, in a warm and informal way, to involve the viewer himself” (p. 111). He credits the show for teaching him how to spell his first name in Morse code and how to juggle three oranges at the same time. *The Children’s Corner* did enjoy critical praise, even winning the Sylvania Award in 1955 for the best locally-produced children’s television show in the country (Levin & Hines, 2003). While the show enjoyed a seven-year run on WQED, it was cancelled shortly after Fred Rogers left to create a show for the Canadian Broadcasting Corporation in Toronto.

Captain Kangaroo

Another example of an informative children’s show is *Captain Kangaroo*. *Captain Kangaroo*, hosted by Bob Keeshan, first aired on Monday, October 3, 1955 on CBS. Bob Keeshan played the title character and host, Captain Kangaroo. He was only 28 years old, but played a kind old uncle-type figure, who sported a cowl-cut gray wig, a bushy mustache and walrus sideburns. The show aired each morning in the 8:00 am time slot. CBS promoted the show as “the gentlest children’s show on the air” (Davis, 2008, p. 31). The show contained a lot of different elements such as talking clocks or animals and re-occurring characters such as Mr. Green Jeans, a neighboring farmer. Overall, the show featured “a number of different segments... poetry readings, storybook portrayals, music, animal visits, and two filmed-on-location segments” (Davis, 1995, p. 137). Beginning in 1978, Bill Cosby would occasionally appear on the show as the host of a short section entitled “Picture Pages.” Jon Stone, a production assistant for the show, characterized Bob and his vision for the show by saying, “Bob was a brilliant performer, daily bringing to life the character he had so hastily but skillfully conceived. *Kangaroo*

was created on two bases: imitation of elements in children's programming Bob admired and reaction to elements Bob detested" (Davis, 2008, p. 46). The main purpose of the show was always entertainment, but there were educational "life-oriented" lessons that were woven into each program (Davis, 1995). While *Captain Kangaroo* was extremely popular, it was not financially successful, and caused CBS to threaten to cancel the show several times. Producer Dave Cornell recalled that "the real pressure to keep the show on the air didn't come from the letters, but from the local stations, because they were getting audiences at that hour which they had not gotten during all of those abortive attempts to compete with 'Today'" (Kisseloff, 1995, p. 206). Throughout its course on television, first on CBS then later on PBS, it won six Emmys.

Sesame Street

Another very important children's television show that enjoyed its first popularity during the same era as *Mister Rogers' Neighborhood* was *Sesame Street*, which was developed by the Children's Television Workshop (CTW). The workshop was founded by and based on the ideas researched by Joan Ganz Cooney (1967) in her report *Potential Uses of Television in Pre-School Education*. Other key people involved in the creation of this show include puppeteer Jim Henson, Frank Oz, and Jon Stone, who had experience working on the *Captain Kangaroo* show. Various funding agencies, including the Carnegie and Ford Foundations, gave CTW \$8 million for the initial 26 weeks of production (Tierney, 1971).

The show first aired on PBS on November 10, 1969 (Davis, 1995). The show was originally designed to reach the inner city preschool population as most needing an educational television show in order to help close the achievement gap identified by the

research of Project Head Start and Cooney. Children's Television Workshop worked in cooperation with the Educational Testing Service (ETS) to do some pre-research with pre-school children before the show even had a name to determine some of the factors of the show, such as show length, the amount of material that could be taught, and what kinds of talent, music and cartoons would be used (Bell, 2011). As a result, the show used "various methods of teaching, with the frequent use of songs, amusing skits, and familiar puppets" (Davis, 1995, 155). Those puppets, known as Muppets, were the brainchild of Jim Henson. The show incorporated popular Muppet characters such as Big Bird, Oscar the Grouch, Bert and Ernie, Grover and the Cookie Monster, with human counterparts on a city-street backdrop. The show was generally shown five days a week, Monday through Friday, but was shown seven days a week in some cities. As suggested in Cooney's (1967) report, each episode of the show focused on teaching children everything from the basic alphabet to simple math. One way that the alphabet and numbers were highlighted was through the "sponsorship" of each episode. For example, the first show in November of 1969 was sponsored by the letters *W*, *S*, *E* and the numbers 2 and 3. The show was highly successful commercially, due in part to the success of its most-popular character, *Elmo*. In the words of Michael Davis (2008), Elmo "remains the embodiment of the show. He's an exuberant, inquisitive, trusting, embracing, innocent, playful, life-affirming star" (p. 349).

One CTW researcher who was testing the influence of the show observed that, "by the end of the academic year [1969-70]... *Sesame Street* has become such an all-pervasive influence in the American pre-school subculture that it probably would have

been difficult to locate any large and representative group of children unfamiliar with its main characters” (Miller & Skvarcius, 1970, p. 4).

Because of its success, *Sesame Street* was able to celebrate its 40th anniversary in November of 2009. The historical importance of was summarized by author J. Davis (1995) as exemplifying “the cultural awareness movement associated with the late 1960s. Previously, children’s educational programs limited participation by minorities, the poor, the disable, and the hearing impaired” (p. 157). The show, in addition to *Mister Rogers’ Neighborhood*, helped establish the Public Broadcasting System (PBS) as the leader in educational programming for children. Writing an article about the success of Sesame Street, educator Joan Tierney (1971) wrote that “the commercial quality of Sesame Street establishes a new, high level for public television. The scientific approach plus the creative imagination of the staff provided the winning combination for effective education use of a most potent medium” (p. 298).

Leaders in Child Development Theory

Eric Erikson (1902-1994)

Erikson (1982) is a respected American psychologist in the discipline of psychoanalysis. He studied closely with Sigmund Freud and took his own angle on Freud’s beliefs. Erikson differentiates between his own reliance on clinical psychology versus Freud’s reliance on theoretical: “The *clinical* and the *theoretical* language seemed to celebrate two different attitudes toward human motivation, although they proved complementary to each other within our training experience” (p. 20). Erikson’s approach to psychoanalysis believes that “there is, in whatever order, the biological process of the hierarchic organization of organ systems constituting a body (soma); there is the psychic

process organizing individual experience by ego synthesis (psyche); and there is the communal process of the cultural organization of the interdependence of persons (ethos). Erikson developed the Psychosocial Stages of Development that help explain what people, and specifically children, are capable of understanding depending on their stage of development.

Erikson (1982) writes that “To point to a developmental logic in such universal values as faith, hope, and charity, however does not mean to reduce them, in turn to their infantile roots. Rather it forces us to consider how emerging human strengths, step for step, are intrinsically beset not only with severe vulnerabilities that perpetually demand our healing insights, but also with basic evils which call for the redeeming values of universal belief systems or ideologies” (pp. 60-61). His best known work is the book *Childhood and Society* (1950) in which he describes how to deal with children and their issues by explaining case studies he conducted. Erikson’s writings were highly technical and academic as evidenced from the given quotes, leading him to be well known in educational and psychological circles, and his recommendations were not well known to the average American parent as other “mainstream” doctors.

Benjamin Spock, MD (1903-1998)

Dr. Benjamin Spock is one of the most recognizable names in child development and advice to parents on how to raise their children. His most popular book *The Common Sense Book Baby and Child Care* was first published in 1946 and has since seen numerous re-writes and six different editions. His major philosophy was that a child needs his or her parents to help them to develop a healthy personality and parents need to contribute to creating a healthy society by parenting their children. Spock (1992) writes,

“Children raised with strong values beyond their own needs- cooperation, kindness, honesty, tolerance of diversity- will grow up to help others, strengthen human relations, and bring about world security” (p. xvii). Dr. Spock believes the genesis of children’s behavior, both bad and good, is the child’s parents. In his books he explains how parental actions and previous experiences influence their reactions to their child’s behavior. Because parents’ lives are so diverse, so will be the way that they raise their children, and that is okay.

T. Berry Brazelton, MD (Born 1919)

Dr. Thomas Berry Brazelton graduated from Columbia University College of Physicians and Surgeons in New York City in 1943. From there he gained experience and training in pediatric medicine, culminating in the establishment of the Child Development Unit, a pediatric training and research center, at Children’s Hospital of Boston (Brazelton Institute). His biggest contribution to the area of child development and most famous accomplishment is the development of the Neonatal Behavioral Assessment Scale (NBAS), which is commonly referred to as “the Brazelton.” This is a test given worldwide to newborns to assess their neurological responses as well as their emotional well-being and individual differences. Along with his study of newborns, Dr. Brazelton has written many books for parents about raising children. His most famous series of books are the “Touchpoints” series.

Brazelton (2001) contends that there are points in time when children experience rapid development. He writes that “each new spurt in motor, cognitive, or emotional development is likely to be heralded by disorganization and regression in the child’s behavior” (Brazelton & Sparrow, 2001, p. xvi). These are predictable points that are

extremely important for understanding a child's development. Brazelton (2001) labels these points "touchpoints" because "they present an optimal time for professionals to join with parents in understanding the child's progress. Parents feel support when professional point out the purpose of these disturbing periods" (p. xvi).

He has a distinct view of how parents should raise their children, focusing not so much on giving parents specific directions, but more of general guidelines for how to deal with issues such as conflict and death. Dr. Brazelton (1989) does not focus on specific conditions or clinical examples of child development because he felt that it would put more pressure on parents if their child was "abnormal" or did not follow the exact trajectory highlighted by other doctors. While Dr. Spock focuses on the actions of parents to explain the child's behavior, Brazelton believes that "all parents worry about making mistake. Not only are mistakes unavoidable, however, but parents learn their job through mistakes" (p. I). Brazelton was heavily influenced by the work of Dr. Spock, but the main difference between the two men's philosophies is how great a parent's mistakes/beliefs affect their children.

Topics of Childhood Development

Fred Rogers, through his work on Mister Rogers' Neighborhood and published work, addressed several different topics on child development. Specifically he addressed different milestones in a child's life, or specific unexpected events that may occur, such as death. In order to provide a context for Fred Rogers' advice and view on child development, below are some selected topics and suggestions about the topics from the above mentioned leading psychologists and doctors.

Insight into Childhood/Preschool Children

The target age of children's public television shows, specifically *Mister Rogers' Neighborhood*, was pre-school through 3rd grade, children ages three through eight. Spock (1992) characterized the three to six year old child as being devoted to the parents, "Children at this age are usually easier to lead. Boys and girls around 3 have reached a stage in their emotional development when they feel that their fathers and mothers are wonderful people, and they want to be like them" (p. 485). Spock explains how this is the age that children are developing an understanding of their gender roles and may develop a romantic attachment to the parent of the opposite sex. Also the child in this age has an "intense" curiosity and "want(s) to know the meaning of everything that meets their eyes. Their imagination is rich" (p. 492). Thus it is important to allow them to explore this creativity and parents should not be alarmed when children have an imaginary world in which they seem to live.

In children ages, six to eleven, Spock (1992) characterizes this time period as "fitting in to the outside world" (p. 523). He further explains by saying that children in this phase "no longer want to be loved as a possession or an appealing child. They're gaining a sense of dignity as individuals, and they like to be treated as such" (p. 525). The rising sense of independence coincides with a child's natural growing curiosity. Spock writes, "Their curiosity is pushing out in all directions. They want to know not only the cause of everything but what these things have to do with them" (p. 494). As children go to explore the world outside their home and imaginary phase, they find that they may not "fit" as easily with others as they do with their own families.

Dr. Brazelton believes that the importance of this early childhood age cannot be underestimated. He writes, “the greatest surge in brain cell interconnections occurs in the first two years and continues at least through age six, leveling off by age ten” (Brazelton, 2001, p. xxi). Because of the importance of this age, Brazelton believes that parents should not take a one size fits all approach to child rearing. He applies his “touchpoints” theory to the early childhood stage of development. He writes “the touchpoints of ages three through six are perhaps somewhat more subject to influence by other forces, and as a result show greater variability” (p. xxi). Children are unique and have individuality from an early age. Combine this with the individuality of parents raising these children, and what results are a wide variety of children and personalities. He explains further that there are specific issues that need to be addressed with children ages three through six. “Sibling rivalry, crying, tantrums, waking at night, fears, getting stuck emotionally, lying, or bedwetting may take hold when parents attempt to control situations that really belong to the child” (p. xxii). Brazelton suggests that parents allow children of this age to find a sense of autonomy, and the task of a parent is to determine the level of autonomy they will let their child have.

Erikson (1982) characterizes this stage of “early childhood” through the lens of psychosocial and psychosexual developments. He says that this is a time period when children have a psychosocial crisis in doubt and autonomy versus shame. Further, the “radius of significant relations” includes parental persons, and at this time a child’s “basic strengths” are “will” and “purpose” (p. 32). Additionally, he writes that “human development is dominated by dramatic shifts in emphasis; and while at first confirmed in its singularly long infantile dependence, the human child soon and with a vengeance must

learn to ‘stand on its own (two!) feet,’ acquiring a firmness of upright position that creates new perspectives with a number of decisive meanings” (p. 41). Therefore, children must rely on their parents and parental-type figures to help them decide what is right and wrong. A child’s strength of will and purpose allows them to tackle these challenges at this particular age.

Erikson’s (1982) main focus was clinical psychology, so while he can give us a background on children and their psychological state during different stages of development, he is unable to give specific “parental advice” on the issues below.

Setting Rules/Discipline

Dr. Spock (1992) writes about setting rules and assigning discipline, “I’ve always advised parents to respect their children, but to remember to ask for respect for themselves, to give firm, clear leadership, and to ask for cooperation and politeness” (p. xvii). Dr. Spock continues his discussion about discipline by saying parents too often blame themselves and have experience guilt when making decisions. He writes; “whatever the cause of the feeling of guilt, it tends to get in the way of easy management of a child” (p. 427). His explanation is that there are many causes of guilt including a working mother, or parents who have studied child psychology or development in school and thus think that they should do everything right and feel guilty when they don’t. This guilt that plagues parents leads to misbehaviors in their children. Spock encourages parents to not allow the guilt to stand in their way of disciplining. Parents, in his opinion, should be forgiving of themselves if they make mistakes, and both give and command respect from their children. This will allow parents to use their own intuitive nature as a guiding principle for discipline.

Brazelton (1989) stresses that the most important time to teach about rules and discipline is at age three. At this age, when a child misbehaves, a “parent’s first task in discipline is to survive the breakdown in behavior, then reassure the child that you will be there to stop her until she can stop herself” (p. 49). The key is to acknowledge both the behavior and combine it with a parent’s appropriate reaction. Brazelton summarizes his take on discipline by writing, “you can’t avoid mistakes in discipline...both you and your child will learn from them” (p. 49).

Erikson’s (1962) main work with psychology is concerned with proper development from childhood through adulthood. Therefore, his attitude toward disciplining children and teaching them rules also focuses on how it will affect them as adults. He writes, “the earliest stage leaves a residue in the growing being which, on many hierarchic levels and especially in the individual’s sense of identity” (p. 114). Erikson’s (1968) advice for raising children and developing rules is vague; “We are gradually learning what exactly not to do to what kind of children at what age; but then we must still learn what to do, spontaneously and joyfully” (p. 113). According to him, parents should discipline, or “train” children spontaneously using their own values and beliefs to guide them. He also acknowledges that parents will bring to the area of discipline their own prejudices and experiences, and should be comfortable with that. Erikson (1962) writes, “for no matter what we do in detail, the child will primarily feel what it is we live by as loving, co-operative, and firm beings, and what makes us hateful, anxious and divided in ourselves” (p. 113). Parents should know that children will reflect what their parents’ project, and developing rules and “training” for children is a natural extension of who parents are intrinsically.

Treating Children with Differences/Disabilities

Spock's (1992) advice on how to help children deal with their own differences or disabilities focuses on the child's parents and how they react to the situation. His advice can be gleaned from the sub-heading of the chapter entitled "Chronic Handicapping Conditions." The sub-headings are: "Treat Them Naturally," "Handicapped Children's Happiness Depends on Their Attitudes Not on Their Condition," "Children Will be Happier Without Pity," and "Love Them for Themselves" (pp. 721-724). By examining the chapter topics, it is apparent that parents should be accepting of disabilities and differences, and teach their children to do the same.

Brazelton notes that a child's awareness of differences starts as early as infancy. But that the awareness of differences "peaks in the fifth year as they become more aware of themselves and their effect on others" (Brazelton & Sparrow, 2001, p. 47). This awareness of differences goes hand in hand with their curiosity and will often times lead them to ask questions about their differences. Brazelton's advice to parents is simple; "once this awareness sets in, a child needs to know that her differences are accepted if she is to feel safe and important" (p. 347). This advice is helpful when helping children come to terms with their own differences and disabilities. Dr. Brazelton also gives advice on how to help children deal with disabled people. Brazelton writes that children may be frightened when encountering a disabled person because "such vulnerability to differences in other represents a need to reassure himself that he's intact, that it can't happen to him" (p. 351). After reassuring children that disabilities are not contagious and that the child is healthy, Brazelton's advice is to teach children "how to become sensitive and helpful to people who are frail or disabled" (p. 351). He believes that this age of early childhood is

the perfect time to teach children how to treat disabled persons, along with providing them reassurance about their own capabilities and (lack of) disability.

Erikson (1962) believes that children of “school age” search to find who they can “be true to” (p. 6). This means looking for people who will construct their world and morals and values. Erikson writes on the search during this time period, “This search is easily misunderstood, and often it is only dimly perceived by the individual himself, because youth, always set to grasp both diversity in principle and principle in diversity, must often test extremes before settling on a considered course” (p. 7). Children at this point encounter diversity and it is how those around them, the “parental-figures” referenced earlier, react to the diversity that shapes how accepting these children will be of diversity when they are adults. Children, he believes, are open to the idea of diversity, but it is the parent who does the “child training” that effects how the child views diversity, along with other issues. Erikson (1950) recognizes “that small differences in child training are of lasting and sometimes fatal significance in differentiating a people’s image of the world, their sense of decency, and their sense of identity” (p. 124). This quote reveals Erikson’s belief that the impact of parenting and child education has life-long effects on human beings. Parents should be aware that how they treat diversity is how their children will treat diversity.

Disasters/Death

Brazelton (1989) believes that fear in children is normal after a tragedy, whether personal or on a larger scale. However, a parent’s reaction should vary based on the age and individuality of the child. Brazelton writes that parents should help “each child understand and face his or her particular loss. This is different for every child” (p. 70).

For ages 2 through 5, a parent should understand that a child “want(s) to know that they and their parents are safe” (www.brazeltontouchpoints.org). Between ages 6 and 11, Brazelton says that children will look for information as a way to conquer their fears, and “some will invent unkind explanations to reassure them that this only happens to other people” (www.brazeltontouchpoints.org).

The view of Dr. Spock on the topic of death and disaster is best illuminated through his discussion of the death of a parent. Spock (1992) believes that the parent(s) is (are) the most important factor when raising a child. It is natural therefore, for the death of a parent to be seen as a disastrous event. Spock’s overall philosophy of their not being a “one size fits all” approach to child-rearing is reflected here as well. He writes that “children deal with death differently at different ages, and that, on average, it takes most adults and children of all ages a year to put their lives back together again” (p. 773). Parents should recognize that there are numerous reactions that children could have to death. He gives specific details on what parents should expose children to during this time. Dr. Spock writes, “This is the time for the surviving parent to share his or her personal and religious beliefs about what happens after death, as a way of being supportive to the child” (p. 773). Spock urges that the surviving parent be actively involved in the child’s grieving, and should step-in to help give the child a context for grieving.

In order to explain his views on how to deal with children after a major disaster or death, Erikson describes a case study of a young boy who suffered epileptic-type symptoms after experiencing the death of his grandmother. After working with the child, Erikson (1950) believes that in order to deal with children who have experienced such

trauma, one must acknowledge that “the catastrophe marked a decisive event, an event which now throws its shadow back over the very items which seem to have caused it” (p. 38). Further, he explains that the best way to deal with this is to “introduce ourselves as a curing agent, into a post-catastrophic situation” (p. 38). For parents, this means dealing with the situation and acknowledging it with their children. The parent as the “curing agent” must be the one who helps the child adjust.

Recent Developments in Parenting and Child Development Theory...

What has Happened Since Fred has Been Gone?

National Association for the Education of Young Children (NAEYC)

The issues of cultural diversity (differences, as Fred Rogers would refer to them) have expanded since Fred’s death. In 2009, The National Association for the Education of Young Children reported that 44% of all children are members of “minority groups,” and that by 2050, the proportion will be 62% (NAEYC, 2009). The Association’s recommendations for how to help linguistically and culturally diverse children succeed include developing and providing alternative, creative strategies to promote all children’s participation and learning, and providing children with many ways of showing what they know and can do (NAEYC, 2009). These recommendations become important when examining the continuing work of the Fred Rogers Company after Fred Roger’s death.

Battle Hymn of the Tiger Mother

In January of 2011, author Amy Chau wrote an article for *The Wall Street Journal* entitled “Why Chinese Mothers Are Superior.” The article was an excerpt from her book (2011) entitled *Battle Hymn of the Tiger Mother*. The book is a biography of the “Chinese” style of parenting and the stories of Chau’s experiences as a Chinese-

American mother. She draws a distinction between the type of parenting that “Western” families do, meaning mostly Americans, and the type of parenting that Chinese parents do. In the book she writes

Western parents worry about how their children will feel if they fail at something, and they constantly try to reassure their children about how good they are not with-standing a mediocre performance on a test or at a recital. In other words, Western parents are concerned about their children’s psyches. Chinese parents aren’t. (Chau, 2011a, p. 51)

The article and book caused a media storm of criticism for Chau and defense of the “Western-style” of parenting. A few days after the article first appeared in *The Wall Street Journal*, Chau was inundated with questions from parents, and published a follow-up article that answered parents’ child-rearing questions. For example, one parent asked, “I have a 20-month old...How can you apply this to toddlers?” (Chau, 2011a). This is a new perspective on child-rearing not discussed by the previous child development theorists discussed.

David McCullough

In 2012, David McCullough, Jr., an English teacher, gave the commencement address to Wellesley High School Class of 2012. During his speech he told students that they are “not special. You are not exceptional.” He continues, “Contrary to what your U9 soccer trophy suggests, your glowing seventh grade report card, despite every assurance of a certain corpulent purple dinosaur, that nice Mister Rogers and your batty Aunt Sylvia, no matter how often your maternal caped crusader has swooped in to save you... you’re nothing special.” His speech went on to list the numerical evidence of how there are thousands, if not millions of people on the Earth exactly like each student. Toward the end of the speech he summarizes that “the point is the same: get busy, have at it.

Don't wait for inspiration or passion to find you. Get up, get out, explore, find it yourself, and grab hold with both hands." His direct reference of the work and words of Fred Rogers makes it relevant to include in this literature review. This speech, along with the work of Amy Chau, represents an alternative view of parenting and childhood that has developed more recent than the works of Fred Rogers, Dr. Brazelton and Erikson.

CHAPTER III

METHODOLOGY

Historical Documentary

Historical documentary and its analysis of documents is the methodology most appropriate to gather and make sense of the necessary qualitative data to understand the life and work of Fred Rogers. Historical documentary is not a new type of research. Gary McCulloch (2004), in his book *Documentary Research in Education, History and the Social Sciences*, summarizes the importance of studying documents as a way to create new historical research. He writes that “documents are often neglected and alienated even in familiarity, propinquity and abundance. Nevertheless, they form a basis for a renewed understanding of our social and historical world” (p. 114). Researchers can and should examine documents to study people and their motivations, and then use those new findings to shed light on contemporary issues. McCulloch further writes that “to understand documents is to read between the line of our material world” (p. 2). This study of Fred Rogers will do just that by looking at documents from Fred’s life and then create a new perspective on school leadership. Fred passed away in 2003, so examining documents from the time period that he was alive and his own personal correspondence are necessary.

Case Study

The subject of this research study is Fred Rogers and the examination of his life, work and impact on the areas of child development and public television. This intense

focus on a single person lends itself to case study research. Case study researcher Robert K. Yin (2003) acknowledges that “the case study is used in many situations to contribute to our knowledge of individual, group, organizational, social, political and related phenomena” and that “case studies are the preferred strategy who ‘how’ or ‘why’ questions are being posed, when the investigator has little control over events, and when the focus is on a contemporary phenomenon within some real-life context” (p.1).

To further help define case study, researchers like Yin (2003) point to the six sources of evidence that are most commonly used in doing case studies, “documentation, archival records, interviews... and physical artifacts” (p. 85). He further warns that “a complete list of sources can be quite extensive- including films, photographs, and videotapes; projective techniques and psychological testing; proxemics; kinesics; ‘street ethnography’; and life histories” (p. 85). A case study researcher may not use all six sources of case study evidence. Yin acknowledges “not all sources will be relevant for all case studies” (p. 96). Table 1 outlines Yin’s description of how to best determine which of the six major sources would be most advantageous to a researcher.

Documents include:

Letters, memoranda, and other communiqués; agendas, announcements and minutes of meetings, and other written reports of events; administrative documents-proposals, progress reports, and other internal records; formal studies or evaluations of the same “site” under study; newspaper clippings and other articles appearing in the mass media or in community newsletters. (Yin, 2003, p. 85-86)

Archival records include:

Service records, such as those showing the number of clients served over a given period of time; *organizational records*, such as organizational charts and budgets over a period of time; *Maps and charts* of the geographical characteristics or layouts of a place; *lists* of names and other relevant items; *survey data*, such as

census records or data previously collected about a 'site' and *personal records*, such as diaries, calendars, and telephone listings. (Yin, 2003, p. 89)

Table 1

Six Sources of Evidence: Strengths and Weaknesses

Source of Evidence	Strengths	Weaknesses
Documentation	<ul style="list-style-type: none"> • stable- can be reviewed repeatedly • unobtrusive- not created as a result of the case study • exact- contains exact names, references, and details of an event • broad coverage- long span of time, • many events, and many settings 	<ul style="list-style-type: none"> • retrievability- can be low • biased selectivity, if collection is incomplete • reporting bias- reflects (unknown) bias of author • access- may be deliberately blocked
Archival Records	<ul style="list-style-type: none"> • [Same as above for documentation] • precise and quantitative 	<ul style="list-style-type: none"> • [Same as above for documentation] • accessibility due to privacy reasons
Interviews	<ul style="list-style-type: none"> • targeted- focuses directly on case study topic • insightful- provides perceived causal inferences 	<ul style="list-style-type: none"> • bias due to poorly constructed questions • response bias • inaccuracies due to poor recall • reflexivity- interviewee gives what interviewer wants to hear
Physical Artifacts	<ul style="list-style-type: none"> • insightful into cultural features • insightful into technical operations 	<ul style="list-style-type: none"> • selectivity • availability

Source: Yin, 2003, p. 86.

Case study interviews tend to be more open-ended nature in which the researcher “can ask key respondents about the facts of a matter as well as their opinions about events,” where the researcher may ask the respondent to “propose his or her own insights into certain occurrences and may use such propositions as the basis for further inquiry” (Yin, 2003, p. 90). The interviewer may also glean suggestions about other person to interview, or other sources of evidence. They are also important, as Yin points out, because “well-informed respondents can provide important insights into a situation” (p. 92). To counteract the interpersonal influence that the participant may have on the researcher, the researcher will have to “rely on other sources of evidence to corroborate any insight” by participants and to “search for contrary evidence as carefully as possible” (p. 90). Interview subjects in this research study will be people who worked with Fred Rogers and direct contact with him.

Physical Artifacts are actual pieces of technology, tools, instruments, or piece of art that may give the researcher a more precise understanding of phenomenon that are not uncovered during using other sources of research (Yin, 2003).

Research Questions

The purpose of this study is to examine and identify the leadership attributes of Fred Rogers and the implications for educational leadership through the lens of *Moral Leadership: Getting to the Heart of School Improvement* by Thomas Sergiovanni (1992). In order to study the impact of Fred Rogers’ life, the following questions will be investigated:

1. What were the critical incidents in Fred Rogers’ life that impacted his work in children’s television and child development?

2. Through the lens of Sergioivanni's five source of authority, how did Fred Rogers advocate for public television?
3. Through the lens of Sergioivanni's five sources of authority, how did Fred Rogers promote his vision of children's emotional and intellectual development through his television show "Mister Rogers Neighborhood" and his company Family Communications, Inc.?
4. Through the lens of Sergioivanni's five sources of authority, how did Fred Rogers address issues of diversity through his television show *Mister Rogers Neighborhood* and his company Family Communications, Inc.?
5. What are the lasting legacies of Fred Rogers' work for individuals, child development, and the world of public television and children's television?
6. What are the implications for today's educational leaders from Fred Rogers' leadership and work in child development and children's television?

Document Collection

Document collection and analysis are the main method of data collection. To investigate Fred Rogers' life and work, both primary and secondary sources were examined.

When conducting historical documentary and case study research, documents fall into two major categories. Those two categories are *primary* sources and *secondary* sources. Noted researcher and Head of the Department of Humanities and Social Science at the University of London, Gary McCulloch (2004), writes that the "distinction between the 'primary' and 'secondary' source, for so long an unchallengeable construct, is coming to appear increasingly problematic" (p. 26). But historians, such as the noted British

historian Arthur Marwick, staunchly defend the distinction, and are able to give us a more accurate definition and distinction between primary and secondary sources. Marwick defines primary sources as

The basic, raw, imperfect evidence which is often fragmentary, scattered, and difficult to use. Secondary sources are books and articles of other historians... The primary and sources are the raw material, more meaningful to the expert historian than to the layman; the secondary sources are the coherent work of history, articles, dissertation, or book. (McCulloch, 2004, p. 30)

Later he provided useful clarification noting that the distinction is “explicit and not in the least bit treacherous and misleading” when wrote that “primary sources were created within the period studied, secondary sources are produced later, by historians studying that earlier period and making use of the primary sources created within it” (McCulloch, 2004, p. 30). Primary sources can include journals, letters, photographs, video, and manuscripts. Secondary source are documents such as journals, newspaper articles or books that synthesize primary sources. Secondary sources can offer opinions or insights to popular thought at the time being studied. They can also be used to help a researcher understand the basic history of a time period or person. Within these examples, McCulloch (2004) explains that there is a hierarchy worth noting:

Manuscript materials held in archives and private collections occupy the first level of the hierarchy of primary documentary sources, followed at the next level by published pamphlets, periodicals, and governmental reports....In this sense, unpublished and relatively inaccessible documents appear to carry greater intrinsic worth...than published documents. (p. 31)

Documents

Primary Sources

Using the definitions provided by Marwick and McCulloch (2004), the primary source documents that will be examined during this research will emanate from different

origins, most of which have been authored by Fred Rogers. Some examples include speeches that Fred gave, at professional and charitable organizations, testimony before the U.S. Senate and the United State Supreme Court, and commencement addresses. There are also numerous video clips and audio clips featuring Fred, including his television shows, interviews he gave, and other public appearances. Audio, video, and transcripts of interviews of others who knew Fred Rogers will also be studied as primary sources.

Of course the biggest trove of information is the Fred Rogers Center in Latrobe, Pennsylvania, which houses the archives of documents and important artifacts related Fred Rogers. The archive contains many primary sources. The Fred Rogers Center for Early Learning and Children's Media is hosted at St. Vincent's College in Fred's hometown of Latrobe, Pennsylvania. Before his death, Fred was involved in the early planning stages of the Center, and many of those who work at the center actually had interactions and relationships with Fred. The collection at the Fred Rogers Center is broken down into 6 major arenas. The first section, Correspondence, houses over 10,000 pieces of correspondence, both letters to and from Fred. Some are simple thank you notes to Fred, while others are the long letters Fred would write to acquaintances and co-workers. Also included are Fred's correspondence with organizations and colleges to arrange appearances or speeches. Most of the materials in this section are unpublished and are arranged by the person corresponding with Fred. The second section, television programs by Fred Rogers, includes materials related to his television shows and digitized episodes of these shows. The third section, speeches by Fred Rogers, includes commencement speeches ranging from 1969 through 2003, including the speech given by

Fred's wife Joanne after his death. Also included are Fred's speeches to corporations and charitable organizations. This section includes recordings of the speeches, as well as hand-written drafts and notes by Fred himself. The fourth section contains published books and pamphlets. Included are books and pamphlets written solely by Fred, those he co-authored, and also books with material about Fred Rogers. Another interesting part of this collection is "ancillary books" that include books that Fred read and other works related to his areas of study. The fifth section of the archives is a collection of the music composed by Fred, along with lyrics and melodies that had no music composed for it. The sixth and final section of the collection includes awards received by Fred Rogers. This includes honorary degrees as well as awards from national and local charitable organizations and broadcast organizations. Also housed in the archive are many of Fred's own possessions, such as some of his famous sweaters and keepsakes from his office.

Many of the documents from the entire collection, particularly sections A and B, can be scanned by the archivist and are able to be transmitted electronically. Others are only accessible at the archive itself. For documents and archived material that is not already copyrighted, the Fred Rogers Company needs to grant permission in order for it to be quoted or displayed.

Other types of primary sources that will be examined include the numerous books and pamphlets that Fred authored or co-authored about a wide array of topics such as how children cope with death, what parents should say to help their children, and children's book about exploring who they are and just "being themselves." There are also websites that have video and audio interviews with Fred and those that knew him which

can be used as further examples of primary sources. One site is the website of the Fred Rogers Company and another is the website of the television awards organization that gives Emmys. There is also a documentary film entitled *Fred Rogers: America's Favorite Neighbor* that is narrated by actor Michael Keaton and contains a collection of television clips and behind-the-scene footage from his fifty years in television, along with interviews of those who worked with Fred. Another documentary film entitled *Speedy Delivery*, features David Newell as he talks about his journey of playing the character of Mr. McFeely on the show *Mister Rogers' Neighborhood*, and his interactions with his boss and close friend, Fred Rogers, and how he still keeps the character alive today by making appearances around the world.

Another source of primary and secondary documents is the website of Family Communications, Inc. (The Fred Rogers Company). The website, www.fredrogers.org, has background information about Fred's life, his creation of the television show *Mister Rogers' Neighborhood* as well as numerous videos. The videos are probably the most useful part of the website in regards to this research. Housed there is every episode of *Mister Rogers' Neighborhood* as well as hundreds of interviews with people talking about Fred and their interactions with him.

Open-Ended Interviews

Another form of primary sources that will be used is interviews. Mirriam (2009) writes that "interviewing is necessary when we cannot observe behavior, feelings, or how people interpret the world around them. It is also necessary to interview when we are interested in past events that are impossible to replicate" (p. 88). In this study, the person at the center of the research, Fred Rogers, cannot be observed or questioned about his

beliefs or motives because he passed away in 2003. Therefore, in an attempt to observe Fred's behavior, feelings and his interpretation of the world around him, people who worked with and observed him working are the best source for this type of information.

The interview subjects that were most helpful to this study are those that knew Fred Rogers personally and had the opportunity to work with him, or see him in action. The researcher hopes to secure an interview with people who worked with or knew Fred in different capacities. The researcher found names of those to be interviewed from historical documents as well as recommendations from the personnel at The Fred Rogers Company. Prospective interview candidates include Ms. Hedda Sharapan, Mr. Tim Madigan and Mr. David Newell. Ms. Sharapan began working with Fred in 1966, the early days of *Mister Rogers' Neighborhood*, and is still working today at the Fred Rogers' Company as the Director of Early Childhood Initiatives and Associate Director of Public Relations. She will be able to give perspective on working with Fred Rogers throughout the majority of his career, and also be able to speak about the legacy of Fred Rogers through the Fred Rogers' Company. Mr. David Newell is currently the Director of Public Relations for the Fred Rogers Company. David also worked with Fred Rogers, but in a different capacity, as a co-worker and fellow actor. David also has other acting experience in addition to his role as Mr. McFeeley on *Mister Rogers' Neighborhood*, which will allow him to give a comparison of Fred Rogers' approach to television compared to others. Mr. Tim Madigan (2006) is the author of the book *I'm Proud of You: Life Lessons from My Friend Fred Rogers*. Tim was a journalist who interviewed Fred several times and out of those interactions grew a friendship between the two men. Tim will be able to give a perspective on Fred as an "outsider" who witnessed Fred work

beyond just the television show, and he can give perspective on Fred toward the end of Fred's life.

Interview Procedures

Interviews will be conducted using an interview protocol (see Appendix A). The interviews will preferably be done face-to-face when possible in the venue chosen by the subject. When it is not possible to meet the subject due to travel and geographic limitations, the interview will be done by phone. The researcher will meet with participants at mutually agreed times that are convenient for them and in a location that provides privacy. The interviews will be approximately 60-90 minutes in length. Each interview will be digitally recorded and transcribed at a later time by the researcher, or a transcriber if needed. Before the formal interview begins, the participants will be given an informed consent form (see Appendix C) to read and sign. The form details the purpose of the research, the scope of the principal's participation (including the recording, transcription, and the interviewee's voluntary participation in the interview, and the interviewee's right to terminate participation in the study at any time). Interview subjects will be given an opportunity to review a transcript of the interview and make corrections to it to ensure its accuracy.

The interview protocol (see Appendix A) contains mostly open-ended questions that can be tailored to the interview subject, and do not have to be asked sequentially. For example, the question about the Fred Rogers Company could only be asked to those who work, or have worked, at the Fred Rogers Company. Mirriam (2009) calls this type of interview as a "semi-structured interview" (p. 90) and supports that this type of interviewing is the most commonly used in qualitative inquiries. She writes "this format

allows the researcher to respond to the situation at hand, to the emerging worldview of the respondent, and to new ideas on the topic” (p. 90). Interviewing the subjects during this study the semi-structured interview will be the most beneficial.

Secondary Sources

In addition to the resources mentioned in the above sections, some secondary sources that will be examined include journal articles and newspaper articles, recollections from people who interacted with Fred Rogers, and their opinions about what Fred taught them about life. Some of these people may have interacted with Fred directly through their jobs, while others may have had just a brief encounter with him. Other examples of secondary sources that will be examined are books and articles that analyze Fred Rogers’ impact on children’s’ television shows and public television.

One example of a secondary source began with discovering who Fred Rogers the man and television innovator was began with the book, *I’m Proud of You: Life Lessons from my Friend Fred Rogers* by Tim Madigan (2006). Tim writes about his eight-year friendship with Fred Rogers that began as an interview that Tim was doing for a short article about children’s television. The book contains the story of how Fred went from an interview subject to becoming Tim’s mentor. There are extensive excerpts from the correspondence that Tim and Fred exchanged, as well as anecdotes of who Fred was as a man. Also beneficial to this study is that Tim spent several days and numerous hours on the set of Mister Rogers’ Neighborhood and is able to give first-person accounts of Fred’s interaction with those who worked for him.

There has been little research done on the leadership style of Fred Rogers. *Mister Rogers’ Neighborhood: Children, Television and Fred Rogers* edited by Mark Collins

and Margaret Mary Kimmel (1996) is a collection of 14 essays that document Fred's "lifelong mission to children...Each essay documents a different aspect of the complex and intricate nature of Fred Rogers' simple art" (p. xviii). The essays attempt to track down the essence of Fred and what made him "Fred." The second essay by Jeanne Marie Laskas recounts her numerous interviews and interactions with Fred during her time as a writer. She has authored several magazine and newspaper pieces about Fred over the years, with the most notable piece appearing in *Life* magazine where she documented an interaction between Fred and a young man named Brian who had special needs. Other essays in the collection talk about various aspects of Fred's approach to children's television, such as his musical compositions, puppetry, transitions and the "Land of Make Believe." Each essay attempts to explain how these small pieces of why what Fred did and who he was were so unique to the world of children's television. Using these essays as secondary sources, they help add to the overall research about Fred's uniqueness and the impact of Fred's decisions on children's television. Many of the authors of these essays have written about Fred previously. Therefore, these essays also help lead to other newspaper or magazine articles that have been written about Fred Rogers.

As an accompaniment to this essay collection, Maggie Kimmel and Mark Collins (2008) wrote an essay entitled *The Wonder of It All: Fred Rogers and the Story of an Icon*. The essay, published in September 2008, is a publication of the Fred Rogers Center at St. Vincent's College in Latrobe, Pennsylvania. Their goal was to explain how "Rogers' work and life represented a devout *practice*, more akin to a spiritual discipline. In studying speeches, scripts, and stories, we found him wholly engaged in every moment" (p. xviii). The essay tells the biography of Fred and adds to the essay collection

by attempting to place Fred's life and legacy in context with modern times and events. They admit that there is still much work to be done on the examination of Fred's impact for future generations, including the area of leadership. They even openly promote this work by writing:

What follows is an invitation to you. Fred's life and work inspired millions; this analysis commissioned by the Fred Rogers Center for Early Learning and Children's Media is but a first step in understanding his legacy. We encourage those who want to know more to begin their own journey. (Collins & Kimmel, 2008, p. xviii)

The essays edited by Collins and Kimmel, along with their own essay work, are two more examples of how secondary sources will be used in this study. These essays will be helpful when examining the lasting legacies of Fred Rogers and his work.

Another aspect of Fred Rogers' life to be examined through secondary sources involves his religious beliefs. There are several publications about the spiritual aspect of Fred Rogers' life. This includes the book by *The Simple Faith of Mister Rogers* by Amy Hollingsworth (2005). In his book *Stories Behind Men of Faith*, Ace Collins (2009) writes about important men who used their religious beliefs to guide decisions that they made in their life. In this book is included a chapter about the spiritual influences in Fred's life, and a biography of his life that focuses more on the religious and spiritual influences that shaped Fred's life.

The Analyzing Lens

The lens through which this study of Fred Rogers will be analyzed is Thomas Sergiovanni's (1992) book, *Moral Leadership: Getting to the Heart of School Improvement*. This book looks at different leadership styles and helps us to understand what kind of leadership style is most similar to Fred Rogers'.

Sergiovanni (1992) approaches the subject of leadership from a standpoint that moves away from the traditional view of leadership practice as a set of behaviors that leaders must do and instead focuses on attitudes and values, visions and content and substance over process and skills. He feels that there needs to be a shift, and that the study of leadership practice has been failing. Sergiovanni writes that we have “separated the hand of leadership from its head and its heart” and “we have separated the process of leadership from its substance” (p. 3). He recommends that in order to make leadership a powerful force for school improvement, we must give “legitimacy to the moral dimension of leadership, and understanding leadership as the acceptance and embodiment of one’s stewardship responsibilities” (p. 140).

When analyzing leadership styles, Sergiovanni (1992) believes that consideration must be given to the “head, heart and hand” of leadership. The hand of leadership refers to the actions that the leader takes. Sergiovanni contends that examining the action of leader is not enough to analyze categorize his or her leadership style. The “heart” of leadership has to do with what the person believes and value, similar to a leader’s “personal vision” (p. 7). The head of leadership refers to the theories of practice that a leader develops over time, and then uses those theories to reflect on the situations they face. Sergiovanni describes the interaction between the three components as “the head of leadership is shaped by the heard and drives the hand; in turn, reflections on decision and actions affirm or reshape the heart and the hand” (p. 7).

Once the context of “head, heart and hand” is given to leadership, it becomes easier to indentify the sources of authorities that Sergiovanni (1992) believes leaders have the option to draw from. He acknowledges that different situations require different

approaches. Sergiovanni believes that the professional and moral authorities ought to be the primary sources of authority by which principals lead so that the school can move from an organization to a community and achieve the desired student success.

Applying Sergiovanni's (1992) sources of authority to the role of school leader is important for this discussion. The concepts of authenticity, purposing, and servant leadership are evident in many different aspects of Fred's life and work. The words and actions of Fred Rogers were examined by documenting them in chart that is found in Appendix B. The chart was used to outline the source of information, the date and the event, and then determined into which of Sergiovanni's five sources of authority the words and actions from that event could be categorized. Sergiovanni's work gives a lens to examine the lessons that we can garner from Fred Rogers' life and work.

Bureaucratic Authority

The first source of authority that Sergiovanni (1992) describes is "Bureaucratic Authority." This style of leadership focuses on a hierarchical approach to management. Employees/teachers are seen as subordinates and they defer to their leaders because they are higher in the bureaucracy. Teachers are not seen as having the expertise nor the skills needed to make their own decisions, rather those higher in the hierarchy have expertise because of their place in the hierarchy. Employees comply because they are afraid of external consequences. A bureaucratic leader spends much of his/her time directly supervising teachers to ensure compliance with pre-determined standards. Table 2 describes what this authority looks like in practice.

Table 2

Bureaucratic Authority Leadership

Bureaucratic Authority	<ul style="list-style-type: none"> • Hierarchy • Rules and regulations • Mandates • Role expectation • Teachers comply or face consequences.
Assumptions When Use of This Source is Primary	<ul style="list-style-type: none"> • Teachers are subordinates in a hierarchically arranged system • Supervisors are trustworthy, but subordinates are not. • Goals and interests of teachers and supervisors are not the same, and supervisors must be watchful. • Hierarchy equals expertise, and so supervisors know more than teachers do. • External accountability works best.
Leadership/Supervisory Strategy	<ul style="list-style-type: none"> • “Expect and “inspect” is the overarching rule. • Rely on predetermined standards, to which teachers must measure up. • Identify their needs and “inservice” them. • Directly supervise and closely monitor the work of teachers, to ensure compliance. • Figure out how to motivate them and get them to change.
Consequences	<ul style="list-style-type: none"> • With proper monitoring, teachers respond as technicians, executing predetermined scripts, and their performance is narrowed.

Source: Sergiovanni, 1992, p. 36.

Psychological Authority

A second identified source of authority according to Sergiovanni is

“Psychological Authority.” A leader with this style focuses on interpersonal skills and

human relationships to motivate employees. The rewards are more internal and personal, and the climate of the workplace is congenial. One of the weaknesses Sergiovanni (1992) sees in this type of authority is that it cannot “elicit the kind of motivated, spirited response from parents, teachers, and students that will allow schools to work well and students to become fully functioning persons” (p. 33). While some aspects of psychological leadership become important to create a climate that is congenial among teachers, but it may have the unintended consequence of teachers only doing what gets rewarded. Sergiovanni refers to it as “what does not get rewarded does not get done” (p. 24). It may also limit the creativity of teachers and students. Table 3 describes what this authority looks like in practice.

Technical-Rational Authority

Another source of authority is “Technical-Rational Authority.” The leadership style places emphasis on scientific data and logic. Teaching is seen as a science that can be improved if following the prescribed data-driven steps. Sergiovanni describes it as the expertness of knowledge being the primary purpose and that “such knowledge exists apart from the context of teaching: the job of the teacher is simply to apply knowledge to practice, and the teacher is subordinate to the knowledge base of teaching” (Sergiovanni, p. 35). This theory aims to standardize teaching, with constant monitoring of teacher practice to ensure compliance with the standards. There is no value placed on values or beliefs, instead emphasis is placed on facts and objective evidence. Again, this is an example of a type of authority that can reduce creativity in teachers and students. Table 4 describes what this authority looks like in practice.

Table 3

Psychological Authority Leadership

Psychological Authority	<ul style="list-style-type: none"> • Motivation technology • Interpersonal skills • Human relations • Leadership • Teachers will want to comply because of the congenial climate and the rewards.
Assumptions When Use of This Source is Primary	<ul style="list-style-type: none"> • The goals and interests of teachers and supervisors are not the same but can be bartered so that each side gets what it wants. • Teachers have needs, and if they are met at work, the work gets done as required. • Congenial relationships and a harmonious interpersonal climate make teachers content, easier to work with, and more apt to cooperate. • Supervisors must be experts in reading needs and in other people-handling skills, to barter successfully for compliance and increases in performance.
Leadership/Supervisory Strategy	<ul style="list-style-type: none"> • Develop a school climate characterized by high congeniality among teachers and between teachers and supervisors. • “Expect and reward.” • “What gets rewarded gets done.” • Use psychological authority in combination with bureaucratic and technical-rational authority.
Consequences	<ul style="list-style-type: none"> • Teachers respond as required when rewards are available, but not otherwise; their involvement is calculated and performance is narrowed.

Source: Sergiovanni, 1992, pp. 36-37.

Table 4

Technical-Rational Authority Leadership

Technical-Rational Authority	<ul style="list-style-type: none"> • Evidence defined by logic and scientific research • Teachers are required to comply in light of what is considered to be the truth.
Assumptions When Use of This Source is Primary	<ul style="list-style-type: none"> • Supervision and teaching are applied sciences. • Knowledge of research is privileged. • Scientific knowledge is superordinate to practice. • Teachers are skilled technicians. • Values, preferences, and beliefs do not count, but facts and objective evidence do.
Leadership/Supervisory Strategy	<ul style="list-style-type: none"> • Use research, to identify best practice. • Standardize the work of teaching, to reflect the best way. • “Inservice” teachers in the best way. • Monitor the process, to ensure compliance. • Figure out ways to motivate them and get them to change.
Consequences	<ul style="list-style-type: none"> • With proper monitoring, teachers respond as technicians, executing predetermined steps; performance is narrowed.

Source: Sergiovanni, 1992, p. 37.

Professional Authority

Sergiovanni (1992) describes a fourth source of authority, which he calls “Professional Authority.” This leadership style recognizes that employees/teachers are professionals and as such, the motivation to complete work and comply is based on the desire to promote professional, communal standards. Sergiovanni believes that this is a positive source of authority for schools. When teachers are seen as professionals, it

allows leaders the freedom to not rely on “rules, personality, or interpersonal skills” but instead be able to “rely on standards of practice and professional norms as reasons for doing things” (p. 40). As a result of reliance on these professional norms, the act of “leadership itself will become less direct and intense as standards and norms take hold” (p. 40). Leaders also are able to more easily identify what motivates staff and is seen less as a compliance monitor. Table 5 describes what this authority looks like in practice.

Moral Authority

The final source of leadership authority according to Sergiovanni (1992) is called “Moral Authority.” A leader with this style creates a workplace that is defined by shared values and beliefs. Those beliefs govern the behavior of employees. A shared sense of vision and morals is created by the leader to motivate employees. The school is seen as a professional learning community, where the community develops the norms and community members are the ones who keep each other’s behavior in order. The work that gets done is that which is considered right and good by the community, and teachers are motivated by emotion and belief as much, or more than their own self-interest.

When dealing in the realm of education, Sergiovanni (1992) writes that “psychological leadership, along with leadership based on bureaucratic authority and technical-rational authority, has a place but that its place should be to provide support for professional and moral authority. The latter two should be the primary bases for leadership practice” (p. 33). This study will examine the words and actions of Fred Rogers to help draw lessons for today’s educational leaders using the lens of Sergiovanni. Table 6 below describes what this authority looks like in practice.

Table 5

Professional Authority Leadership

Professional Authority	<ul style="list-style-type: none"> • Informed craft knowledge and personal expertise • Teachers respond in light of common socialization, professional values, accepted tenets of practice, and internalized expertise.
Assumptions When Use of This Source is Primary	<ul style="list-style-type: none"> • Situations of practice are idiosyncratic, and no one best way exists. • Scientific knowledge and professional knowledge are different, with professional knowledge created in use as teachers practice. • The purpose of scientific knowledge is to inform, not prescribe, practice. • Authority cannot be external but comes from the context itself and from within the teacher. • Authority from context comes from training and experience. • Authority from within comes from socialization and internalized values.
Leadership/Supervisory Strategy	<ul style="list-style-type: none"> • Promote a dialogue among teachers that explicitly states professional values and accepted tenets of practice. • Translate them into professional standards. • Give teachers as much discretion as they want and need. • Require teachers to hold one another accountable for meeting practice standards. • Make assistance, support, and professional development opportunities available.
Consequences	<ul style="list-style-type: none"> • Teachers respond to professional norms; their practice becomes collective, they require little monitoring, and their performance is expansive.

Source: Sergiovanni, 1992, p. 38.

Table 6

Moral Authority Leadership

Moral Authority	<ul style="list-style-type: none"> • Felt obligation and duties derived from widely share community values, ideas, and ideals • Teachers respond to shared commitments and felt interdependence.
Assumptions When Use of This Source is Primary	<ul style="list-style-type: none"> • Schools are professional learning communities. • Communities are defined by their centers of shared values, beliefs and commitments. • In communities, what is considered right and good is as important as what works and what is effective; people are motivated as much by emotion and beliefs as by self-interest; and collegiality is a professional virtue.
Leadership/Supervisory Strategy	<ul style="list-style-type: none"> • Identify and make explicit the values and beliefs that define the center of the school as a community. • Translate them into informal norms that govern behavior. • Promote collegiality as internally felt and morally driven interdependence. • Rely on the ability of community members to respond to duties and obligations. • Rely on the community's informal norms to enforce professional and community values.
Consequences	<ul style="list-style-type: none"> • Teachers respond to community values for moral reasons; their practice becomes collective, and their performance is expansive and sustained.

Source: Sergiovanni, 1992, p. 39.

Data Analysis

Data analysis consists of examining, categorizing, tabulating, or otherwise recombining the evidence to address the questions of the study. The researcher will

review primary and secondary source artifacts and interview transcriptions to identify recurring themes and patterns to address the research questions posed. The words and actions of Fred Rogers will be examined using Sergiovanni's (1992) sources of authority to help quantify the information gleaned from the primary and secondary sources. The chart that will be used can be found in Appendix B.

Researcher's Qualifications and Limitations

It is important for readers of this dissertation to know that the researcher was an avid watcher of the television show *Mister Rogers' Neighborhood* in her childhood and has fond memories of not only the man Fred "Mister Rogers" Rogers, but also many elements of the show such as live-action segments and the "*Land of Make Believe*." The researcher will have some unavoidable limitations to objectively viewing all of the information about Fred Rogers. While over 20 years has passed since the researcher's interactions with the show, *Mister Rogers' Neighborhood* still remains familiar and when analyzing portions of the episodes, it will not be the first time that the researcher is exposed to its content. To help rectify these effects, the researcher will be careful to search for multiple occurrences or artifacts to ensure that a triangulation of data occurs. The researcher will also keep a personal log or journal to keep a metacognitive audit as well as physical record of the journey. This journal will also help surface some of the personal reactions of the researcher as she reads, interviews, and watches. It will enable the researcher to ask if a subjective view of a certain artifact was distorted because of personal life experience.

Another limitation to the research is the sheer number of episodes of *Mister Rogers' Neighborhood*. The researcher will not be able to analyze, nor include

information, from every episode in the research. In order to help rectify this, the researcher identified key time periods or events that may have influenced the show and its content, or revealed more about Fred Rogers. These guides will then be used to narrow down which episodes were examined.

To help balance these limitations, it is also important for readers to know the researcher's academic training and credentials that well prepared her for this type of dissertation. Her bachelor's degree in Secondary History Education from DePaul University equipped the researcher well to apply the historical analysis skills needed to determine the effectiveness and appropriateness of primary and secondary sources. Similarly, her Master's Degree in Educational Administration along with her doctoral coursework at Loyola University gives her a strong theoretical basis in leadership theory. And certainly her 13 years in secondary education and five as an administrator prepared her for writing about this topic.

The researcher has done over two years worth of research to determine that enough materials were available for this project. The researcher read many of the existing secondary sources (e.g., Tim Madigan's book, biographies, newspaper articles) about Fred Rogers, and identified locations of the majority of existing primary sources and artifacts. It should be noted that no dissertations were located that dealt with Fred Rogers in regards to leadership theory. Several dissertations dealt with the cognitive development of preschoolers and the relationship to the television show *Mister Rogers' Neighborhood*, but no dissertations were found about the man Fred Rogers himself.

Another limitation to the research regards the amount of primary sources available to examine. The television show, *Mister Rogers' Neighborhood* was on the air

for over 30 years and produced over 1,700 episodes. The researcher will not be able to view all of the episodes of the show and will instead take a sampling of the show during different time periods. For example, shows may be chosen by decade or by a period chosen by the researcher. The researcher will create a timeline of watershed moments that will help provide guidance about from which years or time periods the individual episodes will be taken.

Another limitation to the interview portion of this research is the accessibility of the proposed interview candidates. Both Hedda Sharapan and David Newell both work full-time for the Fred Rogers' Company and have extremely busy traveling schedules. Additionally, they live in the Pittsburgh, PA area. Tim Madigan is a full-time journalist who lives in Texas. Ideally all three subjects, and perhaps more people, will be available for interview. However, it must be noted that it is possible that only one or two of the three may be available for interview, or the interview may have to be conducted over the phone or internet instead of in person.

Summary of Research Methodology

In summary, a historical documentary approach combined with qualitative interviews will be used to examine the life and work of Fred Rogers in order to research his contributions and lasting legacies to children's television and child development, while ascertaining the implications for today's educational leaders. Documents from numerous sources, including the archive at the Fred Rogers' Center at St. Vincent's College in Latrobe, Pennsylvania, will be examined. Additionally, interviews were conducted with people who knew Fred Rogers, such as Hedda Sharapan, David Newell

and Tim Madigan to gain additional information about Fred Rogers and give qualitative observations of Fred Rogers' work and life.

CHAPTER IV

FRED ROGERS AND TELEVISION

I'd just like to be remembered for being a compassionate human being who happened to be fortunate enough to be born at a time when there was this fabulous thing called television that could allow me to use all the talents that I'd been given.

—Fred Rogers (Rogers, 1999, *Fred Rogers Interview*, Part 8, 11:38)

Fred Rogers Starts in Television

Fred Rogers graduated from Rollins College in Winter Park, Florida in 1951 with a double major and on the high honor roll with a Bachelor of Music degree (Rogers, 2003b). He was accepted at Western Theological Seminary in Pittsburgh, and was scheduled to attend the following fall. During winter break of his senior year, Fred was at home in Latrobe visiting his parents when he saw for the first time a children's television show, which he described as "perfectly horrible" (Rogers, 1999). The show he saw featured people wearing costumes and throwing pies in each other's faces. Fred thought that television could be used for so much more, and he remembers thinking to himself, "this could be a wonderful tool for education, why is it being used this way?" (Rogers, 1999, Part 2, 3:46). At this moment, Rogers announced to his family that he would not go to seminary and instead become involved in children's educational television. Rogers' recalls his family questioned his seemingly rash decision by asking him "how can you say that, you've never even seen television?" To which he responded, "well I've seen enough to know that I think I'd like to try and put my hand in it" (Fred Rogers Company & WQED, 2003, 17:41).

This decision led him to apply for a position in television at NBC in New York. At NBC, Fred Rogers worked as the assistant to Charles Polachek, the producer of NBC Opera Theater. Fred's official title was "Assistant to the Producer," and in a later interview, Fred described that this "meant going and getting coffee and Cokes" (Rogers, 1999, Part 2, 10:25). After a short time, he was promoted to floor manager. One of the television shows that Fred worked on was "The Gabby Hayes Show," where he learned a valuable piece of advice about connecting with viewers. Fred recalls that he asked Gabby Hayes, "What do you think of when you look at the camera and know that there are so many people watching you?" To which, Gabby replied, "I just think of one little buckaroo" (Fred Rogers Company & WQED, 2003, 18:40). Rogers said about that advice:

I thought that it was just superb advice for anybody who would ever be thinking of television. ...I don't think of any one particular child, but I think of the children I know and many of the aspects of life that they are dealing with. But I don't think of a whole lot of people when I look at the television camera. It is a very, very personal medium. (Fred Rogers Company & WQED, 2003, 18:54-19:28)

After two years at NBC, Fred Rogers decided to return home to Pittsburgh and pursue his dream of working in educational television. He began working at the first community sponsored public television channel in the country, WQED in Pittsburgh. Rogers described how different it was working at WQED, where he and other employees would spend hours writing postcards and stuffing and sending letters to people asking for funding. He said, "Here we were, just a half dozen people trying to get this educational television station on the air" (Fred Rogers Company & WQED, 2003, 20:00). Fred decided to make this move because, as he said in a later interview, "I have a feeling that

educational television- might be - at least for me - be the way of the future” (Rogers, 1999, Part 3, 21:45).

Fred started working at WQED in November of 1953, when the station wasn't even on the air yet. When asked in an interview many years later about what pulled him back to Pittsburgh and educational television, Fred Rogers responded,

I really believe it was the power of the Holy Spirit...I mean, what did my parents think about all this? Here I was, leaving New York and network television to come back to Pittsburgh to start working with puppets. It was all so vague. Why, in the beginning, we used to go into the studio and sort of ...play. (Hendrickson, 1982)

The Children's Corner

Fred Rogers was originally hired at WQED as the program manager, but soon after, the station manager, Leland Hazard, asked if anyone would be interested in creating a children's television show. Hazard wanted to produce a different kind of children's show. When WQED received a \$10,000 grant from the Emerson Radio and Phonography Company in 1954, Leland Hazard announced, “on this station you will find a children's hour designed to determine whether it is necessary for someone to get killed in order to entertain young folks” (Levin, 2003, p. 265). Fred Rogers and one of his co-workers, Josie Carey, who was a secretary at the time, volunteered to produce a live daily children's television show called *The Children's Corner*. Josie was the on-air presence while Fred worked behind the scenes as co-producer, music composer and puppeteer. The budget for this show was very sparse. During an interview in 1999, Josie Carey recollected,

Our only budget.... you want to know what we were given? One legal pad a season, a yellow tablet. That was it. That's the only budget that we had for the

program. We used it very carefully. We would do one rundown a day on this sheet of paper because that was all we had. (Carey, 1999, part 2, 10:28)

In an interview in 1986 with Joan Rivers on the Tonight Show, Fred re-iterated the low-budget of *The Children's Corner* by recollecting that “We each made \$75 a week, so the budget for the program was \$150 a week, all the props came out of our pocket. We learned by doing” (Fred Rogers Company & WQED, 2003, Joan Rivers Interview).

The Children's Corner was an hour-long show that featured Josie Carey as the host, singing songs to children and interacting with puppets. Because of the need to fill one full hour of television, the original concept for the show was to show video clips. Fred Rogers recalled that when they began producing the show,

I just combed the country for free films that we could put in. All that we had planned to do was that Josie would sing some songs, I would play the organ for her to sing, and she would introduce these films. I mean, we had such things as “How You Grow Grass in New Hampshire.” I mean, can you imagine the amount of material you’d need for an hour a day? (Rogers, 1999, Part 4, 0:53)

“Mister Rogers” would only be referenced during the show as one of the puppet’s (Henrietta Pussycat’s) owner, but Fred was never seen on-screen (Fred Rogers Company & WQED, 2003). Fred played the organ at the beginning of the show, worked all of the puppets and provided their voices. The appearance of Daniel the Striped Tiger was on the very first show of *The Children's Corner*, and that fundamentally changed the direction that the show would then take. Fred describes it as “the puppets, I think, saved us.... After a while, he [Daniel the Tiger] became such a part of it [the show] because Josie would talk with Daniel as if that were the only person in the room” (Rogers, 1999, Part 4, 1:28). Fred remembers about Josie and Daniel’s interaction “was just magical, the

way that they would converse... So we thought, 'why don't we try some other characters'" (Rogers, 1999, Part 4, 2:02). This show was also the first appearance of other puppets that would later become infamous on *Mister Rogers' Neighborhood*; puppets like X the Owl, Henrietta Pussycat, Lady Elaine Fairchilde, and King Friday the 13th. When later interviewed for a video about Fred Rogers, Josie Carey described her interactions with the puppets as one of the most essential parts of the show and how she saw them as more than just fabric: "each of the characters had a little part of Fred in them, and I sometimes forget that Fred Rogers existed. I was talking to my friends; these were real people to me" (Fred Rogers Company & WQED, 2003) (see Figure 1). In 1955, *The Children's Corner* won the Sylvania Award for the best locally produced children's program in the country (www.fredrogers.org). Fred reminisced about his time on the show saying, "these early days, you know... were really challenging and fun" (Rogers, 1999, Part 2, 4:54).

In 1961, the Canadian Broadcasting Corporation (CBC) hired Fred to create a children's television show in Canada. Fred moved his family to Toronto. The show was a 15-minute live daily program entitled, *Mister Rogers* that featured puppets and spent the majority of time in a place called "The Neighborhood of Make Believe" (Fred Rogers Center, n.d.). It was the first time that Fred would be featured on camera.



Figure 1. Fred Rogers and Josie Carey in the Attic on the set of *The Children's Corner* in 1954

Source: <http://exhibit.fredrogerscenter.org>

After a little over one year in Canada, Fred returned to WQED in Pittsburgh to run a half-hour version of his CBC show. The show was titled *Mister Rogers' Neighborhood*, and was distributed by the Eastern Educational Network (Fred Rogers Center, n.d.). This show made Fred a celebrity on the East Coast. In a publicity event in 1967, WBGH-TV in Boston held an open house at which Fred Rogers was to be the featured participant. The station had planned for a crowd of 500 people, and the final total was over 10,000, overwhelming the neighborhood and even drew more fans than that evening's Red Sox game (Fred Rogers Center, n.d.) (see Figure 2). Eventually the

Sears-Roebuck Foundation and National Educational Television (NET) partnered to fund the show, allowing for national distribution (exhibit.fredogers.org). In February of 1968, *Mister Roger's Neighborhood* first aired on NET.



Figure 2. The crowd lined up around the block to see Mister Rogers at WGBH-TV's Open House in Boston, MA in 1967

Source: <http://exhibit.fredrogerscenter.org>

Mister Rogers' Neighborhood

While working at WQED, Fred began attending classes at the Pittsburgh Theological Seminary during his lunch break and evenings, completing a Master of Divinity degree (Rogers, 1994). In 1963, he was ordained as a Presbyterian minister and instead of being assigned a congregation; Fred was given special permission from the Presbyterian Church to carry on his work with children. He wrote, "at my ordination as a Presbyterian minister, I was given a special charge to serve children and their families through television. I consider that what I do through *Mister Rogers' Neighborhood* is my

ministry” (Rogers, 2003, p. 188). Fred’s approach to television could be understood through the lens of ministry. Influenced by his work at the seminary and the long ago conversation with Gabby Hayes, Fred valued the one-on-one connection with his viewer, saying, “I’m not that interested in ‘mass’ communications. I’m much more interested in what happens between this person and the one person watching. The space between the television set and that person who’s watching is very holy ground” (Mistick, 2013). Hedda Sharapan, Director of Early Childhood Initiatives at the Fred Rogers Company, and long-time co-worker of Fred Rogers, reinforces this, saying, “He didn’t call *Mister Rogers’ Neighborhood* a ‘show’; he was even reluctant to call it a ‘program’. He called it a ‘television visit’, and that’s what he was offering; was a relationship” (H. Sharapan, personal communication, July 31, 2013). This approach of allowing children to feel that they were just visiting with their friend Mister Rogers was the way that material would be presented to children on the television show.

Fred Rogers was concerned about more than just *how* things were presented to children, but *what* could be presented to children. The possibilities of what could be done with an hour-long television show were exciting to Fred. Discussing the concept for his television show, he said, “If you were offered an hour of television live every day, can you imagine what it is like to try and fill that up with something of value? I wanted to give the best that I could” (Fred Rogers Company & WQED, 2003, 29:35). This included giving children exposure to people and things that may not always be available to them. One popular aspect of the show was a segment called “How People Make Things,” which were small documentary-style clips showing things like “How People Make Sneakers” or “How People Make Crayons” (Family Communications, Inc., 2009).

Hedda Sharapan discusses that Fred's vision for these videos was the focus on the how *people* created things, not just on the creation process itself. She said, "Fred always referred to those as 'How People Make Things,' not 'How Sneakers Are Made,' but 'How People Make Sneakers', with the emphasis on 'people'" (H. Sharapan, personal communication, July 31, 2013). These videos became a popular segment of the show.

There was a large bevy of visitors to *Mister Rogers' Neighborhood*. Some of the visitors that appeared on Fred's show from 1968 through 2001 included people from many fields: Tony Bennett, Big Bird, cellist Yo-Yo Ma, The Boys Choir of Harlem, children's author Eric Carle, folksinger Ella Jenkins, Julia Child, pianist Van Cliburn, magician David Copperfield, marine biologist Sylvia Earle, Arthur Mitchell and his Dance Theatre of Harlem, actress Rita Moreno, paper sculptor Ben Gonzales, television stars from "The Incredible Hulk," Bill Bixby and Lou Ferrigno, poet May Sarton, Steeler football wide receiver Lynn Swann, Broadway star Tommy Tune, oboist Natasha, creator and author of the ARTHUR books Marc Brown, Soviet children's television host Tatiana Vedeneeva, pianist Andre Watts, Olympic gold medalist ice skater Peggy Fleming, the Mississippi Fife and Drum Corp, classical guitarist Manuel Barrueco, Apollo XV astronaut Al Worden, potter Eva Kwong, violinist Hilary Hahn, and the performers from the off-Broadway production of STOMP! (WQED).

Despite all of these visitors and video productions, the show had a relatively small budget. In a June, 1974 program guide produced for Connecticut Public Television, the writers tout that there was a budget of \$6,000 per show, while during the same year, the show *The Electric Company*, has a budget of \$33,000 per episode (Maynard, 1974).

Hedda Sharapan remembers that, "the first month, there was no pay. It was just, no staff,

no pay. That was black-and-white television. That was the first year, long ago” (H. Sharapan, personal communication, July 31, 2013). David Newell also recalls those early days and how work intensive it was,

We did 130 programs that first year. They were a half an hour and in black and white and they were shown nationally, but there were 130 and we were in the studio literally from September of 67 to about June of 68 and finished 130 programs. It was almost around the clock, but it was union so we couldn't work. (D. Newell, personal communication, March 10, 2014)

Even years later, when asked to talk about his salary, in an interview for an article in the *Washington Post*, Fred asked, “Do we have to?” (Hendrickson, 1982, para 22). In that same interview, Basil Cox, the vice president and general manager of Family Communications, Inc., reiterated that Fred’s work on the network was not motivated by monetary gain, saying, “I promise you it’s considerably less than what he would doubtless be making on the commercial network, or if he were out on the lecture circuit” (Hendrickson, 1982, para 22).

The popularity of *Mister Rogers’ Neighborhood* was almost immediate. In 1968, the first year of the show’s nationwide broadcast by National Educational Television (NET), *Mister Rogers’ Neighborhood* was awarded a Peabody Award for youth and children’s television (Peabody Awards, n.d.), and was nominated for an Emmy for Outstanding Achievement in Children’s Programming (Academy of Television Arts and Sciences, 1955-2014).

This popularity was in spite of how some critics described Fred Rogers. In a Connecticut article about the show, the columnist reported that Fred “is not, by the usual standards, charismatic. He is not particularly handsome. He is not witty, brilliant or

surprising. But he communicates an unmistakable sense of integrity, kindness and fundamental decency” (Maynard, 1974).

While *Mister Rogers’ Neighborhood* was becoming popular worldwide, it was important to Fred that the show did not become commercialized; sell anything to pay for the show, or to make money for the production companies or television stations that aired the show. In 2003, shortly after Fred Rogers’ death, *The Christian Science Monitor* reported, “With the death of Fred Rogers in late February, the children's television industry said good-bye to one of the last creators who didn't sell merchandise to finance his show” (MacDonald, 2003, p. 13). Along with not selling merchandise, Fred was okay with not capitalizing on the success of the show. In a 1999 interview, Fred tells of an encounter he had at a restaurant with a Chinese man who told him “You speak very good Chinese” (Rogers, 1999, part 5, 5:23). After investigation, PBS had found that the Taiwanese government had been stealing the signal from a satellite and dubbing *Mister Rogers’ Neighborhood* in Chinese without permission. While PBS did not allow this, Fred responded, “I’m glad if people can use it, but I want to be sure that what’s coming out is what I said originally.” He continued, “If people want to use our work, I’m all for that” (Rogers, 1999, Part 5, 5:57). Here Fred demonstrated he wasn’t concerned about the cost, but about the content of the show. Hedda Sharapan agrees. She tells of a time when Fred’s image was being used by Burger King, who “wanted to do a commercial based on Fred Rogers, and I think he just picked up the phone and said, ‘The kids will think that’s me.’ Just the way he said it ... he was not just Mr. Nice Guy” (H. Sharapan, personal communication, July 31, 2013). Fred wanted to keep the focus on the show and

its content. Tim Madigan, an author and friend of Fred Rogers, relays a story of one of the only disagreements that he ever had with Fred, saying that it happened

when I wanted to interview him for a story I was doing about the Monica Lewinsky scandal....But Fred declined. He said he never commented on controversial or political matters, fearing that those who disagreed with him would prevent their children from watching his show. All he said about the Lewinsky scandal was, “this is another opportunity for the world to learn about forgiveness.” (T. Madigan, personal communication, January 16, 2014)

While Fred did avoid associating himself (and *Mister Rogers’ Neighborhood*) with commercial and political enterprises, he did write and host some Public Service Announcements around tragic events, such as the death of presidents, or during the Persian Gulf War (Fred Rogers Center, n.d.).

David Newell, an actor who played the role of Mr. McFeeley on *Mister Rogers’ Neighborhood*, and is currently the director of public relations for the Fred Rogers Company, reveals that Fred did not like to do interviews, such as the appearance on *The Tonight Show*. David said,

Fred knew he hated interviews. That’s not what he wanted to do. He knew it was a necessary evil and he would professionally do them. I would have to cajole him into the *Tonight Show*. That’s not where you’d think Fred would be, but it sort of, in my estimation, it sort of legitimized him in the eyes of others....I felt like I was making him walk the plank. I guess I was, but at the same time he knew it was something that would be helpful to the mission we were all on. (D. Newell, personal communication, March 10, 2014)

Television was the medium that Fred Rogers used to reach children and portray a clear message to them. In a 1977 book on television history, Fred wrote a small excerpt entitled “Communicating with Children” (Fireman, 1977, p. 114). In that excerpt, Fred shared his philosophy on the importance of television, “there is no scientific or technological advance that is either good or bad in itself... It’s only as we human beings

give *meaning* to science of technology that they will have a positive or negative thrust” (p. 114). He continues to outline what meaning he wanted to give to television through his communication with children. He writes, “I wanted to help as many as I could to feel good about themselves and what they could become. I wanted to show them a wide range of artistry and feeling that make up a varied culture like ours” (p. 114).

Fred did not waiver from that purpose, which is evident more than 20 years later, when in a 1999 interview for the Archive of American Television, Fred Rogers was asked what he thought television’s responsibility was to children. His response: “To give them everything that we possibly can to help them grow in healthy ways and help them to recognize that they can be angry and not hurt themselves or anybody else. They can have the full range of feelings and express them in very healthy, positive ways” (Rogers, part 8, 28:03). The purpose of television for Fred Rogers was to help children, and he would fight to keep his type of educational television focused on this purpose. This focus is reinforced by Hedda Sharapan as well. She says,

Mister Rogers’ Neighborhood did not change much. If you look at that first episode and you look at the last one, he’s still coming through the door singing the songs a little faster, but he was committed to not pushing into ‘today’s world,’ so children’s outsides have changed, but not their insides. (H. Sharapan, personal communication, July 31, 2013)

The focus of *Mister Rogers’ Neighborhood* was on child development and how to help children accept and explore their feelings. This was a purpose that Fred Rogers believed was best serviced by non-commercial interests like public television.

Advocacy for Public Television

Fred's advocacy for public television began early, and went beyond just the production of *Mister Rogers' Neighborhood*. Beginning in the 1960's, Fred became an advocate on two different fronts, one "for increased government support of public broadcasting," and "for reforming television programming practices due to perceived concerns about their negative impact on the development of young viewers" (Levin, 2003, p. 272).

In 1968, the same year that the show was first picked up for a national audience, Fred Rogers was appointed the Chairman of the Forum on Mass Media and Child Development of the White House Conference on Youth (Fred Rogers Center, n.d.).

In 1969, Fred Rogers appeared before the United States' Senate Subcommittee on Communications (a subcommittee of the Senate Committee on Commerce) alongside the general manager of WBGH in Boston, Hartford N. Gunn, JR. A \$20 million grant that was given by President Lyndon Johnson to the Corporation for Public Broadcasting was in jeopardy of losing its funding. The current president, Richard Nixon, wanted that amount cut in half. The hearings were chaired by Senator John O. Pastore (Levin & Moses-Hynes, 2003). Fred had a philosophical statement prepared, but decided to not read the statement, but chose to talk about it instead. He began his testimony explaining that he would not read the statement because "one of the first things.... A child learns in a healthy family is trust, and I trust that you will read this. It's very important to me" (Fred Rogers Center, *Senate Committee Hearing*).

Fred Rogers then continued to explain how his show began and the current funding sources that allowed him to go from producing his first shows for \$60 an

episode, to now costing \$6,000 an episode. He acknowledged that the price tag may seem high, but explained it to the committee this way,

\$6,000 pays for less than 2 minutes of cartoons. 2 minutes of animated- what I sometimes say- bombardment. I am very much concerned, as I know you are, about what's being delivered to our children in this country. We deal with such things as the inner drama of childhood... we don't have to 'bop' somebody over the head to make him, to make drama on the screen. We deal with such things as getting a haircut, or the feelings about brothers and sisters, and the kind of anger that arises in simple family situations. And we speak to it constructively. (Fred Rogers Center, *Senate Committee Hearing*)

The impact of this philosophy on the sub-committee and Senator Pastore was immediate. They then allowed Fred to continue uninterrupted to further describe what was different about his show. Fred continued,

I give an expression of care everyday to each child. To help him realize that he is unique. You have made this day a special day just by you being you. There is no person just like you. If we in public television can only make it clear that feelings are mentionable and manageable, we will have done a great service for mental health. I think that it is much more dramatic that two men could be working out their feelings of anger, much more dramatic than showing something of gunfire. I am constantly concerned about what our children are seeing.... And for fifteen years I have tried, in this country and Canada, to present what I feel is a meaningful expression of care. (Fred Rogers Center, *Senate Committee Hearing*)

At this point, Pastore interrupts Fred and remarks, "I'm supposed to be a pretty tough guy, and this is the first time that I've had goosebumps for the last two days" (Fred Rogers Center, *Senate Committee Hearing*). Fred thanks the Senator for his feelings and his interest in "our type of television." He then goes on to explain the lyrics of the song "What Do You Do With the Mad That You Feel" and how that song is representative of the philosophy that Fred is promoting through his television show. Pastore replies: "I think it's wonderful. I think it's wonderful. Looks like you just earned the 20 million

dollars” (Fred Rogers Center, *Senate Committee Hearing*). After that testimony, PBS funding increased from \$9 million to \$22 million (Levin & Moses-Hynes, 2003).

The impact of Fred Rogers on public television was unprecedented. Hartford N. Gunn, Jr., when testifying with Fred Rogers before a Senate sub-committee in 1969, explained the impact that Fred already had on public television, and all television in general; “99,000 homes with an audience of ages 2-11, represents 1/3 of that audience. Mister Rogers reaches an estimated 113,000 homes... Mister Rogers is certainly one of the best things that has happened to public television” (Fred Rogers Center, *Senate Committee Hearing*). These sentiments were echoed in 1971 by the commissioner of the Federal Communications Commission (FCC). He was lamenting about the poor state of commercial television aimed at children, saying;

It is not difficult to get discouraged. But consider some of the changes that have occurred.... Fred Rogers is surely the first in his “neighborhood”; he has been a great advocate for the public interest, as well as a regular practitioner. (Johnson, 1971, p. 17)

That popularity continued throughout the entire run of the show. When *Mister Rogers’ Neighborhood* aired the final new episodes in August, 2001, PBS President and CEO PAT Mitchell commented, “I can’t imagine a PBS without ‘Mister Rogers’ Neighborhood,’ I know the member stations feel that way. He probably has the widest carriage of almost any program on public television” (Owen, 2000, para 15). She then speculated on what Fred Rogers would be or the future, convinced that he would remain a force in public television because he has a “commitment to do whatever he can for public television. He can continue to be a very real presence” (para 17).

In 1971, Fred founded the production company Family Communications, Inc. to serve as the production company for *Mister Rogers' Neighborhood* (Fred Rogers Company, 2014b). From the beginning of the company, the purpose and core beliefs were easily identified. In a 2000 article, Fred wrote about the naming and purpose of the company:

When we were thinking about what to name our small, nonprofit production, one idea stood out far above the others- Family Communications, Inc. From all that I had learned in my growing up, in parenting, and in studying child development, I wanted the goal of our work to be fostering healthy communication between parents and their children. (Rogers, 2000a, p. 71)

The website for the company, which was renamed the Fred Rogers Company after Fred's death, describes the reason for Fred Rogers' founding of the company; "Fred and his staff recognized needs outside the scope of 'the Neighborhood': parents dealing with challenging situations... children facing issues like illness... and professionals wanting to make their work with children even more valuable" (Fred Rogers Company, 2014). Child development experts worked alongside the production company staff, focusing on the social and emotional health of children (Mistick, 2013). The creation of a production company also reinforced Fred's belief that his television show's purpose goes beyond pure entertainment for 60 minutes while the show is airing. Hedda Sharapan recalls that Fred once said, "Television is the only appliance best used when it's off, when it's over and you use [it]" (H. Sharapan, personal communication, July 31, 2013).

Accolades for Fred Rogers' Work

In 1978, Fred Rogers was awarded a Personal Achievement Award from the UNDA-USA (the United States' chapter of the Catholic Radio and Television Professionals). In the recognition letter, they describe why he was given the award, "to

an individual who has brought to the radio or television industry a standard of artistic excellence on public service which is an inspiration or a challenge to the broadcast industry” (UNDA-USA Achievement Award, Fred Rogers Archive).

In 1991, Fred gave the keynote speech at the PBS Development Conference, celebrating the 25th anniversary of *Mister Rogers’ Neighborhood* on PBS. During his speech, he talked about what he and his production company felt they were doing when producing the show, “We felt that by way of educational television, we were giving a life-enriching gift.... We were a band of ecstatic pioneers” (Fred Rogers Center for Early Learning and Children’s Media, 2014). That band of pioneers accomplished their goal. In 2000, Robert Thompson, the director of the Center for Study of Popular Television at Syracuse University remarked,

Along with a very small group of people—Steve Allen from late night, Irna Phillips with soap operas, Ernie Kovacs with video art—Fred Rogers really understood what the medium of television was all about, what it could do, how it was this intimate forum that talked to you in the privacy of your own living room, and he grasped that very early on. (Owen, 2000, para 25)

The accolades for Fred Rogers’ television work are numerous. These awards include two George Foster Peabody Awards, Emmys, “Lifetime Achievement’ Awards from the National Academy of Television Arts and Sciences and the TV Critics Association, and he was inducted into the Television Hall of Fame (Fred Rogers Company, 2014).

In 2002, President George W. Bush presented him with the Presidential Medal of Freedom, the nation’s highest civilian honor, recognizing his contribution to the well-being of children and a career in public television that demonstrates the importance of kindness, compassion and learning. During a speech at the medal ceremony, President George W. Bush remarked, “Fred Rogers has proven that television can soothe the soul

and nurture the spirit, and teach the very young” (Fred Rogers Center, n.d.). Even in times of recognition, the focus of Fred Rogers’ work remained his impact on television and child development.

When Fred Rogers was awarded his second Peabody Award in 1992, the Peabody Board had this to say about him and his television show,

Thank you Mister Rogers, for teaching us a little about life each day, and for reminding us that the power of television rests not so much in those who produce it as in the impressionable and inquisitive minds and hearts of its smallest consumers. We are proud to add the Peabody Award to your ever-growing list of accomplishments and accolades. (Peabody Awards, n.d.)

As of 2014, *Mister Rogers’ Neighborhood* was the longest-running show on Public Television. It was shown outside of the United States, in Canada and on the Armed Forces Network around the world (Fred Rogers Center, n.d.). In response to his fame, Fred lamented, “Who would have ever thought that somebody would want my autograph... or want to take my picture? That, that wasn’t what I was in it for. This all evolved, you know, that’s what’s so interesting” (Rogers, 1999, Part 2, 10:52).

Sergiovanni Analysis of Words and Actions

Source of information: Rogers, <i>Fred Rogers Interview</i>
Date: 1999
Event: Fred discussing advice he was given by Gabby Hayes

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"this could be a wonderful tool for education, why is it being used this way?"	

Source of information: Rogers, <i>American's Favorite Neighbor</i>
Date: 1999
Event: Fred discussing advice he was given by Gabby Hayes

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional	"Well I've seen enough to know that I think I'd like to try and put my hand in it."	
Moral		

Source of information: Rogers, American's Favorite Neighbor
Date: 1999
Event: Fred discussing advice he was given by Gabby Hayes

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional	“I thought that it was just superb advice for anybody who would ever be thinking of television. ...I don't think of any one particular child, but I think of the children I know and many of the aspects of life that they are dealing with. But I don't think of a whole lot of people when I look at the television camera. It is a very, very personal medium.”	
Moral		

Source of information: Rogers, America's Favorite Neighbor
Date: 1999
Event: Fred beginning work at WQED

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional	“Here we were, just a half dozen people trying to get this educational television station on the air”	Fred agrees to work at WQED, the first ever public television station.
Moral		

Source of information: Rogers, <i>Fred Rogers Interview</i>
Date: 1999 interview
Event: Fred leaves NBC for WQED

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"I have a feeling that educational television- might be- at least for me- be the way of the future"	

Source of information: Hendrickson
Date: 1982
Event: Fred begins working at WQED

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"I really believe it was the power of the Holy Spirit...I mean, what did my parents think about all this? Here I was, leaving New York and network television to come back to Pittsburgh to start working with puppets. It was all so vague. Why, in the beginning, we used to go into the studio and sort of ...play."	

Source of information: Carey, Josie Carey Interview
Date: 1999
Event: Josie Carey and Fred Rogers create <i>The Children's Corner</i>

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral		Fred Rogers and one of his co-workers, Josie Carey, who was a secretary at the time, volunteered to produce a live daily children's television show called "The Children's Corner." Josie was the on-air presence while Fred worked behind the scenes as co-producer, music composer and puppeteer. The budget for this show was very sparse.

Source of information: Rogers, <i>American's Favorite Neighbor</i>
Date: 1999 interview
Event: Fred Rogers and Josie Carey create <i>The Children's Corner</i>

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"We each made \$75 a week, so the budget for the program was \$150 a week, all the props came out of our pocket. We learned by doing"	

Source of information: Rogers, <i>Fred Rogers Interview</i>
Date: 1999
Event: Fred discussing early concepts of <i>The Children's Corner</i>

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional	<p>“I just combed the country for free films that we could put in. All that we had planned to do was that Josie would sing some songs, I would play the organ for her to sing, and she would introduce these films. I mean, we had such things as ‘How You Grow Grass in New Hampshire. I mean, can you imagine the amount of material you’d need for an hour a day?’”</p> <p>“the puppets, I think, saved us.... After a while, he [Daniel the Tiger] became such a part of it [the show] because Josie would talk with Daniel as if that were the only person in the room”</p> <p>“was just magical, the way that they would converse... So we thought, ‘why don’t we try some other characters’”</p>	
Moral		

Source of information: Carey, <i>America's Favorite Neighbor</i>
Date: 1999
Event: Josie reflecting on the puppets used on <i>The Children's Corner</i>

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"each of the characters had a little part of Fred in them, and I sometimes forget that Fred Rogers existed. I was talking to my friends; these were real people to me"	

Source of information: Rogers, <i>Fred Rogers Interview</i>
Date: 1999
Event: Fred reminiscing about <i>The Children's Corner</i>

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional	"these early days, you know... were really challenging and fun"	
Moral		

Source of information: http://exhibit.fredrogers.org
Date: 1967
Event: WBGH-TV publicity event

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral		In a publicity event in 1967, WBGH-TV in Boston held an open house at which Fred Rogers was to be the featured participant. The station had planned for a crowd of 500 people, and the final total was over 10,000, overwhelming the neighborhood and even drew more fans than that evening's Red Sox game

Source of information: Rogers, <i>The World According to Mister Rogers</i>
Date: 1963
Event: Fred completes a Masters of Divinity degree

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“at my ordination as a Presbyterian minister, I was given a special charge to serve children and their families through television. I consider that what I do through <i>Mister Rogers' Neighborhood</i> is my ministry”	Fred attends classes during his lunch break and evenings to become ordained as a Presbyterian minister

Source of information: Mistick, <i>Moving Fred Rogers' Neighborhood</i>
Date: 2013
Event: Fred's view on television

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"I'm not that interested in 'mass' communications. I'm much more interested in what happens between this person and the one person watching. The space between the television set and that person who's watching is very holy ground."	

Source of information: H. Sharapan personal communication
Date: 2013
Event: Fred's view of <i>Mister Rogers' Neighborhood</i> episodes

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"He didn't call <i>Mister Rogers' Neighborhood</i> a 'show;' he was even reluctant to call it a 'program'. He called it a 'television visit', and that's what he was offering; was a relationship"	

Source of information: Rogers, <i>America's Favorite Neighbor</i>
Date: 1999
Event: Fred's view on television

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"If you were offered an hour of television live every day, can you imagine what it is like to try and fill that up with something of value? I wanted to give the best that I could."	

Source of information: H. Sharapan, personal interview
Date: 2013
Event: Fred's title for videos

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"Fred always referred to those as 'How People Make Things,' not 'How Sneakers Are Made,' but 'How People Make Sneakers', with the emphasis on 'people'"	

Source of information: WQED fun facts
Date: retrieved online 2013
Event: Fred's inclusion of visitors to the show

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		There was a large bevy of visitors to <i>Mister Rogers' Neighborhood</i> . Some of the visitors that appeared on Fred's show from 1968 through 2001 included people from many fields: Tony Bennett, Big Bird, cellist Yo-Yo Ma, The Boys Choir of Harlem, children's author Eric Carle, folksinger Ella Jenkins, Julia Child, pianist Van Cliburn, magician David Copperfield, marine biologist Sylvia Earle, Arthur Mitchell and his Dance Theatre of Harlem, actress Rita Moreno, paper sculptor Ben Gonzales, television stars from "The Incredible Hulk" Bill Bixby and Lou Ferrigno, poet May Sarton, Steeler football wide receiver Lynn Swann, Broadway star Tommy Tune, oboist Natasha, creator and author of the ARTHUR books Marc Brown, Soviet children's television host Tatiana Vedeneeva, pianist Andre Watts, Olympic gold medalist ice skater Peggy Fleming, the Mississippi Fife and Drum Corp, classical guitarist Manuel Barrueco, Apollo XV astronaut Al Worden, potter Eva Kwong, violinist Hilary Hahn, and the performers from the off-Broadway production of STOMP!
Moral		

Source of information: H. Sharapan, personal interview
Date: 2013
Event: The first days of working on <i>Mister Rogers' Neighborhood</i>

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional	"the first month, there was no pay. It was just, no staff, no pay. That was black-and-white television. That was the first year, long ago"	
Moral		

Source of information: D. Newell, personal communication
Date: 2014
Event: David reflects on the first years of working on <i>Mister Rogers' Neighborhood</i>

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional	We did 130 programs that first year. They were a half an hour and in black and white and they were shown nationally, but there were 130 and we were in the studio literally from September of 67 to about June of 68 and finished 130 programs. It was almost around the clock, but it was union so we couldn't work.	
Moral		

Source of information: Maynard, “Mister Rogers’ Neighborhood: It’s Such a Good Feeling to Know You’re Alive”
Date: 1974 article
Event: A critic’s opinion of Fred Rogers

Sergiovanni’s Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“is not, by the usual standards, charismatic. He is not particularly handsome. He is not witty, brilliant or surprising. But he communicates an unmistakable sense of integrity, kindness and fundamental decency”	

Source of information: Hendrickson, <i>In the Land of Make-Believe, the Real Mister Rogers</i>
Date: 1982 article
Event: Basil Cox interviewed about Fred Roger’s pay

Sergiovanni’s Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“I promise you it’s considerably less than what he would doubtless be making on the commercial network, or if he were out on the lecture circuit”	

Source of information: Rogers, <i>Fred Rogers Interview</i>
Date: 1999
Event: Fred's view on monetary gain for <i>Mister Rogers' Neighborhood</i>

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>"I'm glad if people can use it, but I want to be sure that what's coming out of my mouth is what I said originally."</p> <p>"If people want to use our work, I'm all for that"</p>	<p>it was important to Fred that the show not become commercialized, sell anything to pay for the show, or to make money for the production companies or television stations that aired the show</p>

Source of information: H. Sharapan, personal communication
Date: 2013
Event: Fred' reaction to Burger King's unauthorized use of his likeness

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>"wanted to do a commercial based on Fred Rogers, and I think he just picked up the phone and said, 'The kids will think that's me.' Just the way he said it, ... he was not just Mr. Nice Guy"</p>	

Source of information: T. Madigan, personal communication
Date: 2014
Event: Fred's refusal to talk about a subject

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>“when I wanted to interview him for a story I was doing about the Monica Lewinsky scandal....But Fred declined. He said he never commented on controversial or political matters, fearing that those who disagreed with him would prevent their children from watching his show. All he said about the Lewinsky scandal was, ‘this is another opportunity for the world to learn about forgiveness’.”</p>	

Source of information: http://exhibit.fredrgoers.org
Date: retrieved 2013
Event: Fred's creation of Public Service Announcements

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral		<p>he did write and host some Public Service Announcements around tragic events, such as the death of presidents, or during the Persian Gulf War</p>

Source of information: Rogers, <i>Communicating with Children</i>
Date: 1977
Event: Fred's view on television

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>“there is no scientific or technological advance that is either good or bad in itself... It's only as we human beings give <i>meaning</i> to science of technology that they will have a positive or negative thrust”</p> <p>“I wanted to help as many as I could to feel good about themselves and what they could become. I wanted to show them a wide range of artistry and feeling that make up a varied culture like ours”</p>	

Source of information: Rogers, <i>Fred Rogers Interview</i>
Date: 1999
Event: Fred's view on television's responsibility to children

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>“To give them everything that we possibly can to help them grow in healthy ways and help them to recognize that they can be angry and not hurt themselves or anybody else. They can have the full range of feelings and express them in very healthy, positive ways”</p>	

Source of information: H. Sharapan, personal communication
Date: 2013
Event: The purpose of <i>Mister Rogers' Neighborhood</i>

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“Mister Rogers’ Neighborhood did not change much. If you look at that first episode and you look at the last one, he’s still coming through the door singing the songs a little faster, but he was committed to not pushing into ‘today’s world,’ so children’s outside have changed, but not their insides”	

Source of information: Levin, Educational Television, Fred Rogers, and the History of Education
Date: 2003
Event: Fred’s support of public broadcasting

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“Beginning in the 1960’s, Fred became an advocate on two different fronts, one “for increased government support of public broadcasting,” and “for reforming television programming practices due to perceived concerns about their negative impact on the development of young viewers”	

Source of information: fredrogers.org
Date: retrieved 2013
Event: Fred's support of children's television

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral		In 1968, the same year that the show was first picked up for a national audience, Fred Rogers was appointed the Chairman of the Forum on Mass Media and Child Development of the White House Conference on Youth

Source of information: Levin, Educational Television, Fred Rogers, and the History of Education
Date: 2003
Event: Fred's support of public television

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral		In 1969, Fred Rogers appeared before the United States' Senate Subcommittee on Communications (a subcommittee of the Senate Committee on Commerce) alongside the general manager of WBGH in Boston, Hartford N. Gunn, JR.

Source of information: Fred Rogers Center, video on Senate Committee Hearing
Date: 1969
Event: Fred's testimony before the Senate

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>“one of the first things.... A child learns in a healthy family is trust, and I trust that you will read this. It's very important to me”</p> <p>“\$6,000 pays for less than 2 minutes of cartoons. 2 minutes of animated- what I sometimes say- bombardment. I am very much concerned, as I know you are, about what's being delivered to our children in this country. We deal with such things as the inner drama of childhood... we don't have to 'bop' somebody over the head to make him, to make drama on the screen. We deal with such things as getting a haircut, or the feelings about brothers and sisters, and the kind of anger that arises in simple family situations. And we speak to it constructively.”</p> <p>“I give an expression of care everyday to each child. To help him realize that he is unique. You have made this day a special day just by you being you. There is no person just like you. If we in public television can only make it clear that feelings are mentionable and manageable, we will have done a great service for mental health. I think that it is much more dramatic that two men could be working out their feelings of anger, much more dramatic than showing something of gunfire. I am constantly concerned about what our children are seeing.... And for fifteen years I have tried, in this country and Canada, to present what I feel is a meaningful expression of care.”</p>	

Source of information: Public Broadcasting Corporation, retrieved from www.video.pbs.org/video
Date: retrieved 2013
Event: Fred's assistance to public television

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"99,000 homes with an audience of ages 2-11, represents 1/3 of that audience. Mister Rogers reaches an estimated 113,000 homes... Mister Rogers is certainly one of the best things that has happened to public television"	

Source of information: Johnson, RX for Children's Television
Date: 1971
Event: Head of the FCC discussing the state of children's television

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"It is not difficult to get discouraged. But consider some of the changes that have occurred.... Fred Rogers is surely the first in his 'neighborhood'; he has been a great advocate for the public interest, as well as a regular practitioner."	

Source of information: Owen, There Goes the Neighborhood
Date: 2000
Event: PBS President comments on the contributions of Fred Rogers to PBS

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>"I can't imagine a PBS without 'Mister Rogers' Neighborhood,' I know the member stations feel that way. He probably has the widest carriage of almost any program on public television" [He has a] "commitment to do whatever he can for public television. He can continue to be a very real presence"</p>	

Source of information: Fred Rogers Company
Date: Retrieved 2013
Event: Fred Rogers creates Family Communications, Inc.

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>"Fred and his staff recognized needs outside the scope of 'the Neighborhood': parents dealing with challenging situations... children facing issues like illness... and professionals wanting to make their work with children even more valuable"</p>	<p>In 1971, Fred founded the production company Family Communications, Inc. to serve as the production company for <i>Mister Rogers' Neighborhood</i></p>

Source of information: Rogers, <i>a Point of View</i>
Date: 2000
Event: Fred Rogers reflects on creation of Family Communications, Inc.

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“When we were thinking about what to name our small, nonprofit production, one idea stood out far above the others- Family Communications, Inc. From all that I had learned in my growing up, in parenting, and in studying child development, I wanted the goal of our work to be fostering healthy communication between parents and their children.”	

Source of information: H. Sharapan, personal communication
Date: 2013
Event: Fred's belief about television's impact

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“Television is the only appliance best used when it's off, when it's over and you use [it]”	

Source of information: UNDA-USA Achievement Award, Fred Rogers Archive
Date: 1978
Event: Fred is awarded a Personal Achievement Award from UNDA-USA

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“to an individual who has brought to the radio or television industry a standard of artistic excellence on public service which is an inspiration or a challenge to the broadcast industry”	

Source of information: http://exhibit.fredrogerscenter.org
Date: Retrieved 2013
Event: Fred reflects on producing the show

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“We felt that by way of educational television, we were giving a life-enriching gift.... We were a band of ecstatic pioneers”	

Source of information: Owen, There Goes the Neighborhood
Date: 2000
Event: Robert Thompson interviewed about Fred's impact on television

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“Along with a very small group of people—Steve Allen from late night, Inna Phillips with soap operas, Ernie Kovacs with video art—Fred Rogers really understood what the medium of television was all about, what it could do, how it was this intimate forum that talked to you in the privacy of your own living room, and he grasped that very early on”	

Source of information: http://exhibit.fredrogerscenter.org
Date: 2002
Event: Fred Rogers is awarded the Presidential Medal of Freedom

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		In 2002, President George W. Bush presented him with the Presidential Medal of Freedom, the nation's highest civilian honor
Moral	“Fred Rogers has proven that television can soothe the soul and nurture the spirit, and teach the very young”	

Source of information: www.peabodyawards.com
Date: 1992
Event: Fred Rogers is awarded his second Peabody Ward

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		Fred Rogers was awarded his second Peabody Award in 1992
Moral	“Thank you Mister Rogers, for teaching us a little about life each day, and for reminding us that the power of television rests not so much in those who produce it as in the impressionable and inquisitive minds and hearts of its smallest consumers. We are proud to add the Peabody Award to your ever-growing list of accomplishments and accolades.”	

Source of information: Rogers, Fred Rogers Interview
Date: 1999
Event: Fred Rogers reflects on the success of <i>Mister Rogers' Neighborhood</i>

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“Who would have ever thought that somebody would want my autograph... or want to take my picture? That, that wasn't what I was in it for. This all evolved, you know, that's what's so interesting”	

Source of information: D. Newell, personal communication
Date: 2014
Event: David reflects on his forcing Fred to do personal appearances

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	Fred knew he hated interviews. That's not what he wanted to do. He knew it was a necessary evil and he would professionally do them. I would have to cajole him into the Tonight Show. That's not where you'd think Fred would be, but it sort of, in my estimation, it sort of legitimized him in the eyes of others....I felt like I was making him walk the plank. I guess I was, but at the same time he knew it was something that would be helpful to the mission we were all on"	

Analysis

In relation to his advocacy for both children's and public television, this chapter examined 44 different words or actions take directly by Fred Rogers and 25 words/ actions by others.

When examining the words of Fred Rogers, 22 of the 26 quotations exemplify Sergiovanni's (1992) concept of Moral Authority. The other four quotations are examples of Professional Authority. When examining his actions, seven of the seven were examples of Moral Authority, with the other two as examples of Professional Authority. When examining the words and/or actions of others relating to Fred Rogers' work in public and children's television, 21 of the 25 can be examined as Moral

Authority, with the other four are examples of Professional Authority. Sergiovanni (1992) believes that the greatest amount of work can be accomplished, and more importantly sustained, when a leader relies on the use of Moral Authority. A moral leader, according to Sergiovanni, “relies heavily on persuasion. At the root of persuasion are ideas, values, substance, and content, which together define group purposes and core values” (p. 138). This chapter explored the different ways in which Fred Rogers built the core values and defined the purposes of his work in television. These were clearly communicated through his words and actions.

Eight out of the 11 actions and words of Fred Rogers and others that occurred during his first days in television, working on NBC and then on *The Children’s Corner*, reflected Sergiovanni’s (1992) concept of Professional Authority. Most of these actions were related to finding an internal satisfaction with the job that they were doing, producing a children’s television show for little-to-no economic benefit. One example is the quote by Fred Rogers reflecting on his experience at WQED saying, “We each made \$75 a week, so the budget for the program was \$150 a week, all the props came out of our pocket. We learned by doing.” Fred translated his visions and ideas into behaviors. His actions were guided by his desire to promote professional, communal values, not external factors like money. As he worked with Josie Carey, each saw the other as professionals, with no examples of bureaucratic leadership being found. Fred’s co-host Josie Carey remarked that “each of the characters had a little part of Fred in them, and I sometimes forget that Fred Rogers existed.” Fred’s devotion to the character development of the puppets demonstrate his belief that all aspect of the show as integral

parts of portraying his message. His practice reflects his morals. The work that he and Josie found to be rewarding was the work that they were doing.

Once the show that Fred Rogers created by himself, *Mister Rogers' Neighborhood*, began production, there are only two examples of any other type of leadership beside Moral Authority being used by Fred in his quest for advocacy of public and children's television. One such example is the action that Fred took to invite numerous guests, such as Yo-Yo Ma, to the Neighborhood as experts who were asked to share their expertise. This is an example of Professional Authority, because allowing guests who are experts in their fields come to visit during the programs shows that Fred Rogers values professional knowledge. Fred recognized that these guests were professionals, and that skilled technicians are important to teach our children, not just research.

What is also worth analyzing in Fred Rogers' work advocating for children's and public television are the words and actions that Fred took when others disagreed with him, or he needed to convince others. One example is when Fred found out that Burger King was using his likeness unauthorized by Fred. Hedda Sharapan recollects that all Fred did was call the company and asked them to stop using his likeness, based on the grounds that he did not want children to think that it was him in these advertisements. There was no screaming or yelling, or threat of legal action, just words about why Fred thought this was wrong. This was a way for Fred to make explicit his values about advertising and the messages he wanted to send to children. This is an example of Moral Authority, where a leader is able to use the values and beliefs to govern the behavior of others.

Similarly, when Fred Rogers found out that there were television stations in China illegally showing episodes of *Mister Rogers' Neighborhood*, he was more concerned that the message he was portraying was accurate. He said, "I'm glad if people can use it, but I want to be sure that what's coming out of my mouth is what I said originally. If people want to use our work, I'm all for that." This is an example of Moral Authority because Fred's words here reinforce his belief that public television is to be used to help others, without profit to himself. He was more concerned that his message and beliefs were accurately represented, not that he was compensated for them. Sergiovanni (1992) touts that the main consequence of Moral Authority, as used here by Fred Rogers, results in workers "respond[ing] to community values for moral reasons; their practice becomes collective, and their performance is expansive and sustained" (p. 39).

Another example of Fred's using Moral Authority to publically convey his values and beliefs occurred when he testified before the Senate in 1969, he used Moral Authority to establish the values and norms that guided his show. During his testimony, Fred uses the phrases, "for 15 years I have tried, in this country and Canada, to present what I feel is a meaningful expression of care," and "I trust that you will read this. It's very important to me." Fred publicly defined his values, and the values of the community of "Mister Rogers' Neighborhood."

Another example of time when Fred's action reflected the creation of a mission and purpose that was shared by those who worked with him was the reflection by David Newell about Fred's reluctance to do television appearances or interviews.

Fred Rogers' founding of his production company, Family Communications, Inc. is the penultimate example of Fred using the concept of Moral Authority. Fred Rogers

created this production company to further his message about children's development beyond just the television show, which demonstrates how values and beliefs can translate into actions. His statements about the creation of the company are still in line with the values of the production company today, as was shown on its internet homepage. Fred's creation of a professional learning community where families are served by their programs, among other things, helped develop the norms for the organization.

Sergiovanni (1992) discusses that effective leadership must involve the practice of "purposing" (p. 72). He explains that purposing involves more than just the vision of a leader; "It is not enough to have worked out what people stand for and what is to be accomplished; a binding and solemn agreement must emerge, one that represent a value system for living together and forms the basis of decisions and actions" (p. 73). The benefit of creating purpose and a value system is that teachers and students, the stakeholders in education, "respond with increased motivation and commitment, and their performance is well beyond the ordinary" (p 73). The sense of values and shared beliefs that were created by Fred Rogers in his development of *Mister Rogers' Neighborhood*, and later, the company Family Communications, Inc., demonstrate what Sergiovanni meant about purposing. *Mister Rogers' Neighborhood* was not about just creating a successful television show, it was about what the show and its different forms of communication could do for children. By making this key distinction, Fred Rogers was able to lead using what Sergiovanni calls Moral Authority. Fred set a purpose and his consistent message to those who worked with him, and the public, was that what was in the best interests of children came first.

In the early days of his career, Fred Rogers relied on Professional Authority to get work done and produce a television show that he, along with a few others, thought was the right thing to do. As he transitioned into the producer of his own show, and later as an advocate for public and children's television, Fred relied on Moral Authority to convey his values and create a sense of shared beliefs around his television show.

CHAPTER V

FRED ROGERS AND CHILD DEVELOPMENT

Childhood isn't just something we 'get through.' It's a big journey, and it's one we've all taken. Most likely, though, we've forgotten how much we had to learn along the way about ourselves and other."

—Fred Rogers (exhibit.fredrogerscenter.org)

Mister Rogers' Neighborhood

As the music begins to play, the camera shows a small town made of play houses.

The camera works its way around town as music begins to play. Slowly the camera zooms into a small one-story house. The next shot is inside the house, where the camera pans through the house, starting with a large stoplight, then moves on to show a fish tank, a framed television displaying the word "HI", and a window box bench, finally ending with a zoom in to the front door. The door opens and in walks Fred "Mister" Rogers. He begins singing:

It's a beautiful day in this neighborhood, a beautiful day in this neighborhood, a beautiful day for a neighbor. Would you be mine? Could you be mine? It's a neighborly day in this beautiwood. A neighborly day for a beauty. Would you be mine? Could you be mine? I have always wanted to have a neighbor just like you. I've always wanted to live in the neighborhood with you. So, let's make the most of this beautiful day, since we're together we might as well say, Would you be mine, could you be mine, won't you be my neighbor? Won't you please, won't you please? Please won't you be my neighbor? (Rogers, 1968, 00:00)

While singing, Mister Rogers takes off his coat and hangs it in the closet, where he grabs and puts on a zip-up sweater. He then moves to sitting on a bench in front of the door he just entered, sits down, and begins changing his street shoes for a pair of blue lace-up gym shoes. As the song finishes, Mister Roger says "Hello, neighbor." The first

episode of the television show *Mister Rogers' Neighborhood* aired nationally on February 19, 1968 and began with this song and routine performed by the show's creator and host, Fred Rogers (Rogers, 1968, 00:00). Every single episode of the close to 900 episodes of *Mister Rogers' Neighborhood* began the same way. Over the years, the set changed very little besides some small cosmetic changes such as the curtains or the closet door placement, but the routines never did. Hedda Sharapan, longtime co-worker of Fred Rogers, says that the routine was purposefully kept the same throughout the years,

Mister Rogers' Neighborhood did not change much. If you look at that first episode and you look at the last one, he's still coming through the door singing the songs a little faster, but he was committed to not pushing into "today's world", so children's outsides have changed, but not their insides.
(H. Sharapan, personal communication, July 31, 2013)

Fred Rogers thought that this opening sequence, and the song itself, carried meaning for his children visitors. Fred stated the mission of the opening song, "It's an invitation for somebody to be close to you, because that's what neighbors are, they happen to be in the same neighborhood and close" (Fred Rogers Center & WQED, 2003, 4:56). This concept of being a "neighbor" was important to Fred Rogers because it indicated a trusting relationship with children, without interfering with the role of parents. He wrote

Trust has always been an essential part of Mister Rogers' Neighborhood. That's why we generally don't refer to it as a program or show, but as a "television visit." Our opening song- 'Won't You Be My Neighbor'- is an invitation to be in a relationship. (Rogers, 1997, p. 8)

Fred Rogers felt that this relationship building was extremely important to help build trust between him and the viewer. He continues,

Through our mail, we've seen real evidence that a relationship is possible through television- and through the computer. But that trust doesn't happen by accident. And there are no shortcuts. I'm firmly convinced that it's through relationship that we grow best- and learn best. That's why, from the start, we wanted the

Neighborhood to have the atmosphere of a “visit” between me and our television neighbors. (Rogers, 1997, p. 8)

By using the routine of the opening song and changing from his street clothes into his sweaters and blue tennis shoes, it established the routine for children to believe that Mister Rogers was here for his daily visit. Hedda Sharapan confirms what Fred Rogers was trying to accomplish in different ways with *Mister Rogers’ Neighborhood*, “What he did with the television program is, he established a relationship with the viewer, and there was a whole era before videotaping and before this flood of channels that you really felt he was coming in for that half-hour visit” (H. Sharapan, personal communication, July 31, 2013).

The goal of *Mister Rogers Neighborhood* was not to focus on the teaching and learning of specific educational content or facts, but focus on the tools for learning and emotional content. Fred wrote, “By the communication we offer our children, as they experience anything, we can affect how they see the world, themselves and others” (Rogers, 2000a, p. 71). Public Broadcasting Service (PBS), which is the network that aired *Mister Rogers’ Neighborhood*, summarizes the show saying, “*Mister Rogers’ Neighborhood* helps children learn about themselves, about others, and about their world” (www.pbs.org). When Fred Rogers was asked why the show didn’t focus on more traditional learning of things like letters and numbers, Fred replied, “I would rather give them the tools for learning. If we give them the tools, they’ll want to learn the facts. More importantly, they’ll use the facts to build and not to destroy” (exhibit.fredrogerscenter.org). Hedda Sharapan recalls these same beliefs being evident from her time working with Fred, “It’s just, the respect and I guess, as I say to people, he

wasn't just talking about helping you feel good about yourself; he was also saying to appreciate others, and he was saying to appreciate the world around you" (H. Sharapan, personal interview, July 31, 2013). David Newell, the actor who played the mailman Mr. McFeeley on *Mister Rogers' Neighborhood*, and currently serves as the public relations director for the Fred Rogers Company, reflected

I think a lot of people really didn't understand the program or it didn't appeal to them. I think maybe they thought it was a little sugar-coated, which it was not at all. Fred would take the toughest of subjects and deal with them, divorce, death over the years. We did adoptions, sibling rivalry, jealousy, love and did them so sensitively, but I just wondered if people saw a lot of that. A lot of that too is very subtle and not dynamic at all. (D. Newell, personal communication, March 10, 2014)

PBS, in conjunction with Family Communications, Inc., lists on the official website page of *Mister Rogers' Neighborhood* the values that the show promotes. They are:

- Children are precious, and their earliest years are exceedingly important in laying the foundation for who and what they become.
- Children grow best when raised in responsible and caring ways.
- The ability to love and be loved is supremely important in every person's life, and that ability is best nurtured in the early years.
- Discipline and control are essential to healthy living—and the best discipline and control come from within.
- It is important to recognize the worth and unique abilities of each individual child. Children can- and do- contribute in many ways to the life of the family. (<http://www.pbs.org/parents/rogers/series/philosophy.html>, para. VI)

Fred Rogers' Beliefs on Child Development

Author Tim Madigan discusses how Fred's mission in life was reflected in *Mister Rogers' Neighborhood*. Tim wrote what he thought was Fred's mission in life, "to coax people into sharing their essential invisibles with another trustworthy person. That's what his show was really about, to let children know that their fears and feelings were

normal, did not make them bad, and could be shared” (T. Madigan, personal communication, January 16, 2014). Hedda Sharapan agrees that one of the biggest contributions *Mister Rogers’ Neighborhood* made was the sense of relationship, and the building of that relationship between child and parent. She recalls

I used to say, it’s through relationships you grow best and learn best. Why else would you, like he used to say, “Why else would you give up going in your diaper?” It’s because it means something to the people who love you. (H. Sharapan, personal communication, July 31, 2013)

Another important aspect that helped Fred demonstrate this sense of trust to children was to show them that even adults make mistakes. Hedda Sharapan gives an example from one of the episodes of *Mister Rogers’ Neighborhood* that featured the marine biologist Silvia Earl. Her second time on the show,

she brought a hydrophone to help you hear the sound of fish in the water, and she put this instrument in the aquarium, and we waited, and there was no sound. Then, they started jibber jabbering, “Oh, this one is laughing. Maybe if we give them some food? No.” She said, “Well, maybe they’ll like people, even though there’s no food there. They’re not hungry.” She said, “I did bring a video of fish, the sound fish make in the water, and I could show that to you.” They walked over to Picture Picture, and we cut it there. That was brilliant, that she was able to do that, because we looked at it to see, should we do this again? Fred said, ‘We’re going to leave this in,’ he said, “because there’s no more important message to a child than, even when grown-ups plan things, they don’t turn out the way they hoped’. (H. Sharapan, personal communication, July 31, 2013)

Another, more popular “mistake” that was made on the show featured Fred himself. The episode featured a visit from Chuck Aber and American folk singer Ella Jenkins. Ella was demonstrating for Fred different rhythms involving hand clapping and singing. One particular rhythm involved singing while touching the head, and shoulders, then clapping hands in a pattern, all while singing a rhyme. Fred made several mistakes,

and is seen in the video laughing while trying to keep up with Ella and Chuck (Rogers, 1985).

Hedda remembers about this episode,

There are a couple times on the program where we thought for sure he was going to stop the taping and do it again, like the one with the head and shoulders, singing that one. I show that at all conferences, and I say, “Let me tell you, that was not an outtake, that he deliberately kept that in. After every segment, he would come down off the set, and he would say, “Do we do this again?” That, he left in, and we think of the messages in there, that he allowed himself, and there are a couple times like that. (H. Sharapan, personal communication, July 31, 2013)

On the Fred Rogers Center website on the Early Learning Environment page, there is an activity dedicated to this episode. On the website, this activity is called “Getting to Know You,” and describes the episode as “Ella Jenkins teaches Mister Rogers a new song and the importance of trying something new!” (Fred Rogers Center, 2012). Also listed on the website are the talking points for educators, and an explanation of “Why this is Important.” Under the tab of “Why this is Important,” the site describes “When adults admit to making mistakes, we teach children that it is okay to make mistakes, and how to correct them” (Fred Rogers Center, 2012).

In addition to showing children that they could trust him as an adult, Fred Rogers wanted to respect his viewers. Part of the respect that was shown to children was to acknowledge that adults, including Mister Rogers, don’t know everything. In response to a child’s letter asking how the world started, Fred Rogers wrote,

Questions like that (How did the world start?) often come to us because children think of adults as all-knowing, all-wise. They think we know all the answers. It’s okay that we don’t have answers to some questions. Just applauding the question and listening to a child’s opinions can be all the encouragement he or she needs. (Rogers, 1996a, p. 61)

Fred Rogers had an opinion not just on what children should learn, but on *how* children should learn.

Children are not merely vessels into which facts are poured one week and then when it comes time for exams they turn themselves upside down and let the facts run out. Children bring all of themselves, their feelings, and their experiences to the learning. (Rogers, 1994, p. 87)

This philosophy formed the basis for the topics that were covered in the over 900 episodes of *Mister Rogers' Neighborhood*. Hedda Sharapan recalls that while she was attending her classes in pursuit of a Master's Degree in Child Development, she saw what she was learning echoed in the way Fred Rogers was producing *Mister Rogers' Neighborhood*. She recalls,

I was sitting in classes and watching this complex child development theory being played out by these intellectual forces of my teachers, and then I'd come at night into the studio, and I'd watch Fred play out transition, virtual aggression, fears and helping children with fears, fears of separation, the difference between reality and fantasy, closure, and I thought, I understood it on such a great level. (H. Sharapan, personal communication, July 31, 2013)

Fred wrote in a 1997 article a specific example of his approach to teaching children,

Before a child learns to match the word cat with a picture of a cat on the screen, I would rather see that child be in the presence of someone who cares about cats and children, someone who can help the child come to respect cats for their grade and independence, grow to know that cats have feelings, that they need food and water, that each one is different, that they get tired, and they sleep, and they need to be loved. (Rogers, 1997)

David Newell commented that while Fred knew exactly what he was doing on the show, the adults watching may not have.

It was very, very age appropriate and so adults watching it over their shoulders may not get it. He sometimes as a grown man played peek-a-boo with his audience. That audience is exactly in that mind-set, but an adult watching that, especially an adult who doesn't know child development or thinks it's silly or

jerky or whatever for an adult to do that...That's I think what a lot of adults didn't understand when they watched the *Neighborhood*. (D. Newell, personal communication, March 10, 2014)

Each week the episodes would revolve around a specific theme. During that week, each episode would feature guest "visitors" or videos of Fred taking trips to help children explore the topic. The topics would range from normal childhood angst, like growing and changing, learning about rules or disappearing down the bathtub drain, to topics that were difficult to talk about, such as divorce, death or dealing with disability and diversity (www.pbs.org). Underlying each topic was Fred's desire "to be able to let children know that they are not alone with their feelings-that there are other people and other children who have those kinds of feelings- the same fears and the same joys- to let them know there is an adult who cares" (Rogers, 1994, p. 123). Fred knew it was important to focus not only on what children were learning, but also how the material was presented to them. Authenticity and caring were tools that Fred used to teach children on his show. He believed that feelings were a normal part of a child's development that could not be ignored. Fred Rogers wrote,

I have long believed that whatever is mentionable is manageable. Whenever we talk about such things, we have always felt a duty to help resolve those feelings on the program. Sadness, fear, and anger do exist in our *Neighborhood*, but so also do understanding adults who can help children distinguish fantasy and reality, who can help children identify and manage their feelings, and who can encourage children to talk about those feelings with real-life adults they love and trust. (Rogers, 2000, p. 5)

This view was echoed later when Fred, in response to a letter he had received from a parent, sent some materials home to that parent,

If you've watched *Mister Rogers' Neighborhood*, you probably know that our programs do not try to avoid anxiety-arousing situations. We have dealt with the beginnings of life, as well as with its end, and with many of the feelings in

between. We do try, though, to keep anxiety within a child's manageable limits and then to deal with it. We talk about those feelings, and in simple ways, try to show models for coping with them as well as models of trustworthy, caring, and available adults. (Rogers, 1996a, p. 94)

This theme of exploring feelings was mentioned often. In a five-episode series that aired in 1995 entitled "Mad Feelings," Mister Rogers explores all the ways that people can deal with their mad feelings and vent them in a healthy way. Mister Rogers interviews a young man named Jay in a wheelchair and asks him if there are any exercises he does when he is feeling mad or sad (Rogers, 1995a). Jay shared that he shoots hoops and takes deep breaths, which he then demonstrated for Mister Rogers. Mister Rogers takes deep breathes along with him and turns toward the audience asking them to "try that." Mister Rogers then remarks, "I guess each one of us has to find his or her own way" (Rogers, 1995a, 21:47). Over the course of these episodes, the same concept of "Mad Feelings" is also presented in the Land of Make Believe, where the puppet Lady Elaine was angry because she was trying to draw a tower and couldn't do it very well. So Lady Elaine took her anger out on the tower itself and used her magic powers to turn it upside down. When returning from the Land of Make Believe, Mister Rogers addresses the audience saying, "Just because somebody draws something better than you doesn't mean that you should turn it upside down" (Rogers, 1995a, 16:47). When Lady Elaine finally told King Friday she was sorry, he said, "I'm glad to hear that you're sorry, but it's just a beginning" (Rogers, 1995b, 17:00).

Also included in that series was one of the most famous songs from *Mister Rogers' Neighborhood*. It was entitled "What Do you Do with the Mad that You Feel?" Below are the lyrics.

What do you do with the mad that you feel
 When you feel so mad you could bite?
 When the whole wide world seems oh, so wrong...
 And nothing you do seems very right?
 What do you do? Do you punch a bag?
 Do you pound some clay or some dough?
 Do you round up friends for a game of tag?
 Or see how fast you go?
 It's great to be able to stop
 When you've planned a thing that's wrong,
 And be able to do something else instead
 And think this song:
 I can stop when I want to
 Can stop when I wish.
 I can stop, stop, stop any time.
 And what a good feeling to feel like this
 And know that the feeling is really mine.
 Know that there's something deep inside
 That helps us become what we can.
 For a girl can be someday a woman
 And a boy can be someday a man. (Rogers, retrieved from
<http://pbskids.org/rogers/songLyricsWhatDoYouDo.html>)

While the song talks about how to manage your feelings, it was also as important for the show to communicate to children what to do with those feelings. Fred Rogers (1997) himself re-iterated the purpose of the angry series, “When children become comfortable with making music and making pictures or sculptures, they often find that those become important expressions of their feelings. Children learn that there are many things they can do when they’re angry—other than hurting themselves or other people” (p. 8).

Even after almost 20 years, both Hedda Sharapan and David Newell refer to the lessons taught and learned in that series as some of the most quintessential episodes of *Mister Rogers’ Neighborhood*. Hedda Sharapan wrote in a column about saying sorry, that “Fred wanted to help children learn that their actions affect others...and to work at fixing things (if possible) or at least work at repairing the relationship” (Sharapan, 2014).

David Newell also reflected on the series of shows about angry, recalling how he and Fred visited Lou Ferrigno and the set of *The Incredible Hulk* to include in this series and make the point to children that

when you are angry, you don't do like the Hulk did, turn over a car and devastate everything in your path. That's not how you deal with your anger. He was very methodically showing children what to do with their angry feelings and giving an alternative to rage. Again, three or four or five year olds, you don't hit your friend or throw a stone through a window or kick somebody. There's a way of dealing with that anger, but it was also saying that anger was a human emotion. There is nothing wrong with getting angry. It's what you do with that anger and where it's placed. (D. Newell, personal communication, March 10, 2014)

Often times the themes for a show's topic would come from Fred Rogers' real life. David Newell tells the story of what happened shortly after Fred's father passed away,

He got through it, but shortly after that since he wrote his own material, he wrote a program about the death of a goldfish and I think it was directly related to what he was going through because he was taking all of that and trying to help children and families who are going through the same loss. It was a very sensitive, very classic Mister Rogers program... That's what he wanted to get in there, the emotion and the loss and then he talked about that and got the fish out and wrapped it in a paper towel and went out in the garden and buried it and I can't remember the words that he used, but he looked at the camera and talked about it. It was a symbol because children lose grandparents at about that age. It was a very sad program. I don't know if somebody tuning into that would have gotten it.... You would get it. He was talking about the grief and basically life goes on. Not in those words, but that was a very good lesson. (D. Newell, personal communication, March 10, 2014)

One way that Fred Rogers purposely chose to communicate to children about their feelings was through the use of puppets. David Newell discusses Fred's use of puppets on the show,

I think if Fred did nothing else, that's what he wanted to make clear for that age group, fantasy from reality. Most children's television doesn't do that. It's all clumped together in a neighborhood of make believe where puppets and humans interact, that was pretend, but he opens in reality and closes back to reality and

talks about what they've just seen. It was very ground breaking I think. I can't remember anybody who did a program like *Mister Rogers' Neighborhood*. Not to say that is the only way, but that was Fred's way. He knew what was good for him. (D. Newell, personal communication, March 10, 2014)

Fred Rogers was asked in an interview, “How much of you were in those puppets?” and Fred responded, “I think a lot. I think every one of them has a facet of me” (Rogers, 1999, Part 4, 16:38). The personalities of the puppets were transparent and part of what made them memorable. “King Friday’s subjects are familiar human types- with familiar human problems. Daniel Tiger is timorous, X the owl pedantic, Lady Elaine Fairchild decidedly shrewish and Henrietta Pussycat easily unstrung. Because they are so fallible, they afford the small viewer special opportunities for identification and comfort” (Maynard, 1974, p. 4). The only portion of the show *Mister Rogers' Neighborhood* where the puppets appeared was in the “Land of Make Believe.” In this land of “Make Believe,” the puppets were a way for Fred to explore emotional topics with children. Hedda Sharapan talks about one time when Fred asked the producers to “Stop the tape” because “one of the puppet characters started crying.” The reason for Fred asking them to stop the tape was because, according to Sharapan,

The Neighborhood of Make Believe was pretty tightly scripted. The other stuff was just outlined. Make Believe was scripted because you were asking actors and actresses to be child development specialists, and the puppet Henrietta started to cry. The person on camera said, “Oh, Henrietta, don’t cry”, and that’s when he came, and he said, “When you say to somebody ‘don’t cry’, what we’re really saying is, ‘I have trouble handling that.’” That’s the authenticity. What you leave in and what you don’t, to be that sensitive, those examples, to me, say so much about Fred. (H. Sharapan, personal communication, July 31, 2013)

Fred would also have to address children’s concerns on the show that he could foresee. Such as the time when a girl named Katie and her father wrote a letter to Mister Rogers expressing concern that he does not feed his fish every day. Katie’s father

explained that she is blind, and cannot see him feed the fish, and would cry everyday that Mister Rogers' didn't say aloud that he fed them. Fred wrote in response to that letter, "I've tried to remember to mention out loud those times that I'm feeding the fish. Over the years, I've learned so much from children and their families. I like to think that we've all grown together" (Rogers, 1996a, pp. 40-41). Fred would also make tweaks to well-established routines on the show if he felt it would be beneficial to children. For example, he recalls when, in the mid-1970's,

we decided to show the Trolley controls in my television house, and that's because I felt it would be helpful for children to know that machines like trolleys don't operate independently of people. I think it's important to emphasize for children that it's *people* who make machines work, especially because young children have a hard time understanding what's real and what's pretend. ... We've even shown our viewers the whole studio on certain occasions because I think it's healthy to demystify this medium of television as much as we can. (Rogers, 1996a, p. 43)

Origins of *Mister Rogers' Neighborhood*

The origins of *Mister Rogers' Neighborhood* can be traced back to Fred's work on previous shows like *Children's Corner* and *Mister Rogers*. While Fred was working at the *Children's Corner*, he began studying child and family development at the Graduate School of Child Development in the University of Pittsburgh, School of Medicine (Rogers, 1999). As part of that program, his eldest son was enrolled in a pre-school class at the Arsenal Family and Children's Center of the University of Pittsburgh. The center was run by Dr. Margaret McFarland and Dr. Benjamin Spock. Fred formed a working relationship with Dr. McFarland and Spock. Erik Erikson was also there to consult with Fred. Hedda Sharapan confirms that Fred worked with all the "big names" in child development, "names such as Ben Spock, Margaret McFarland, and Erik

Erikson” (H. Sharapan, personal communication, July 31, 2013). All three were leading psychologists in the area of child development. On his time spent with these people, Fred commented, “I was at the right place at the very right time” (Rogers, 1999, Part 5, 20:00). Not only did the educational side of Fred’s career grow at the Center, so did the professional side. He even encouraged others to join the child development program. One of these people was Hedda Sharapan. She had come to meet Fred to inquire about a job in children’s television. He encouraged her to get a degree in child development. Hedda remembers that Fred had said to her, “If this is what you’re interested in, why don’t you think about a master’s degree in child development?...Think about doing it at the University of Pittsburgh” (H. Sharapan, personal communication, July 31, 2013). This was in 1965 - before the show *Mister Rogers’ Neighborhood* went on the air. She remembers that, “Fred had actually been there in that program; he was there when Erik Erikson was there, and had sat in on his case studies. He said, ‘There’s a lot of time with children; it’s not just a textbook thing. That’s why this is a great program’” (H. Sharapan, personal communication, July 31, 2013). Hedda then went and got her Master’s Degree in child development. Fred jokingly told the story of what happened after Hedda got her degree, where she “came back two years later, handed me this, and said ‘I did what you told me’. I said, ‘You’re the only person who did what I suggested’” (Rogers, 1999, Part 8, 15:56). From then on, Hedda Sharapan worked with Fred Rogers in various roles, and continues through 2014 as the Director of Early Childhood Initiatives and Associate Director of Public Relations at the Fred Rogers Company (Fred Rogers Company, 2014).

Also at the Arsenal Family and Children’s Center of the University of Pittsburgh, one of Fred’s son’s teachers was Nancy Curry, PhD. She recalls that Fred would come

into the classroom and work with the children. At the time, he was only a behind the scenes presence on the *Children's Corner*, not in front of the camera. Nancy remembers Fred's interaction with her preschool class; "He got a lot of practice in facing real live children and he practiced and planned some of his songs in the classroom before he put them on the air" (Curry, 2006). This "real-life" interaction with preschoolers helped Fred develop and try-out material to see if it were successful before putting it into the television show. "I call those the magic moments. Fred was so good with the children and they were mesmerized.... He was a natural, he had good instincts. In front of the children he was just wonderful" (Curry, 2006). Dr. Curry's praise continued for Fred Rogers' actions on *Mister Rogers' Neighborhood*, commenting, "In an era of fast food and fast imagery, both of which are ingestible, *Mister Rogers' Neighborhood* stands out as an island of peace and coherence leavened by humor and gut-level sense of how children come to understand and master the awesome developmental tasks" (Curry, 2006). It was important to Fred Rogers that his work focuses on how children would see the world and develop as human beings.

In 1999, Fred Rogers was inducted to the TV Critics' Television Hall of Fame. During the ceremony, Jeff Erlinger came on stage to talk about the impact that Fred Rogers had on him. Jeff had appeared on an episode *Mister Rogers' Neighborhood* dealing with feelings and love, and sang "It's You I Like" with Mister Rogers. Video footage of the award ceremony shows Fred visibly gasping at the sight of Jeff, and tears coming to his eyes as he stands next to Jeff as Jeff speaks. Shots of famous people in the crowd show them with tears streaming down their faces as well. Jeff says to Fred, "When you tell people 'it's you I like', we know that you really mean it and tonight I

want to let you know that on behalf of millions of children and grown-ups, that it's *you* that I like" (TV Critics' Television Hall of Fame, 1999, 0:47-0:55). The crowd gives the pair a standing ovation as Fred moves to the podium to give his acceptance speech. He thanks the Academy for giving him the "gift" of the appearance of Jeff Erlanger. Then Fred gives his speech:

Fame is a four-letter word. And like tape, or zoom, or face, or pain, or life, or love, what ultimately matters is what we do with it. I feel that those of us in television are chosen to be servants. It doesn't matter what our particular job. We are chosen to help meet the deeper needs of those who watch and listen, day and night... Life isn't cheap. It's the greatest mystery of any millennium...and television needs to do all it can to broadcast that. To show and tell what the good in life is all about. But how do we make goodness attractive? By doing all we can to bring courage to those whose lives move near our own. By treating our neighbor at least as well as we treat ourselves. Allowing *that* to inform everything that we produce. ...We all have only one life to live on earth, and through television, we have the choice of encouraging others to demean this life or to cherish it in creative, imaginative ways. (TV Critics' Television Hall of Fame, 1999, 2:13)

After his speech, Fred is given a standing ovation as he escorts Jeff Erlinger off the stage. Fred's words at the awards ceremony serve as a good summary of the mission of *Mister Rogers' Neighborhood* and the Fred Rogers Company.

Dr. Margaret McFarland

Fred was introduced to Dr. Margaret McFarland through one of his professors at the seminary, during his graduate studies of child development. At the time, Dr. McFarland was the director of the Arsenal Family and Children's center of the University of Pittsburgh (Rogers, 1999). She became the chief psychological consultant for *Mister Rogers' Neighborhood*, and would consult a few times a month with Fred on his scripts (Rogers, 1994). One way that she would help Fred and the staff learn about children was through just telling stories about children. Fred wrote about Margaret

It was she who helped me think about the child who grew inside of me. It was Margaret who helped me really *listen* to children so that I could discover who they were and what was important in their lives, so that my communication with them through television could be meaningful. (Rogers, 1994, pp. xiii-xiv)

This one of the factors that both Fred and Margaret believed allowed Fred to connect with children so well. Joanne Rogers, Fred's wife, commented that Margaret was the person who taught Fred the most. Joanne wrote that "She let him know that it was okay to be sensitive, and helped him find the courage to be himself with children- and with the rest of the world" (Rogers, 2003b, p. 8). Fred also acknowledged the impact that Margaret had on him, saying, "it was she who helped me think about the child who grew inside of me...who helped me really *listen* to children so that I could discover who they were and what was important in their lives" (Rogers, 1994, p xiii). Dr. McFarland was a staunch supporter of the work that Fred Rogers was doing, which helped foster the relationship between her and Fred.

In 1967, Dr. McFarland wrote a letter of recommendation to a grant committee, in which she describes Fred and his work on Mister Rogers Neighborhood.

Mr. Fred Rogers, the creator of this program, is not only a talented creative artist, he is a well qualified Child Development Specialist. He has a unique capacity for interpersonal relationships with children and is deeply empathetic with their needs and feelings, and their perceptions of the world around them. Thus the creation of his program is based upon insight concerning the meaning which songs and dramatic themes will have for children....Children seem to respond to Mr. Rogers on the television screen as a trusted person related to them in an interpersonal way... The artistry of the program stimulates the children's interest in the world around them and fosters their learning. (McFarland, 1967, p. 4)

Not only did Dr. McFarland believe that Fred Rogers' program was beneficial to children's development, she also felt that Fred himself was an asset. In a 1982 interview with The Washington Post, she said,

Fred Rogers is a man who has not closed off the channels of communications between his childhood and his manhood. His empathy with children is rooted in the mastery of his own earliest years. Repression, you see, is not his major defense. His true identity is that of the creative personality...When he finally decided he wanted to give his life over to working with children, and came out from behind the camera, his creative personality became fully integrated in the way you bring paisley out of many colors. (Hendrickson, 1982)

Fred Rogers often acknowledged the work and assistance of Margaret McFarland outside of the television show. In the introduction to his book, *Mister Rogers Does It Ever Rain in Your Neighborhood?*, he mentions the influence of Margaret:

Through the years, as we worked hard to give a meaningful answer to a letter, we felt blessed to have the wisdom and understanding of our longtime consultants, Dr. Margaret McFarland and Dr. Albert Corrado. They and others have helped us find ways to be personal and sensitive and yet recognize the limits of trying to know someone only through a letter. (Rogers, 1996a, p. vii)

Beyond the assistance of Margaret McFarland, Fred Rogers also incorporated the child development concepts of Erik Erickson's work into his television show. Hedda Sharapan reflects on the larger theme of building relationships to build trust between "Mister Rogers" and the viewer, saying,

a sense of trust, and that's Erikson. Erikson was one of his heroes. We're not going to give you surprises; we're going to tell you where we're going, and we're going to give you an introduction to it, and we're going to take you there. When we come back, we're going to talk about that, where we've been. You had a sense that the world is trustworthy and predictable. You could relax. (H. Sharapan, personal communication, July 31, 2013)

There has been much praise for the influence that *Mister Rogers' Neighborhood* had on parents and the viewing habits of their children. Joan Ganz Cooney, one of the lead creators of the children's television show *Sesame Street*, and author of the 1967 report, "The Potential Uses of Television in Preschool Education," commented about Mister Rogers and the importance of his television show, "*Mister Rogers Neighborhood*

had been on for a year or two when we started and that was the only show that people who cared about their children talked about and like them to see” (Cooney, 1998). *Mister Rogers Neighborhood* quickly became an influential educational television show.

Educational psychologist Jane M. Healy, author of the best-selling *Endangered Minds: Why Our Children Don't Think and What We Can Do About It*, has been a critic of children's programming because of the fast pace and adult themes. She says, “many cartoons and so-called children's programs, and also software, actually manipulate children's brains by a reliance on rapid fire images, loud noises and neon colors.” In contrast, she says, “Fred Rogers spoke gently. If you want to help kids work through emotional issues, it’s a slow process. He moved right into children’s hearts and lives” (Dawson, 2003, p. 31).

Often times, this connection that Fred made with children and their parents would carry over into personal appearances that Fred would make. In a 1982 interview, Fred said that “It’s a real joy to walk through this life with this face, let me tell you. People don’t come up to me to talk about the weather. Why, I’ve had a child come up to me and not even say hello, but instead say right out, ‘Mr. Rogers, my grandmother’s in the hospital’” (Hendrickson, 1982).

Mister Rogers’ Neighborhood was one of the first children’s television shows to be geared toward the education of children, not just the entertainment of children. Fred Rogers was asked in an interview about how he first came to link the new-found medium of television to education, and his view on education. Fred’s response,

I always loved my teachers. . . .the best teacher in the world is the one who loves what he or she does, and just loves it in front of you. And that’s what I like to do with the *Neighborhood*, I love to have guests and presenters in a whole

smorgasbord of ways for the children to choose...some child might choose painting, some child might chose playing the cello, but there are so many ways of saying who we are and how we feel. Ways that don't hurt anybody. That's seems to me a way, that's a great gift. Television can do that all the time... it can present enthusiastic teachers. (Rogers, 1999, 5:32- 6:53)

Public Service Announcements

As an extension of his television program, Fred Rogers produced and appeared in a number of Public Service Announcements (PSA). These announcements were made for a variety of reasons, from advertising child-friendly events or important milestones, or after major events such as the Persian Gulf War and the terrorist attacks of September 12, 2001. The first such announcement dealing with current issues was after the assassination of Robert Kennedy (Family Communications, Inc., 2005). Fred was asked in an interview how this PSA came about. He responded, "There had been too many things. The country was in deep grief. President Kennedy had been killed, then Martin Luther King was killed, and then Robert Kennedy. I thought, 'I've got to talk to the families'" (Rogers, 1999, 2:34).

The announcements contained different text depending on the target audience. For example, one early PSA from 1978 was directed at parents, advertising the fact that April was the "Month of the Young Child" in the United States. The announcement read,

All over the united state the month of April is being called the *Month of the Young Child*. This means that at the beginning of spring we're celebrating the human ability to grow through play. Play gives each of us pleasure and brings us closer and closer to our maturity. There are many ways for us adults to celebrate the early years of human life. I trust that you'll find your own. ("April: Month of the Young Child," 1978, p. 2)

On a slightly different not, in 1977, Fred did a PSA for the United Way, referencing his television show,

Hello, I'm Fred Rogers. Our "Mister Rogers' Neighborhood" television programs allow me to reach out and touch the lives of many children. In one sense, that's what you can do through the United Way, reach out and touch the lives of thousands of young people in Allegheny County through the Scouts, YCA, and many other United Way agencies. Your contribution to the United Way can help bring change. (Rogers, 1977)

While some PSAs were different and not aimed directly at the feelings and fears during difficult times, like this one for the United Way, or promoting that April is the month of the young child; all PSAs had the same core message that was always focused on the well-being of children.

It is often in times of major disasters or events that Fred was asked to do public service announcements. One such event was the terrorist attacks in the United States on September 11, 2001, which happened after Fred Rogers had retired from recording new episodes of his television show. Yet, even in retirement, Fred still contributed to child development by recording these announcements for children and their parents. The PSA that Fred recorded for children after September 11 was short and to the point. He said,

When I was a little boy and something bad happened in the news, my mother would tell me to look for the helpers. "You'll always find people helping," she'd say. And I've found that that's true. In fact, it's one of the best things about our wonderful world. (Family Communications, Inc., 2005)

For adults, the message was a little longer, with Fred reminding adults of what they were like as children, and how thankful he is for their help. He wrote,

If you grew up with our "Neighborhood" you may remember how we sometimes talked about difficult things. There were days...even beautiful days...that weren't happy. In fact, there were some that were really sad. Well, we've had a lot of days like that lately in our whole world. We've seen what some people do when they don't know anything less to do with their anger. I'm convinced that when we help our children find healthy ways of dealing with their feelings- ways that don't hurt them or anyone else- we're helping to make our world a safer, better place. No matter how you're doing that for the children you know, through music or art or games or books, I just want to tell you how proud I am of you... and

grateful for you. It's such a good feeling to know that we're friends. (Rogers, 2001)

The purpose of these announcements was touted by Hedda Sharapan, saying that they gave a “sense that adults care about children and will do all they can to help you feel safe” (H. Sharapan, personal communication, July 31, 2013). She continues, saying that children need these reaffirmations that were provided by the public service announcements because, “to say that children are egocentric and saying, “Well, who will take care of me?” They need to know. That's basic trust that adults are doing all they can” (H. Sharapan, personal communication, July 31, 2013). Fred Rogers used the public service announcements as an extension of his show, and through them, helped to extend the vision and message of his work.

Fred Rogers as an Author

Fred Rogers, in addition to producing the show *Mister Rogers' Neighborhood*, was an accomplished author, writing numerous books, articles, and pamphlets for both children and their parents. One such book, *Mister Rogers' How Families Grow* (1993) is geared towards parents and helping them understand child development. On the front cover of the book is listed the purpose of the book, “A warm and wise approach to building stronger families” (Rogers & Head, 1993, cover page). In the first line of the introduction to the book, Fred Rogers and Barry Head outline the approach the book takes; “Showing how families grow is quite different from telling how they grow; and showing is what we've tried to do here” (p. ix). Later in the introduction, the authors acknowledge, “one thing this book makes clear is that growing isn't always easy, but we feel that the people you'll meet here also suggest that the struggle to grow is a wonderful

undertaking. Their experiences reinforce the belief that life is worth living. May what they have generously shared with us be an inspiration to you as you now share in how these families grow” (pp. ix-x). Throughout the book, advice is given to parents on to confront and cope with their own feelings so that they can best help their children. For example, in a part entitled “Parents at Work,” one section deals with “Parental Identities.”

That section ends with:

Our striving for comfortable identity is an ongoing part of life and growth, changing as we and circumstances change. In that striving we will find relics of our lives as children, pressures from our lives as parents, tensions from our lives as spouses and siblings. We have to expect some measure of strife in that striving, but we can expect to find joy and fulfillment in it, too- especially as we grow into comfortable identities as our children’s closest caregivers. (Rogers & Head, 1993, p. 118)

Another book, *Mister Rogers, Does it Ever Rain in your Neighborhood?*, was a collection of letters that Fred had received while working on *Mister Rogers’ Neighborhood*. Also included in the book are Fred’s responses to the letters, and often some reflections by Fred on the letter and/or its response. Fred wrote, “Here and there, I’ve also included some of my personal thoughts about the letters. If these reflections prompt you to think about things in your own life and relationships with the children who are important to you, the publication of this book will be well worth the work, the ink, and the paper” (Rogers, 1996a, p. xv). Fred gives a meaning to the book, and explains his motivation for writing the book. Hedda Sharapan co-authored the book and describes it this way,

It’s a compilation of letters that came to us, and his responses, including, this was our favorite here. There are a couple of them. The kid who was put to bed at night and said, “Mr. Rogers doesn’t poop”, and his father said, “Of course he does! Everybody poops.” And he said, “No.” He said, “I know he doesn’t, because he

just has a kitchen and a living room” (H. Sharapan, personal communication, July 31, 2013)

Hedda gave some background about the fan mail letters, saying that to Fred, “what was most satisfying to him were the letters and the fan mail of people saying what this program meant to them, how much they’d grown from it” (H. Sharapan, personal communication, July 31, 2013). The way that they would approach the letters was explained by Hedda, “We used to write one of, a parent would write about their child, and he would write a letter to the mother as well as the child” (H. Sharapan, personal communication, July 31, 2013). Hedda also gives another example of a letter Fred received that was not included in the book,

It was a mother who had just come home from the hospital with a new baby who’d been diagnosed with multiple disabilities, and she had a three-year old. She was sitting with the two and watching Mr. Rogers’, and Fred went over to the piano and he said, “I’m going to play some music, and you can dance to it”. She thought to herself, “Oh, dear – this baby will never walk, and what an awful world she’s going to be growing up in.” Then, he said, “If you can’t dance with your feet, maybe you can just dance with your hands; maybe you could just dance with your eyes.” She said, “I just melted. (H. Sharapan, personal communication, July 31, 2013)

In this book, Fred Rogers acknowledges his limitations in regards to child development:

As you might imagine, many people tell personal stories and describe deep feelings. I’ve always tried to respond in a way that respects whatever that person may be feeling. At the same time, I’ve been careful not to answer as a “therapist.” While I’ve studied extensively in child development, I can be only a television friend to those who watch and write. I firmly believe that the most meaningful help comes from someone who can know us in a real and ongoing way, and I’ve encouraged people who write to me asking for advice or people who seem troubled to do all they can to find a flesh-and-blood kind of supportive relationship in their families, schools, or spiritual, mental health, or medical communities. (Rogers, 1996a, p. xii)

Similar to the episodes of *Mister Rogers' Neighborhood*, the topic of feelings are mentioned often in Fred Rogers' books. In response to a child asking if he ever gets angry, Fred wrote

You wondered if I ever get angry. Of course I do; everybody gets angry sometimes. But, Alex, each person has his and her way of showing angry feelings. Usually, if I'm angry, I play loud and angry sounds on the piano. Or, sometimes I swim very fast, and that helps me with my feelings. I think that finding ways of showing our feelings- ways that don't hurt ourselves or anybody else- is one of the most important things we can learn to do. (Rogers, 1996a, p. 19)

This book serves as a good insight into the varying types of letters that Fred Rogers would receive on a daily basis. Letters came not only from children who had lingering questions after their daily "visits" with Mister Rogers, but also from adults who were looking for guidance. One letter was sent by a group of educators:

Dear Mister Rogers,

Locally, we are holding a regional symposium...to address the question, "what is most worth knowing?"... You can help a lot of youngsters...by responding.
The Oregon School Administrators

To which Fred responded:

Dear Neighbors,

What I believe is most worth knowing is that every human being has value. This is the basis of all healthy relationships; and it's through relationships that we grown and learn best.

I've learned what is most worth knowing through living each day as it is given to me. It cannot be "taught" but it can be "caught" from those who live their lives right along with us. What a privilege to be able to look for the good in our "neighbor"! (Rogers, 1996a, p. 172)

Along with the numerous books, Fred Rogers worked through his company, Family Communications, Inc., to publish a series of pamphlets in the 1980's that then

turned into a series of short picture books in the 1990s entitled “Let’s Talk about It.” The purpose of these pamphlets (and later the books) is written in the back of the 1982 pamphlet *Talking with Families About Creativity*, “Let’s Talk About It materials...are designed to encourage communication between children and adults” (Family Communications, Inc., 1982, p. 11). Some other titles of the booklets and books include: *When Your Child Goes to the Hospital*, *Talking with Families about Divorce*, *Talking with Family about Pets*, *When Your Child Goes to the Dentist*. These booklets dealt, like the television show, with milestones and life events that pre-school children could have, and provide guidance to the parents for how to deal with those milestones. In the book *Let’s Talk About It: Stepfamilies*, Fred elaborates on the purpose of this series,

No matter what the situation, if we can help children talk about their concerns and their feelings (and really listen to what they tell us), we are letting them know we care deeply about them. Whatever is mentionable can be more manageable. That’s why we named this series ‘Let’s Talk About It.’ It’s an invitation for you and your child to take what we offer and talk about it in your own ways...ways that feel right for you and your family. (Family Communications, Inc., 2001, p. 1)

This chapter discussed the different mediums that Fred Rogers used to impact the development of children.

Sergiovanni Analysis of Words and Actions

Source of information: Mister Roger's Neighborhood first television episode
Date: February 19, 1968
Event: Opening Song for the television show <i>Mister Rogers' Neighborhood</i>

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>It's a beautiful day in this neighborhood, a beautiful day in this neighborhood, a beautiful day for a neighbor. Would you be mine? Could you be mine? It's a neighborly day in this beautiwood. A neighborly day for a beauty. Would you be mine? Could you be mine? I have always wanted to have a neighbor just like you. I've always wanted to live in the neighborhood with you. So, let's make the most of this beautiful day, since we're together we might as well say, Would you be mine, could you be mine, won't you be my neighbor? Won't you please, won't you please? Please won't you be my neighbor?</p>	

Source of information: H. Sharapan personal communication
Date: 2013
Event: The routine at the beginning of each episode of <i>Mister Rogers' Neighborhood</i>

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral		<i>Mister Rogers' Neighborhood</i> did not change much. If you look at that first episode and you look at the last one, he's still coming through the door singing the songs a little faster, but he was committed to not pushing into "today's world", so children's outsides have changed, but not their insides

Source of information: Rogers interview, <i>America's Favorite Neighbor</i>
Date: 1999
Event: Fred explaining the purpose of the opening song lyrics

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"It's an invitation for somebody to be close to you, because that's what neighbors are, they happen to be in the same neighborhood and close"	

Source of information: Rogers, <i>Mister Rogers on Kids and Technology</i>
Date: 1997
Event: Fred's explanation of the concept of being "neighbors" with children

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"Trust has always been an essential part of Mister Rogers' Neighborhood. That's why we generally don't refer to it as a program or show, but as a 'television visit.' Our opening song- 'Won't You Be My Neighbor'- is an invitation to be in a relationship."	

Source of information: Rogers, "Mister Rogers on Kids and Technology"
Date: 1997
Event: Fred discusses building relationships with his viewers

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"Through our mail, we've seen real evidence that a relationship is possible through television- and through the computer. But that trust doesn't happen by accident. And there are no shortcuts. I'm firmly convinced that it's through relationship that we grow best- and learn best. That's why, from the start, we wanted the Neighborhood to have the atmosphere of a 'visit' between me and our television neighbors."	

Source of information: H. Sharapan personal communication
Date: 2013
Event: Discussing Fred's relationship with the viewers

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“What he did with the television program is, he established a relationship with the viewer, and there was a whole era before videotaping and before this flood of channels that you really felt he was coming in for that half-hour visit.”	

Source of information: Rogers, “A Point of View”
Date: 2000
Event: Fred talks about why he focused on the tools for learning

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“By the communication we offer our children, as they experience anything, we can affect how they see the world, themselves and others”	

Source of information: www.pbs.org
Date: n.d.
Event: PBS description of <i>Mister Rogers' Neighborhood</i>

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	" <i>Mister Rogers' Neighborhood</i> helps children learn about themselves, about others, and about their world"	

Source of information: exhibit.fredrogerscenter.org
Date: n.d.
Event: Fred discussing why he focused on the tools for learning on his show

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"I would rather give them the tools for learning. If we give them the tools, they'll want to learn the facts. More importantly, they'll use the facts to build and not to destroy"	

Source of information: H. Sharapan personal communication
Date: 2013
Event: Hedda discusses what Fred was trying to do with his show

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“It’s just, the respect and I guess, as I say to people, he wasn’t just talking about helping you feel good about yourself; he was also saying to appreciate others, and he was saying to appreciate the world around you”	

Source of information: D. Newell personal communication
Date: March 10, 2014
Event: David discusses why the topics of the show were chosen

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“I think a lot of people really didn’t understand the program or it didn’t appeal to them. I think maybe they thought it was a little sugar-coated, which it was not at all. Fred would take the toughest of subjects and deal with them, divorce, death over the years. We did adoptions, sibling rivalry, jealous, love and did them so sensitively, but I just wondered if people saw a lot of that. A lot of that too is very subtle and not dynamic at all”	

Source of information: www.pbs.org/parent/rogers/series/philosophy.html
Date: n.d.
Event: PBS list of the values promoted by <i>Mister Rogers' Neighborhood</i>

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>Children are precious, and their earliest years are exceedingly important in laying the foundation for who and what they become.</p> <p>Children grow best when raised in responsible and caring ways.</p> <p>The ability to love and be loved is supremely important in every person's life, and that ability is best nurtured in the early years.</p> <p>Discipline and control are essential to healthy living—and the best discipline and control come from within.</p> <p>It is important to recognize the worth and unique abilities of each individual child. Children can- and do- contribute in many ways to the life of the family.</p>	

Source of information: T. Madigan personal communication
Date: January 16, 2014
Event: Tim discusses what he thinks was Fred's mission in life

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“To coax people into sharing their essential invisibles with another trustworthy person. That's what his show was really about, to let children know that their fears and feelings were normal, did not make them bad, and could be shared.”	

Source of information: H. Sharapan personal communication
Date: July 31, 2013
Event: Hedda discusses the importance of relationships

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“I used to say, it's through relationships you grow best and learn best. Why else would you, like he used to say, ‘Why else would you give up going in your diaper?’ It's because it means something to the people who love you.”	

Source of information: H. Sharapan personal communication
Date: July 31, 2013
Event: Hedda discusses a visit from biologist Silvia Earl to the set of <i>Mister Rogers' Neighborhood</i> .

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>“She brought a hydrophone to help you hear the sound of fish in the water, and she put this instrument in the aquarium, and we waited, and there was no sound. Then, they started jibber jabbering, “Oh, this one is laughing. Maybe if we give them some food? No.” She said, “Well, maybe they’ll like people, even though there’s no food there. They’re not hungry.” She said, “I did bring a video of fish, the sound fish make in the water, and I could show that to you.” They walked over to Picture Picture, and we cut it there. That was brilliant, that she was able to do that, because we looked at it to see, should we do this again? Fred said, “We’re going to leave this in,” he said, “because there’s no more important message to a child than, even when grown-ups plan things, they don’t turn out the way they hoped.”</p>	

Source of information: H. Sharapan personal communication
Date: July 31, 2013
Event: Hedda discusses “mistakes” that Fred made during an episode of <i>Mister Rogers’ Neighborhood</i> .

Sergiovanni’s Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	There are a couple times on the program where we thought for sure he was going to stop the taping and do it again, like the one with the head and shoulders, singing that one. I show that at all conferences, and I say, ‘Let me tell you, that was not an outtake, that he deliberately kept that in.’ After every segment, he would come down off the set, and he would say, ‘Do we do this again?’ That, he left in, and we think of the messages in there, that he allowed himself, and there are a couple times like that.”	

Source of information: Fred Rogers Center “Early Learning Environment” webpage
Date: June 26, 2014
Event: Explanation of the importance of the Ella Jenkins visit to <i>Mister Rogers’ Neighborhood</i>

Sergiovanni’s Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“Ella Jenkins teaches Mister Rogers a new song and the importance of trying something new!” Also listed on the website are the talking points for educators, and an explanation of “Why this is Important.” Under the tab of “Why this is Important,” the site describes “When adults admit to making mistakes, we teach children that it is okay to make mistakes, and how to correct them.”	

Source of information: <i>Mister Rogers' Neighborhood</i> Episode 1548
Date: May 15, 1985
Event: Fred's "mistakes" during an episode of <i>Mister Rogers' Neighborhood</i> .

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral		Ella was demonstrating for Fred different rhythms involving hand clapping and signing. One particular rhythm involved singing while touching the head, and shoulders, then clapping hands in a pattern, all while singing a rhyme. Fred made several mistakes, and is seen in the video laughing while trying to keep up with Ella and Chuck

Source of information: Rogers, <i>Dear Mister Rogers, Does It Ever Rain in your Neighborhood?</i>
Date: 1996
Event: Fred discussing how to respond to a child's letter asking how the world started

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"Questions like that (How did the world start?) often come to us because children think of adults as all-knowing, all-wise. They think we know all the answers. It's okay that we don't have answers to some questions. Just applauding the question and listening to a child's opinions can be all the encouragement he or she needs."	

Source of information: Rogers, <i>You Are Special</i>		
Date: 1994		
Event: Fred gives his opinion on how children should learn		
Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“Children are not merely vessels into which facts are poured one week and then when it comes time for exams they turn themselves upside down and let the facts run out. Children bring all of themselves, their feelings, and their experiences to the learning.”	

Source of information: H. Sharapan personal communication		
Date: July 31, 2013		
Event: Hedda's reflections on attending classes while working for Fred Rogers		

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“I was sitting in classes and watching this complex child development theory being played out by these intellectual forces of my teachers, and then I'd come at night into the studio, and I'd watch Fred play out transition, virtual aggression, fears and helping children with fears, fears of separation, the difference between reality and fantasy, closure, and I thought, I understood it on such a great level.”	

Source of information: Rogers, “Mister Rogers on Kids and Technology”
Date: 1997
Event: Fred writes about his approach to teaching children

Sergiovanni’s Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“Before a child learns to match the word cat with a picture of a cat on the screen, I would rather see that child be in the presence of someone who cares about cats and children, someone who can help the child come to respect cats for their grade and independence, grow to know that cats have feelings, that they need food and water, that each one is different, that they get tired, and they sleep, and they need to be loved.”	

Source of information: D. Newell personal communication
Date: March 10, 2014
Event: David gives his opinion about the viewers of the show

Sergiovanni’s Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“It was very, very age appropriate and so adults watching it over their shoulders may not get it. He sometimes as a grown man played peek-a-boo with his audience. That audience is exactly in that mind-set, but an adult watching that, especially an adult who doesn’t know child development or thinks it’s silly or jerky or whatever for an adult to do that... That’s I think what a lot of adults didn’t understand when they watched the <i>Neighborhood</i> .”	

Source of information: pbs.org
Date: n.d.
Event: Description of the topics explored on <i>Mister Rogers' Neighborhood</i>

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral		The topics would range from normal childhood angst, like growing and changing, learning about rules or disappearing down the bathtub drain, to topics that were difficult to talk about, such as divorce, death or dealing with disability and diversity.

Source of information: Rogers, <i>You are Special</i>
Date: 1994
Event: Fred discusses why he chose the topics for <i>Mister Rogers' Neighborhood</i>

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“to be able to let children know that they are not alone with their feelings-that there are other people and other children who have those kinds of feelings- the same fears and the same joys- to let them know there is an adult who cares.”	

Source of information: F. Rogers, "A Point of View"
Date: 2000
Event: Fred's opinion on feelings mentioned in <i>Mister Rogers' Neighborhood</i>

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"I have long believed that whatever is mentionable is manageable. Whenever we talk about such things, we have always felt a duty to help resolve those feelings on the program. Sadness, fear, and anger do exist in our <i>Neighborhood</i> , but so also do understanding adults who can help children distinguish fantasy and reality, who can help children identify and manage their feelings, and who can encourage children to talk about those feelings with real-life adults they love and trust."	

Source of information: F. Rogers, <i>Mister Rogers' Does It Ever Rain in Your Neighborhood?</i>
Date: 1996
Event: Fred explains why he sent home materials to a parent who wrote a letter to him

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"If you've watched Mister Rogers' Neighborhood, you probably know that our programs do not try to avoid anxiety-arousing situations. We have dealt with the beginnings of life, as well as with its end, and with many of the feelings in between. We do try, though, to keep anxiety within a child's manageable limits and then to deal with it. We talk about those feelings, and in simple ways, try to show models for coping with them as well as models of trustworthy, caring, and available adults."	

Source of information: <i>Mister Rogers' Neighborhood</i> , Episode 1692
Date: 1995
Event: Example of a topic during <i>Mister Rogers' Neighborhood</i>

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>Fred then remarks, "I guess each one of us has to find his or her own way."</p> <p>When returning from the Land of Make Believe, Mister Rogers addresses the audience saying, "Just because somebody draws something better than you doesn't mean that you should turn it upside down."</p> <p>When Lady Elaine finally told King Friday she was sorry, he said, "I'm glad to hear that you're sorry, but it's just a beginning."</p>	<p>In a 5-episode series that aired in 1995 entitled "Mad Feelings," Mister Rogers explores all the ways that people can deal with their mad feelings and vent them in a healthy way. Mister Rogers interviews a young man named Jay in a wheelchair and asks him if there are any exercises he does when he is feeling mad or sad.</p> <p>Jay shares that he shoots hoops and takes deep breaths, which he then demonstrated for Mister Rogers. Fred takes deep breathes along with him and turns toward the audience asking them to "try that."</p> <p>Over the course of these episodes, the same concept of "Mad Feelings" is also presented in the Land of Make Believe, where the puppet Lady Elaine was angry because she was trying to draw a tower and couldn't do it very well. So Lady Elaine took her anger out on the tower itself and used her magic powers to turn it upside down.</p>

Source of information: http://pbskids.org/rogers/songLyricsWhatDoYouDo.html
Date: n.d.
Event: Song lyrics for “What Do you Do with the Mad that you Feel?”

Sergiovanni’s Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>What do you do with the mad that you feel When you feel so mad you could bite? When the whole wide world seems oh, so wrong... And nothing you do seems very right? What do you do? Do you punch a bag? Do you pound some clay or some dough? Do you round up friends for a game of tag? Or see how fast you go? It's great to be able to stop When you've planned a thing that's wrong, And be able to do something else instead And think this song: I can stop when I want to Can stop when I wish. I can stop, stop, stop any time. And what a good feeling to feel like this And know that the feeling is really mine. Know that there's something deep inside That helps us become what we can. For a girl can be someday a woman And a boy can be someday a man.</p>	

Source of information: F. Rogers, Mister Rogers on Kids and Technology
Date: 1997
Event: Fred discusses the purpose of the series about angry feelings

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“When children become comfortable with making music and making pictures or sculptures, they often find that those become important expressions of their feelings. Children learn that there are many things they can do when they’re angry—other than hurting themselves or other people.”	

Source of information: H. Sharapan personal communication
Date: July 31, 2013
Event: Hedda refers to lessons learned from <i>Mister Rogers’ Neighborhood</i>

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“Fred wanted to help children learn that their actions affect others...and to work at fixing things (if possible) or at least work at repairing the relationship”	

Source of information: D. Newell personal communication
Date: March 10, 2014
Event: David reflects on his and Fred's visit with Lou Ferrigno

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>“When you are angry, you don't do like the Hulk did, turn over a car and devastate everything in your path. That's not how you deal with your anger. He was very methodically showing children what to do with their angry feelings and giving an alternative to rage. Again, three or four or five year olds, you don't hit your friend or throw a stone through a window or kick somebody. There's a way of dealing with that anger, but it was also saying that anger was a human emotion. There is nothing wrong with getting angry. It's what you do with that anger and where it's placed.”</p>	

Source of information: D. Newell personal communication
Date: March 10, 2014
Event: David recalls story of how Fred reacted after his father's death

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>“He got through it, but shortly after that since he wrote his own material, he wrote a program about the death of a goldfish and I think it was directly related to what he was going through because he was taking all of that and trying to help children and families who are going through the same loss. It was a very sensitive, very classic Mr. Rogers program... That's what he wanted to get in there, the emotion and the loss and then he talked about that and got the fish out and wrapped it in a paper towel and went out in the garden and buried it and I can't remember the words that he used, but he looked at the camera and talked about it. It was a symbol because children lose grandparents at about that age. It was a very sad program. I don't know if somebody tuning into that would have gotten it... You would get it. He was talking about the grief and basically life goes on. Not in those words, but that was a very good lesson.”</p>	

Source of information: D. Newell personal communication
Date: March 10, 2014
Event: David reflects on Fred's use of puppets

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>"I think if Fred did nothing else, that's what he wanted to make clear for that age group, fantasy from reality. Most children's television doesn't do that. It's all clumped together In a neighborhood of make believe where puppets and humans interact, that was pretend, but he opens in reality and closes back to reality and talks about what they've just seen. It was very ground breaking I think. I can't remember anybody who did a program like <i>Mister Rogers' Neighborhood</i>. Not to say that is the only way, but that was Fred's way. He knew what was good for him."</p>	

Source of information: F. Rogers Interview
Date: 1999
Event: Fred's response about the puppets' personalities

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>Fred Rogers was asked in an interview, "How much of you were in those puppets?" and Fred responded, "I think a lot. I think every one of them has a facet of me."</p>	

Source of information: Connecticut Public Television advertisement
Date: 1974
Event: Description of the puppets used on <i>Mister Rogers' Neighborhood</i>

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>“King Friday’s subjects are familiar human types-with familiar human problems. Daniel Tiger is timorous, X the owl pedantic, Lady Elaine Fairchild decidedly shrewish and Henrietta Pussycat easily unstrung. Because they are so fallible, they afford the small viewer special opportunities for identification and comfort.”</p>	

Source of information: H. Sharapan personal communication
Date: July 31, 2013
Event: Hedda describes why Fred stopped the filming during one episode’s taping

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral		<p>“The Neighborhood of Make Believe was pretty tightly scripted. The other stuff was just outlined. Make Believe was scripted because you were asking actors and actresses to be child development specialists, and the puppet Henrietta started to cry. The person on camera said, “Oh, Henrietta, don’t cry”, and that’s when he came, and he said, “When you say to somebody ‘don’t cry’, what we’re really saying is, ‘I have trouble handling that.’ That’s the authenticity. What you leave in and what you don’t, to be that sensitive, those examples, to me, say so much about Fred.”</p>

Source of information: F. Rogers, <i>Does it Ever Rain in Your Neighborhood</i>
Date: 1996
Event: Fred's response to a parent's letter

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral		A girl named Katie and her father wrote a letter to Mister Rogers expressing concern that he does not feed his fish every day. Katie's father explained that she is blind, and cannot see him feed the fish, and would cry everyday that Mister Rogers' didn't say aloud that he fed them. Fred wrote in response to that letter, "I've tried to remember to mention out loud those times that I'm feeding the fish. Over the years, I've learned so much from children and their families. I like to think that we've all grown together."

Source of information: F. Rogers, <i>Mister Rogers Does It Ever Rain In Your Neighborhood?</i>
Date: 1996
Event: Fred discusses why he decided to show the Trolley controls on <i>Mister Rogers' Neighborhood</i>

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>"We decided to show the Trolley controls in my television house, and that's because I felt it would be helpful for children to know that machines like trolleys don't operate independently of people. I think it's important to emphasize for children that it's <i>people</i> who make machines work, especially because young children have a hard time understanding what's real and what's pretend. ... We've even shown our viewers the whole studio on certain occasions because I think it's healthy to demystify this medium of television as much as we can."</p>	

Source of information: F. Rogers, <i>The World According to Mister Rogers</i>
Date: 2003
Event: Fred takes graduate courses

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral		<p>While Fred was working at the <i>Children's Corner</i>, he began studying child and family development at the Graduate School of Child Development in the University of Pittsburgh School of Medicine.</p>

Source of information: H. Sharapan, personal communication
Date: July 31, 2013
Event: Fred takes classes at University of Pittsburgh

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		Fred worked with "big names" in child development. "names such as Ben Spock, Margaret McFarland, and Erik Erikson"
Moral		

Source of information: Rogers, Fred Rogers interview
Date: 1999
Event: Fred commenting on his time spent studying at the University of Pittsburgh

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"I was at the right place at the very right time."	

Source of information: H. Sharapan, personal communication
Date: July 31, 2013
Event: Fred encourages Hedda to enroll at the University of Pittsburgh

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional	<p>“If this is what you’re interested in, why don’t you think about a master’s degree in child development?...Think about doing it at the University of Pittsburgh.”</p> <p>“Fred had actually been there in that program; he was there when Erik Erikson was there, and had sat in on his case studies. He said, ‘There’s a lot of time with children; it’s not just a textbook thing. That’s why this is a great program’”</p>	
Moral		

Source of information: Rogers, <i>Fred Rogers Interview</i>
Date: 1999
Event: Fred jokes about Hedda taking his advice

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional	<p>She “came back two years later, handed me this, and said ‘I did what you told me’. I said, ‘You’re the only person who did what I suggested’.”</p>	
Moral		

Source of information: N. Curry, oral interview
Date: 2006
Event: Nancy remembers Fred's interactions with her preschool class

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral		<p>"He got a lot of practice in facing real live children and he practiced and planned some of his songs in the classroom before he put them on the air."</p> <p>"I call those the magic moments. Fred was so good with the children and they were mesmerized.... He was a natural, he had good instincts. In front of the children he was just wonderful."</p>

Source of information: TV Hall of Fame Acceptance Speech
Date: 1999
Event: Jeff Erlinger appears at Fred's induction

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>"When you tell people 'it's you I like', we know that you really mean it and tonight I want to let you know that on behalf of millions of children and grown-ups, that it's <i>you</i> that I like"</p>	

Source of information: TV Hall of Fame Acceptance Speech
Date: 1999
Event: Fred's acceptance speech

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>His thanks the Academy for giving him the "gift" of the appearance of Jeff Erlanger.</p> <p>"Fame is a four-letter word. And like tape, or zoom, or face, or pain, or life, or love, what ultimately matters is what we do with it. I feel that those of us in television are chosen to be servants. It doesn't matter what our particular job. We are chosen to help meet the deeper needs of those who watch and listen, day and night... Life isn't cheap. It's the greatest mystery of any millennium...and television needs to do all it can to broadcast that. To show and tell what the good in life is all about. But how do we make goodness attractive? By doing all we can to bring courage to those whose lives move near our own. By treating our neighbor at least as well as we treat ourselves. Allowing <i>that</i> to inform everything that we produce. ... We all have only one life to live on earth, and through television, we have the choice of encouraging others to demean this life or to cherish it in creative, imaginative ways."</p>	

Source of information: N. Curry, Oral Interview
Date: 2006
Event: Nancy's opinion on <i>Mister Rogers' Neighborhood</i>

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“In an era of fast food and fast imagery, both of which are ingestible, <i>Mister Rogers' Neighborhood</i> stands out as an island of peace and coherence leavened by humor and gut-level sense of how children come to understand and master the awesome developmental tasks.”	

Source of information: Rogers, <i>You are Special</i>
Date: 1994
Event: Fred commenting on his work with Margaret McFarland

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		She became the chief psychological consultant for <i>Mister Rogers' Neighborhood</i> .
Moral	“It was she who helped me think about the child who grew inside of me. It was Margaret who helped me really <i>listen</i> to children so that I could discover who they were and what was important in their lives, so that my communication with them through television could be meaningful.”	

Source of information: <i>The World According to Mister Rogers</i> , Preface
Date: 2003
Event: Joanne Rogers comments on her husband's relationship with Margaret MacFarland

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"She let him know that it was okay to be sensitive, and helped him find the courage to be himself with children- and with the rest of the world."	

Source of information: McFarland personal communication, archive
Date: May 24, 1967
Event: Letter of recommendation to a grant committee

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"Mr. Fred Rogers, the creator of this program, is not only a talented creative artist, he is a well qualified Child Development Specialist. He has a unique capacity for interpersonal relationships with children and is deeply empathetic with their needs and feelings, and their perceptions of the world around them. Thus the creation of his program is based upon insight concerning the meaning which songs and dramatic themes will have for children...Children seem to respond to Mr. Rogers on the television screen as a trusted person related to them in an interpersonal way... The artistry of the program stimulates the children's interest in the world around them and fosters their learning."	

Source of information: Hendrickson,
Date: 1982
Event: Dr. McFarland gives her opinion of Fred Rogers

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>“Fred Rogers is a man who has not closed off the channels of communications between his childhood and his manhood. His empathy with children is rooted in the mastery of his own earliest years. Repression, you see, is not his major defense. His true identity is that of the creative personality...When he finally decided he wanted to give his life over to working with children, and came out from behind the camera, his creative personality became fully integrated in the way you bring paisley out of many colors.”</p>	

Source of information: Rogers, <i>Dear Mister Rogers Does It Ever Rain In Your Neighborhood?</i>
Date: 1996
Event: Fred discusses the impact of working with Margaret McFarland

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>“Through the years, as we worked hard to give a meaningful answer to a letter, we felt blessed to have the wisdom and understanding of our longtime consultants, Dr. Margaret McFarland and Dr. Albert Corrado. They and others have helped us find ways to be personal and sensitive and yet recognize the limits of trying to know someone only through a letter.”</p>	

Source of information: H. Sharapan, personal communication
Date: July 31, 2013
Event: Hedda discussing Erikson's influence on <i>Mister Rogers' Neighborhood</i>

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"...A sense of trust, and that's Erikson. Erikson was one of his heroes. We're not going to give you surprises; we're going to tell you where we're going, and we're going to give you an introduction to it, and we're going to take you there. When we come back, we're going to talk about that, where we've been. You had a sense that the world is trustworthy and predictable. You could relax."	

Source of information: Cooney, PBS video interview
Date: 1998
Event: Joan Ganz Cooney, creator of <i>Sesame Street</i> , comments on the impact of <i>Mister Rogers' Neighborhood</i>

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	" <i>Mister Rogers Neighborhood</i> had been on for a year or two when we started and that was the only show that people who cared about their children talked about and like them to see."	

Source of information: Dawson, “Comfort Zone”
Date: 2003
Event: Educational psychologist Jane Healy’s opinion of <i>Mister Rogers’ Neighborhood</i>

Sergiovanni’s Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"Fred Rogers spoke gently. If you want to help kids work through emotional issues, it's a slow process. He moved right into children's hearts and live."	

Source of information: Hedrickson, “In the Land of Make Believe, The Real Mister Rogers”
Date: 1982
Event: Fred talks about public encounters with children

Sergiovanni’s Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	“It’s a real joy to walk through this life with this face, let me tell you. People don’t come up to me to talk about the weather. Why, I’ve had a child come up to me and not even say hello, but instead say right out, ‘Mr. Rogers, my grandmother’s in the hospital’”	

Source of information: Rogers, <i>Fred Rogers Interview</i>
Date: July 22, 1999
Event: Fred's response to a question about how he came to link television with education

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>"I always loved my teachers...the best teacher in the world is the one who loves what he or she does, and just loves it in front of you. And that's what I like to do with the <i>Neighborhood</i>, I love to have guests and presenters in a whole smorgasbord of ways for the children to choose...some child might choose painting, some child might chose playing the cello, but there are so many ways of saying who we are and how we feel. Ways that don't hurt anybody. That's seems to me a way, that's a great gift. Television can do that all the time... it can present enthusiastic teachers."</p>	

Source of information: www.pbs.org/parents/rogers/special/scarynews-thoughts.html
Date: Retrieved 2014
Event: Fred Rogers production of Public Service Announcements

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	As an extension of his television program, Fred Rogers produced and appeared in a number of Public Service Announcements (PSA). These announcements were made for a variety of reasons, from advertising child-friendly events or important milestones, or after major events such as the Persian Gulf War and the terrorist attacks of September 12, 2001. The first such announcement dealing with current issues was after the assassination of Robert Kennedy.	

Source of information: Rogers, Archive of American Television Interview
Date: 1999
Event: Public Service Announcement after Robert Kennedy death

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"There had been too many things. The country was in deep grief. President Kennedy had been killed, then Martin Luther King was killed, and then Robert Kennedy. I thought, I've got to talk to the families."	

Source of information: Rogers, archive document
Date: March 8, 1978
Event: Public Service Announcement about the “Month of the Young Child”

Sergiovanni’s Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>“All over the united state the month of April is being called the <i>Month of the Young Child</i>. This means that at the beginning of spring we’re celebrating the human ability to grow through play. Play gives each of us pleasure and brings us closer and closer to our maturity. There are many ways for us adults to celebrate the early years of human life. I trust that you’ll find your own.”</p>	

Source of information: Rogers, archive document
Date: June 27, 1977
Event: Public Service Announcement for the United Way

Sergiovanni’s Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>“Hello, I’m Fred Rogers. Our “Mister Rogers’ Neighborhood” television programs allow me to reach out and touch the lives of many children. In one sense, that’s what you can do through the United Way, reach out and touch the lives of thousands of young people in Allegheny County though the Scouts, YCA, and many other United Way agencies. Your contribution to the United Way can help bring change.”</p>	<p>Fred recorded the PSA for the United Way.</p>

Source of information: www.pbs.org/parents/rogers/special/scarynews.html
Date: Retrieved June , 2014
Event: Public Service Announcement after terrorist attacks of September 11, 2001

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>“When I was a little boy and something bad happened in the news, my mother would tell me to look for the helpers. “You’ll always find people helping,” she’d say. And I’ve found that that’s true. In fact, it’s one of the best things about our wonderful world.”</p>	<p>Fred Rogers had retired from recording new episodes of his television show. Yet, even in retirement, Fred still contributed to child development by recording these announcements for children and their parents.</p>

Source of information: Fred Rogers, Archive document
Date: October 18, 2001
Event: Public Service Announcement for Parents after terrorist attacks of September 11, 2001

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	If you grew up with our "Neighborhood" you may remember how we sometimes talked about difficult things. There were days...even beautiful days...that weren't happy. In fact, there were some that were really sad. Well, we've had a lot of days like that lately in our whole world. We've seen what some people do when they don't know anything else to do with their anger. I'm convinced that when we help our children find healthy ways of dealing with their feelings- ways that don't hurt them or anyone else- we're helping to make our world a safer, better place. No matter how you're doing that for the children you know, through music or art or games or books, I just want to tell you how proud I am of you.. and grateful for you. It's such a good feeling to know that we're friends."	

Source of information: H. Sharapan, personal communication
Date: July 31, 2013
Event: Hedda talks about the purpose of the Public Service Announcements

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>“sense that adults care about children and will do all they can to help you feel safe”</p> <p>“to say that children are egocentric and saying, “Well, who will take care of me?” They need to know. That’s basic trust that adults are doing all they can”</p>	

Source of information: Rogers & Head, <i>Mister Rogers' How Families Grow</i>
Date: 1993
Event: Fred co-authored a book for parents

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>On the front cover of the book is listed the purpose of the book, “A warm and wise approach to building stronger families”</p> <p>“Showing how families grow is quite different from telling how they grow; and showing is what we’ve tried to do here”</p> <p>“one thing this book makes clear is that growing isn’t always easy, but we feel that the people you’ll meet here also suggest that the struggle to grow is a wonderful undertaking. Their experiences reinforce the belief that life is worth living. May what they have generously shared with us be an inspiration to you as you now share in how these families grow”</p>	

Source of information: Rogers & Head, <i>Mister Rogers' How Families Grow</i>
Date: 1993
Event: One section of the parental advice book refers to "Parents at Work"

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"Our striving for comfortable identity is an ongoing part of life and growth, changing as we and circumstances change. In that striving we will find relics of our lives as children, pressures from our lives as parents, tensions from our lives as spouses and siblings. We have to expect some measure of strife in that striving, but we can expect to find joy and fulfillment in it, too- especially as we grow into comfortable identities as our children's closest caregivers."	

Source of information: Rogers, <i>Mister Rogers, Does it Ever Rain in your Neighborhood?</i> ,
Date: 1996
Event: Introduction to the book

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"Here and there, I've also included some of my personal thoughts about the letters. If these reflections prompt you to think about things in your own life and relationships with the children who are important to you, the publication of this book will be well worth the work, the ink, and the paper."	

Source of information: H. Sharapan, personal communication
Date: July 31, 2013
Event: Hedda describes the book

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>“It’s a compilation of letters that came to us, and his responses, including, this was our favorite here. There are a couple of them. The kid who was put to bed at night and said, “Mr. Rogers doesn’t poop”, and his father said, “Of course he does! Everybody poops.” And he said, “No.” He said, “I know he doesn’t, because he just has a kitchen and a living room”</p>	

Source of information: H. Sharapan, personal communication
Date: July 31, 2013
Event: Hedda describes fan mail

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>“what was most satisfying to him were the letters and the fan mail of people saying what this program meant to them, how much they’d grown from it”</p> <p>It was a mother who had just come home from the hospital with a new baby who’d been diagnosed with multiple disabilities, and she had a three-year old. She was sitting with the two and watching Mr. Rogers’, and Fred went over to the piano and he said, “I’m going to play some music, and you can dance to it”. She thought to herself, “Oh, dear – this baby will never walk, and what an awful world she’s going to be growing up in.” Then, he said, “If you can’t dance with your feet, maybe you can just dance with your hands; maybe you could just dance with your eyes.” She said, “I just melted.”</p>	<p>“We used to write one of, a parent would write about their child, and he would write a letter to the mother as well as the child”</p>

Source of information: Rogers, <i>Mister Rogers, Does it Ever Rain in your Neighborhood?</i>
Date: 1996
Event: Fred acknowledges his limitations in regards to child development

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>“As you might imagine, many people tell personal stories and describe deep feelings. I’ve always tried to respond in a way that respects whatever that person may be feeling. At the same time, I’ve been careful not to answer as a “therapist.” While I’ve studied extensively in child development, I can be only a television friend to those who watch and write. I firmly believe that the most meaningful help comes from someone who can know us in a real and ongoing way, and I’ve encouraged people who write to me asking for advice or people who seem troubled to do all they can to find a flesh-and-blood kind of supportive relationship in their families, schools, or spiritual, mental health, or medical communities.”</p>	

Source of information: Rogers, <i>Mister Rogers, Does it Ever Rain in your Neighborhood?</i>
Date: 1996
Event: Fred responds to a letter asking about his feelings

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>“You wondered if I ever get angry. Of course I do; everybody gets angry sometimes. But, Alex, each person has his and her way of showing angry feelings. Usually, if I’m angry, I play loud and angry sounds on the piano. Or, sometimes I swim very fast, and that helps me with my feelings. I think that finding ways of showing our feelings- ways that don’t hurt ourselves or anybody else- is one of the most important things we can learn to do.”</p>	

Source of information: Rogers, <i>Mister Rogers, Does it Ever Rain in your Neighborhood?</i>
Date: 1996
Event: Educators' letter to Mister Rogers and his response

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>Dear Mister Rogers, Locally, we are holding a regional symposium...to address the question, "what is most worth knowing?"... You can help a lot of youngsters...by responding. The Oregon School Administrators</p> <p>Dear Neighbors, What I believe is most worth knowing is that every human being has value. This is the basis of all healthy relationships; and it's through relationships that we grown and learn best. I've learned what is most worth knowing through living each day as it is given to me. It cannot be "taught" but it can be "caught" from those who live their lives right along with us. What a privilege to be able to look for the good in our "neighbor"!</p>	

Source of information: Family Communications, Inc, <i>“Let’s Talk About It</i>
Date: 1982
Event: Series of pamphlets for parents

Sergiovanni’s Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p><i>“Let’s Talk About It</i> materials...are designed to encourage communication between children and adults”</p>	<p>Fred Rogers also worked through his company, Family Communications, Inc., to publish a series of pamphlets in the 1980’s that then turned into a series of short picture books in the 1990s entitled “Let’s Talk about It.” The purpose of these pamphlets (and later the books) is written in the back of the 1982 pamphlet <i>Talking with Families About Creativity</i></p> <p>Some other titles of the booklets and books include; <i>When Your Child Goes to the Hospital, Talking with Families about Divorce, Talking with Family about Pets, When Your Child Goes to the Dentist</i>. These booklets dealt, like the television show, with milestones and life events that pre-school children could have, and provide guidance to the parents for how to deal with those milestones.</p>

Source of information: Family Communications, Inc., <i>Let's Talk About It: Stepfamilies</i>
Date: 2001
Event: Fred elaborates on the purpose of the "Let's Talk About it" series

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	"No matter what the situation, if we can help children talk about their concerns and their feelings (and really listen to what they tell us), we are letting them know we care deeply about them. Whatever is mentionable can be more manageable. That's why we named this series 'Let's Talk About It.' It's an invitation for you and your child to take what we offer and talk about it in your own ways...ways that feel right for you and your family."	

Analysis

In relation to his work and impact on children's development, this chapter examined 57 different words or actions taken directly by Fred Rogers, and 38 words or actions by others.

When examining the words and actions of Fred Rogers, 54 of the 57 exemplified Sergiovanni's (1992) concept of Moral Authority. The other three instances of his words or actions are examples of Professional Authority. When examining the words and/or actions of others relating to Fred Rogers' work in the area of child development, 36 of the 38 can be examined as Moral Authority, with the other two as examples of Professional Authority.

Part of Moral Authority, as explained by Sergiovanni (1992) , is that the leader creates a sense of moral purpose and a community, where there are shared values and those working believe in the purpose and that is what drives their work. When examining the words and actions of the others that worked with Fred, these concepts of Moral Leadership can be seen over and over again. When looking at the words of those who worked daily with Fred Rogers on the *Mister Rogers' Neighborhood* television show and at the production company Family Communications, Inc., the shared purpose of their work is discussed and referenced frequently. Hedda Sharapan and David Newell, those who worked most closely with Fred on a day-to-day basis, consistently use the words “we” or “our.” For example, when David Newell was discussing how topics for the show were chosen, he said, “we did adoptions, sibling rivalry, jealousy, love, and did them so sensitively...” The topics for the show were selected by Fred Rogers, yet here David Newell talked about how he felt a part of the decision, and responsibility for how they were delivered to the audience. An example from the interview with Hedda reveals the same language. When discussing the book *Mister Rogers Does It Ever Rain in Your Neighborhood*, the letters given were written directly to Mister Rogers, yet Hedda uses the pronouns “us” and “our” to describe them; “It’s a compilation of letters that came to us, and his responses, including, this was our favorite here...” This sense of shared values continues to present itself in the words that both Hedda and David use when they reflect on their work with Fred, often mirroring the same language he would use. For example, when discussing an episode about anger, David described the purpose of the episode in much the same way that Fred described it. David said, “there is nothing wrong with getting angry. It’s what you do with that anger and where it’s placed.” As

discussed in Chapter IV, Fred used almost the same exact words when testifying before the Senate. Also, in the song that Fred wrote about feelings, with the very first line of the song, “what do you do with the mad that you feel.” Hedda, when talking about the purpose of the Public Service Announcements that Fred recorded, says that the PSAs gave the “sense that adults care about children and will do all they can to help you feel safe.” In one of the PSAs, Fred discusses the same concept with children, “When I was a little boy and something bad happened in the news, my mother would tell me to look for the helpers... And I’ve found that that’s true.” Hedda was able to relate the values and ideals of Fred’s work, which is what Sergiovanni (1992) refers to as Moral Authority.

Along with using pronouns like “we” when describing the work of Family Communications, Inc. and *Mister Rogers’ Neighborhood*, both Hedda and David understood the purpose of the program and Fred’s work, which is the same work that they were doing. Thomas Sergiovanni (1992) discusses that the source of Moral Authority comes “from widely shared community values, ideas, and ideals.” Additionally, the work that gets done in these communities is what is considered “right and good,” and “people are motivated as much by emotion and beliefs as by self-interest” (p. 39). Looking at the numerous examples in the words and actions of others who worked with Fred, this sense of shared beliefs and doing what is right and good comes up often. The interviews with Hedda and David reveal that they were motivated by the work they were doing, because it was what was considered right, good, and effective. This emotion and belief is what guided their actions. For example, Hedda attends grad school at the suggestion of Fred. She remembers, “Fred had actually been there in that program...He said ‘There’s a lot of time with children; it’s not just a textbook thing. That’s why this is a great program.’” In

her recollection, Hedda focuses on the reason she decided to pursue the program, which is the shared belief that working with children in a good goal. There was absolutely no mention of any external motivator, such as higher pay or being awarded a degree, rather the focus was on the shared value that working with children is what is right and good. Another example of others extolling the “values” of Fred’s work is seen on the PBS website in its description of *Mister Rogers’ Neighborhood*. The website has an entire section entitled “philosophy” of the show, where it lists the “values” that are promoted. By using the word “values,” the PBS corporation goes beyond listing the content of the show, or the show’s characters, and thus reflecting Sergioivanni’s (1992) concept of moral authority- easily understood moral and values that are communicated and are what motivate people to do what they do. Tim Madigan, who did not work directly with Fred on the show, but knew him personally, was able to speak about the values and mission of Fred’s work with children and how this was manifested in the show *Mister Rogers’ Neighborhood*. Tim was able to articulate correctly Fred’s mission in life, “to coax people into sharing their essential invisibles with another trustworthy person. That’s what his show was really about, to let children know that their fears and feelings were normal, did not make them bad, and could be shared” (T. Madigan, personal communication, January 16, 2014).

Other examples of the words of others include what they have to say specifically about Fred himself. Both of the people who worked intimately with Fred throughout the years that were interviewed, Hedda Sharapan and David Newell, used words to describe Fred that are examples of Moral Authority. For example, when Hedda describes why the “Neighborhood of Make Believe” was so tightly scripted in comparison to the other parts

of the show, she actually uses the word “authenticity” to describe Fred’s actions. Hedda was also able to give clear examples of what kind of person Fred was.

All but three of the actions and words of Fred Rogers that were examined in this chapter are categorized into the source of authority that Sergiovanni (1992) calls Moral Authority. Fred was able to use his words and actions to create a sense of purpose, and show that he was motivated by what is right and good. An example of this motivation was Fred’s creation of free Public Service Announcements, even after his retirement. This action showed his authenticity and that his motivation is driven by what Sergiovanni refers to as a “felt obligation” to his duties and that he is motivated by internal emotions, not external factors like money or professional gravitas.

One example of Fred’s words that demonstrate Moral Authority can be seen in the type of words that Fred used in a 1997 article about his approach to teaching children, he used the words “cares”, “respect”, “help the child”, and “feelings.” Another example is Fred’s description of why he included some personal reflections to the letters that were published in the book *Mister Rogers, Does It Ever Rain in Your Neighborhood?*

All which speak to a deeper set of shared values, and creating a moral purpose to the work that Fred and those who worked at Family Communication, Inc. were doing. Namely, that what is right and good gets done. Fred often talked about the purpose of his show and that the purpose of his television show was teaching children, not external motivators like money or fame.

Additionally, Fred showed that he not only acknowledged, but also respected, the feelings and thoughts of others. He found ways to respond to those feelings using words that reflect the shared vision that he had created. Some examples of these include Fred’s

response and subsequent actions to receiving the letter about the blind girl worried about him feeding his fish, Fred's response to a boy asking about if he ever felt angry, and the five-episode focus on "Mad Feelings," including the song "What Do You Do With the Mad That You Feel?"

In this chapter, it was shown that there is a consistency in the words and actions of Fred Rogers in the area of child development. This consistency shows that Fred was able to provide a clear mission and purpose for his work and that those who worked with him were also able to articulate. This is exactly what Sergiovanni (1992) describes as Moral Authority. Through the examples provided in this chapter, it is clear to see the connections in Fred's work between the head, heart and hand of leadership that Sergiovanni refers to as an integral part of Moral Leadership.

CHAPTER VI

ADDRESSING THE ISSUE OF DISABILITIES

“I like you just the way you are.” (Fred Rogers, 1994, p. 14)

Fred Rogers addressed the issue of how to help children accept and adapt to disabilities in themselves and others through the use of his television show, and through numerous books that he authored. This chapter will examine how he addressed the issue of disabilities.

Mister Rogers' Neighborhood

One way that *Mister Rogers' Neighborhood* addressed the issue of disabilities was to include people with disabilities as if they were any other “visitor” to the *Neighborhood*, focusing on the topic or theme for the visit, and not the disability. For example, in October of 1995, there was a five-episode theme of “Mad Feelings” that demonstrated different events or topics that make people angry, and discussed and modeled for children different ways to deal with those mad feelings. In episode 1692, a woman named Maggie Stewart comes to visit and deliver a toy for Mister Rogers to play with, and Mister Rogers asks her to stay and sing a song. She sings a song called “Once a Day,” and while singing, she signs the words using American Sign Language (Rogers, 1995a).

Also in that same episode, there was a young man who came to visit Mister Rogers to demonstrate different exercises that a person can do. The purpose of these exercises was to expand on a concept of using exercise to deal with your “Mad Feelings.”

The boy's name was Jay Styperk, and he was in a wheelchair. The visit begins with Jay showing Mister Rogers some of the stretches he does before he does any exercises. After Jay is done with his stretches, Mister Rogers asks him, "Can you tell me and my friends why you use a wheelchair?" Jay replies, "It's because when I was born, I was born with a tumor on my spine, and the tumor blocks the nerves that go to my legs." Mister Rogers nods his head and says, "I see. But there are lots of things that you do?" Jay replies, "Oh yes. Play basketball, and I swim. And I play baseball. I catch, and when you catch you're on your knees. And when it's time for me to bat, I hit the ball and somebody runs for me." Mister Rogers nods and says, "Great! And basketball, you've got some moves in your basketball work that I'd love you to show them that." Jay then "pops a wheelie." Mister Rogers responds with a large laugh and asks Jay, "Are there any exercises that you do when you are feeling sad or angry or anything like that?" Jay then demonstrates a few of those exercises for Mister Rogers (Rogers, 1995a, 20:06-21:07).

This example illustrates Fred Rogers' ability to incorporate learning about a disability into *Mister Rogers' Neighborhood*, but doing so without the disability being the sole focus and the lesson itself. While Fred does address the negatives with being in a wheelchair, it does not become the point of the conversation he is having with Jay. Rather, Jay's disability is discussed in the context of learning how different people deal with the "mad feelings" that they have.



Figure 3. Fred Rogers and Jeff Erlanger

Source: © The Fred Rogers Company

In an episode from 1981, Mister Rogers demonstrates for his neighbors different modes of electric transportation that have wheels, such as cars. Mister Rogers asked Jeff Erlanger, who uses an electronic wheelchair, to visit and talk about his wheelchair. Mister Rogers exits the house and meets Jeff outside. Jeff demonstrates how he uses a joystick-like controller to move around. The conversation then continues:

Mister Rogers: “Jeff, your mom and dad must be really proud of you.”

Jeff: “I’m sure they are.”

Mister Rogers: “Well I know I am.” Fred asks Jeff questions about the wheelchair and if it was difficult to learn how to use it. “Can you tell my friends what it is that made you need this wheelchair?”

Jeff tells the story of a tumor and subsequent surgeries that left him unable to use his hands and legs fully.

Mister Rogers: “You must have some mighty good doctors, Can you tell me any of your doctors’ names?”

Jeff explains who each of his doctors are, and the specific areas of concern that they each deal with. At the end of the explanation, Jeff says, “That just shows you that you have a lot of things happening with you when you’re handicapped, and sometimes it happens when you’re not handicapped.”

Mister Rogers responds: “But you’re able to talk about those things so well, and help other people who might have the same kinds of thing.” Mister Rogers then asks Jeff to sing a song with him entitled, “It’s You I Like.” (Rogers, 1981, 18:46-24:59)

The lyrics of the song are:

It's you I like,
 It's not the things you wear,
 It's not the way you do your hair--
 But it's you I like.
 The way you are right now,
 The way down deep inside you--
 Not the things that hide you,
 Not your toys--
 They're just beside you.
 But it's you I like--
 Every part of you,
 Your skin, your eyes, your feelings
 Whether old or new.
 I hope that you'll remember
 Even when you're feeling blue
 That it's you I like,
 It's you yourself,
 It's you, it's you I like. (Rogers, F.)

After Jeff leaves, Mister Rogers begins talking to the audience and comments about Jeff, “I was just thinking for all of Jeff’s physical problems, he’s such a competent boy. He is learning so much because his mom and dad love him. And he loves them. They’ve learned together” (Rogers, 1981, 25:25). There is no use of the word “disability” and Mister Rogers sums up Jeff’s visit by focusing on the love between him and his parents, which refers back to the topic for these episodes about Divorce.

Fred Rogers wrote a column, to be released publically, each week to accompany that week's episodes of *Mister Rogers' Neighborhood*. The column that was released for use with episodes 1391-1395 of *Mister Rogers' Neighborhood* refer to these episodes that featured appearances by the re-occurring guest Chef Don Brockett. While the majority of Chef's visits revolved around what he is baking and the fruit drinks that he is making, one of these episodes address the issue of Chef's disability. As it is described in the column, "Don Brockett is a neighbor who limps" (Family Communications, Inc., ca. 1986, p. 1). Fred goes on to explain in the column how Chef got his limp and that on the show he and Chef occasionally address it, but the disability is not ignored. Fred writes, "Chef Brockett does limp and the camera does not shy away from the fact" (Family Communications, Inc., ca. 1986, p. 2). The column explains why Fred chose to include mentioning Chef's limp.

It is harder for a handicapped person to be ignored than to be asked questions in a straight forward way. The strained avoidance of mentioning a disability could imply that the disability is so repugnant one can't bear to talk about it. One of our children passwords is, "Anything is mentionable as well as manageable." We sincerely hope that our television neighbors can come to that feeling in their own lives. When Chef Brockett talks with the Neighbors and me about his problems of walking and how he handles them, he shows that sincere interest and acceptance of reality will often be answered with satisfying information. And above all, he is one more affirmation of what we believe so strongly- that it is the *person*, it is Chef Brockett we like, just the way he is. (Family Communications, Inc., ca. 1986, p. 2)



Figure 4. Mister Rogers and Don Brockett
Source: © The Fred Rogers Company

This concept of addressing a person's disability can be seen again and again throughout different episodes of *Mister Rogers' Neighborhood*. For example, program number 1371, which aired in 1975, shows Mister Rogers meeting a friend of Chef Brockett's who runs a pantomime group. In Brockett's Bakery, Mister Rogers meets Tim Scanlon from the National Theater of the Deaf. Mister Rogers introduces himself to Tim and his companion, then asks them to say hi to his neighborhood friends and points to the camera. Tim waves, and then says "Hello." Mister Rogers then asks Tim to say something that his friends might be familiar with, like a song or poem, so that Mister Rogers's friends can get used to hearing Tim talk. Tim then sings Mary Had a Little

Lamb while signing in American Sign Language. After that, the conversation continues with Tim and his companion discussing pantomiming, and then demonstrating for Mister Rogers and his “neighbors” how to pantomime making a banana split. Mister Rogers, Tim, and his companion then continue on with their conversation without again mentioning Tim’s hearing loss or his different-sounding speech (Fred Rogers Center, 1975). In this episode, Mister Rogers addressed the issue of Tim’s disability by accepting it and acknowledging that his neighborhood friends may need to get used to hearing a different way of speaking. Because *Mister Rogers’ Neighborhood* and Fred Rogers’ deliver a message of acceptance of people no matter who they are or what their differences are, it ultimately helps address different disabilities seamlessly, as Fred mentioned in the column about Chef Brockett.

In a different column that was written to accompany episodes 1446-1450 that aired in 1975, Fred discusses the large number of letters he receives from parents asking for help with their children and their specific problems. He addressed these parents by acknowledging that “I really would like to be able to help. But the longer that I work with children, the more humble I feel about giving ‘advice’ to parents, especially from the comfortable distance of the television camera or the mailbox” (Family Communications, Inc., 1975, p. 1). The column continues with Fred encouraging parents and guardians to seek help from someone closer to their own families, specifically someone with training like a pediatrician, teacher or school psychologist. Fred writes,

Children’s behavior can be very confusing, to themselves as well as to their parents. It is often hard to sort out the normal stresses and strains of growing from the signs that a child needs special help. Dr. Margaret McFarland, whose insight has contributed so much to the development of our program, feels strongly

that a healthy family is not one without problems, but a family that is actively working on its problems. (Family Communications, Inc., 1975, p. 2)

Fred concludes the column by telling parents he “admires” them for their “strength in being able to reach out for resources beyond your family,” and concludes by saying, “I’m proud to feel that you have been able to draw strength and confidence from our television visits” (Family Communications, Inc., 1975, p. 2). These columns are two examples of ones that were released weekly to be printed in newspapers or television guides to accompany the episodes of *Mister Rogers’ Neighborhood* that would air that week. The examples in these two columns address the variety of ways in which one can see someone having a disability. The first mentions Chef Brockett’s noticeable limp, while in the second column, Fred leaves his remarks opaque enough to allow them to apply to anything that a parent may think makes their child different.

As the host of the show, Fred Rogers would receive thousands of letters addressed to “Mister Rogers.” Early on, Fred would answer each of these letters, but later, Hedda Sharapan would help. She remembers,

then I said, “I know what I can do from home”, because my first child was about to be born, and I said, “How about if I help you with the fan mail,” because the fan mail was always important to Fred. He answered every letter in a thoughtful way, but we were getting tons of it. (H. Sharapan, personal communication, July 31, 2013)

Each month there was a “fan mail report” compiled of letters that Mister Rogers received from viewers. One such example from December 1977 mentions four different correspondences received that deal with, what the report referred to as, “special children” (“Fan Mail Report,” 1977, p. 9). The first letter included in this report was a letter from a 17 year old boy who is in a “class of mentally retarded teens [who] were asked to write

letters to famous people,” and the boy chose Fred because “you are a nice man...When I come home from school I put my sneakers on like you...” (“Fan Mail Report,” 1977, p. 9). Another letter comes from a parent of a 5-year old boy with cerebral palsy. The parent writes that “the way you open your program each day...has been a marvelous learning experience for him. The repetition is just what he needs to make it able to him to learn...we will always be grateful to you, that your program has helped out boy to learn.” Also included in this report was a letter from a 13 year old. The short three-line synopsis reads, “I am 13 and retarded. We (my brother and I) play like we are putting on the Make-Believe show like you have on television” (“Fan Mail Report,” 1977, p. 9). The last letter included in this report came from a “woman in [her] 6th year of teaching children with emotional problems,” and parts of her letter were quoted in the report,

I have a special awareness of just how “on target” many aspects of your programs are. I appreciate very much the rituals you employ...add a sense of safety...greatest gift is the affective...I know first-hand that many, many children *never* hear that they are special, cared for, or loved. Hearing those messages of care from a TV personality is certainly not ideal but better than nothing. Believe it or not, I once had a 14 year old boy who considered FR his only friend. (“Fan Mail Report,” 1977, p. 9).

Fred wrote a letter in response to this report. He began by writing, “Children of any age have ways in which they are different from others their own age” (“FMR Letter,” n.d., p. 1). The letter then continues to discuss the ways that children can be different from others, and from the adults around them. However it is the job of the adults in a child’s life to help them adjust. Fred wrote,

The human experience binds us all together but differences are a component of the experience of all persons. The task of a child’s adults involves relating to him in such a way that both his humanness and his differences are more positive than negative, yet we cannot protect children from all they will feel about their

humanness and their differences. Working on those feeling helps us all to grow. ("FMR Letter," n.d., p. 1)

The work of Fred Rogers continued beyond just *Mister Rogers' Neighborhood* with his production company Family Communications, Inc. When asked about the legacy of Fred Rogers, David Newell actually referred to a newly developed series by Family Communications, Inc. that was meant to address disabilities of all types. He said,

After Fred died and before he died, we had a project that was designed for children with disabilities. We did a series of tapes of children with disabilities. We did a series of tapes talking about mental illness, a parent who had emotional problems. It wasn't a series in the sense it was 40 parts. It was a video plus a training manual for people to work with families who may be dealing with this. We had, and still do, Hannah does The Angry Feelings Workshop where we take the cast of the program and the song "What Do You Do With The Mad That You Feel" and a whole curriculum for teachers of identifying children in their class who may be disruptive because of their behavior, their angry behavior, their whatever behavior. There's another one that goes a little beyond that called challenging behavior. There are some children who need the first one, but then there are children who are really, really disruptive. Now I don't know how many workshops can cure all the ills of every child because a lot of it is emotional that some may need professional help, but we did projects like that to help teachers and to help people who work with young children. (D. Newell, personal communication, March 10, 2014)

This incorporation of all types of disabilities shows how inclusive *Mister Rogers' Neighborhood* and Family Communications, Inc. are of different types of disabilities.

Hedda Sharapan echoes the concept that Fred Rogers and *Mister Rogers' Neighborhood* was an all-inclusive show; children of all types were meant to feel included. She wrote on her blog,

In the 900 programs in the Neighborhood series, there were times when Fred wasn't at his very best. Some episodes are better than others. Sometimes Fred was a bit awkward or clumsy. But Fred left those moments in. He wanted children to know that life is not about being perfect -- it's about giving our honest self and doing the best we can at the time. *One of Fred's most important life lessons was that you don't have to be perfect to be loved. What a gift for all of us, no matter how young or old we are!* (Sharapan, 2014)

Through his work at Family Communications, Inc. and more specifically the television show, *Mister Rogers' Neighborhood*, Fred Rogers was able to communicate his message about how to address, and help children cope, with those who are different from us.

As an Author

In the books that Fred Rogers wrote, he addressed the issue of disabilities by referring to a child's "uniqueness," stressing the concept that each child is special and unique, regardless of the nature of that unique characteristic.

In the book "Mister Rogers' How Families Grow," Fred Rogers and Barry Head (1993) tackle the issue of disability in children by referring to each child as having a "uniqueness" (p. 44). They share a story of a father who wrote a letter that accused the show of putting too much emphasis on uniqueness. The response from Rogers and Barry is that

the father had a point: each of us is unique, and many of the things that make us so are small things. And he was right that for someone to know he or she is unique is not enough... What matters most is how children feel about that knowledge once they do begin to realize that they are different from everyone else. (pp. 44-45)

The chapter does go on to talk about other differences that children face, like race, or being a vegetarian, or having a unique name. However, all "differences" are treated as equal in this chapter. Rogers and Head (1993) write, "It's the people who feel strong and good about themselves inside who are best able to accept outside differences" (p. 48).

The chapter concludes with the authors acknowledging

For many parents, the birth of a child with an obvious blemish or disability can come as a grievous disappointment, as an even the birth of a child of the "wrong"

sex. Whenever our fondest hopes are dashed, it's natural to grieve the loss of what might have been. And allowing yourself to feel that grief may be one of the best ways to come to accept our disappointments and then begin finding new hope for a different future. No child is "perfectly" whole in mind, body, spirit, ability. (Rogers & Head, 1993, p. 49)

In the book, *The Mister Rogers Parenting Book* (2002), Fred dedicates an entire chapter to "Disabilities." The chapter is included in the section entitled, "Everyday Experiences." The chapter on disabilities begins with this opening paragraph,

Helping our children feel comfortable with people who have disabilities begins with helping our children feel good about their own uniqueness. When we show them that we love them for all of who they are, regardless of what they can and cannot do, they're more likely to grow up to be adults who accept others just as *they* are. (p. 36)

The chapter continues with advice for parents on how to calm children's fear that the disability could one day happen to them. He wrote, "Asking and openly talking about differences helps children get beyond the fears so that they can feel more comfortable with people who have disabilities" (Rogers, 2002, p. 37). Fred continues in the chapter to give advice to parents with the concept that "Attitudes are Caught No Taught." He writes, "We help our children respect others in subtle ways- by the way we adults greet people, talk with them, and talk about them afterwards. Children learn from our example" (Rogers, 2002, p. 38). Rogers encourages parents to lead by example, but also to be open with children and have dialogue with them. In the "helpful hints" section at the end of the chapter, Rogers encourages parents to "talk with your children about things they themselves are able and unable to do. Everyone in the world has abilities *and* disabilities" (Rogers, 2002, p. 39). Throughout his chapter on disabilities, Fred Rogers continues to reinforce the point that all children are unique, and children will be better

equipped to deal with other who has disabilities, if the adults in their lives stress that point with them.

This emphasis on disabilities and differences called “uniqueness” by Fred Rogers carries on in other books by Fred Rogers. The book, *You Are Special* (1994) is a compilation done by Fred of phrases and “words of wisdom” that were gathered from Fred’s “speeches, songs, newspaper columns, books and television programs” (Rogers, 1994, p. xiv). The quotes chosen for this book are aimed at both adults and children. Because Fred specifically chose what words were to be included in this book, it has the ability to serve as a summary of what Fred thinks is important to say about each topic. Fred devotes the entire first chapter to discussing the concept of an individual’s uniqueness. The title of the chapter is the same as the entire book, “You Are Special.” One quote is aimed at parents and deals with the concept that no child is perfect,

No child is “perfectly” whole in mind, body, spirit, ability...nor can any child meet all of a parent’s hope and expectations. Yet there is a wholeness of each and every child, a wholeness that is unique and that brings with it a unique set of possibilities and limitations, a unique set of opportunities or fulfillment. (Rogers, 1994, p. 6)

As applied to the concept of disabilities, this quote encourages parents to accept that their child, no matter what their disability, is similar to other children in that they are not perfect, and that there is a unique set of opportunities that come from the child’s limitations. Another quote from this chapter encourages parents to not let a child’s diagnosis define who they are,

What’s been important in my understanding of myself and others is the fact that each one of us is so much more than any one thing. A sick child is much more than his or her sickness. A person with a disability is much, much more than a handicap. A pediatrician is more than a medical doctor. You’re *much* more than

your job description or your age or your income or your output. (Rogers, 1994, p. 9)

Here Fred encouraged parents to understand the whole person that their child is, and not to focus just on their disability. Also in this chapter are words of advice for parents on how to help their children deal with their disability, or “uniqueness.” He wrote,

What matters most is how children feel about their uniqueness once they do begin to realize that they are different from everyone else. How each one of us comes to feel about our individual uniqueness has a strong influence on how we feel about everyone’s uniqueness- whether we grown into adults who rejoice in the diversity of the world’s people or into adults who fear and resent that diversity. (Rogers, 1994, p. 7)

Additionally, Fred stresses in this chapter that while children are unique and have differences, they also have similarities. By helping children focus on those similarities, adults can help them adjust. He wrote,

Uniqueness and children’s feelings about it can’t take on full meaning in children’s lives unless they also come to understand how much we are all alike. Finding out that we are one of a kind could be a lonely and frightening thing without the reassurance of knowing that we belong to humankind...and that all humans laugh and cry about many of the same things; that all have similar hopes and fears; that all have many of the same needs; and that those needs are best met by other human beings who can love us for both our similarities and our differences. (Rogers, 1994, pp. 12-13)

As a part of the “Let’s Talk About It Series,” Fred authored a book called Let’s Talk About It: Extraordinary Friends. The Let’s Talk About It Series focuses on different milestones or events in children’s lives. The books are meant to be read to children by their parents, with the text and pictures geared directly toward children. In the introduction to parents, Fred describes the feelings one may feel when encountering someone with a disability,

When we see someone who looks or behaves differently from what's familiar to use, it's possible to feel a little shy, scared, curious, or awkward. I know how much I've struggled to look with my heart and not just my eyes when I see someone who is obviously different from me. If adults have such a challenge, imagine what a challenge that can be for children. (Rogers, 2000b, p. 2)

Fred acknowledges his feelings of discomfort to help highlight for parents some of their own feelings. He also includes the purpose of the book in this introduction,

Whether or not you know someone with a disability, we hope this book will be of help to you as you talk with your child about how people are alike and how they're different- and about how people feel about their differences. Children take their cues from the adults they love. You make such a wonderful difference in children's attitudes when you offer an atmosphere of acceptance. (Rogers, 2000b, p. 2)

The page opposite the introduction shows the pictures of eight children and gives a short description of each child. Some children have obvious disabilities such as a wheelchair, while others do not. All eight children are given the same type of biography, focusing on what they like to do, what foods they like to eat, and any hobbies they may have. The book begins with a picture of various children and parents playing games and playing with toys in a playroom. Some of the children have disabilities. The words on this page read, "There are all sorts of people in the world, and every one of us is different. That's something that makes everyone special" (Rogers, 2000b, p. 4). The rest of the book highlights the feelings that children may have when they encounter someone who is different from them, and encourages children to ask questions and talk to their parents and the person to learn more about them. There are two sets of children that are highlighted several times, one with a disability and one without a disability. The book shows the meeting of each pair, their acclimation to one another, and in the end, their friendship. The pairs are alternated to tell a story without words. The last two pages of

the book include a picture of each pair. The first is the two boys laughing over a puppet together, and the second picture shows the other two boys sliding down a slide together.

The words on these pages read,

As you grow, you'll find there's so much to learn about people...so much more than what you see when you first meet them. And getting to know other people can help you learn more about yourself, too. You are special...and so is everyone else in the world. (Rogers, 200b, pp. 29-30)

In the book, Fred never uses the word "disabled," instead using the word "different." The message that comes through the book is that people are different from one another, but we are also alike in so many ways. This message allows children to see that any kind of difference, not just a disability, can and should be talked about, but then becomes a part of friendship. As Fred writes toward the end of the book, "everybody needs friends" (Rogers, 2000b, p. 28).

Sergiovanni Analysis of Words and Actions

Source of information: "Mad Feelings." <i>Mister Rogers Neighborhood</i>
Date: Original air date: October 17, 1995
Event: Mad Feelings episode

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral		For example, in October of 1995, there was a 5-episode theme of "Mad Feelings" that demonstrated different events or topics that make people angry, and discussed and modeled for children different ways to deal with those mad feelings.

Source of information: “Mad Feelings.” <i>Mister Rogers Neighborhood</i>
Date: Original air date: October 17, 1995
Event: Mad Feelings episode- Maggie Stewart visits

Sergiovanni’s Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral		In episode 1692, a woman named Maggie Stewart comes to visit and deliver a toy for Mister Rogers to play with, and Mister Rogers asks her to stay and sing a song. She sings a song called “Once a Day,” and while singing, she signs the words using American Sign Language.

Source of information: “Mad Feelings.” <i>Mister Rogers Neighborhood</i>
Date: Original air date: October 17, 1995
Event: Mad Feelings episode- Jay Styperk visits

Sergiovanni’s Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	After Jay is done with his stretches, Mister Rogers asks him, “Can you tell me and my friends why you use a wheelchair?” Jay replies, “It’s because when I was born, I was born with a tumor on my spine, and the tumor blocks the nerves that go to my legs.” Mister Rogers nods his head and says, “I see. But there are lots of things that you do?”	A young man who came to visit Mister Rogers to demonstrate different exercises that a person can do. The purpose of these exercises

	<p>Jay replies, “Oh yes. Play basketball, and I swim. And I play baseball. I catch, and when you catch you’re on your knees. And when its time for me to bat, I hit the ball and somebody runs for me.” Mister Rogers nods and says, “Great! And basketball, you’ve got some moves in your basketball work that I’d love you to show them that.”</p> <p>Jay then “pops a wheelie.”</p> <p>Mister Rogers responds with a large laugh and asks Jay, “Are there any exercises that you do when you are feeling sad or angry or anything like that?”</p>	<p>was to expand on a concept of using exercise to deal with your “Mad Feelings.”</p>
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Source of information: “Mister Rogers Talks About Divorce.” *Mister Rogers’ Neighborhood*

Date: Original air date: February 18, 1981

Event: Jeff Erlanger visits Mister Rogers

Sergiovanni’s Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>Mister Rogers: “Jeff, your mom and dad must be really proud of you.”</p> <p>Jeff: “I’m sure they are.”</p> <p>Mister Rogers: “Well I know I am.” Fred asks Jeff questions about the wheelchair and if it was difficult to learn how to use it. “Can you tell my friends what it is that made you need this wheelchair?”</p> <p>Jeff tells the story of a tumor and subsequent surgeries that left him unable to use his hands and legs fully.</p> <p>Mister Rogers: “You must have some mighty good doctors, Can you tell me any of your doctors names?”</p> <p>Jeff explains who each of his doctors are, and the specific areas of concern that they each deal</p>	<p>Mister Rogers asked Jeff Erlanger, who uses an electronic wheelchair, to visit and talk about his wheelchair.</p> <p>Mister Rogers exits the house and meets Jeff outside.</p>

	<p>with. At the end of the explanation, Jeff says, “That just shows you that you have a lot of things happening with you when you’re handicapped, and sometimes it happens when you’re not handicapped.”</p> <p>Mister Rogers responds: “But you’re able to talk about those things so well, and help other people who might have the same kinds of thing.”</p> <p>Mister Rogers then asks Jeff to sing a song with him entitled, “It’s You I Like.”</p> <p>“I was just thinking for all of Jeff’s physical problems, he’s such a competent boy. He has learning so much because his mom and dad love him. And he loves them. They’ve learned together.”</p>	
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Source of information: <http://pbskids.org>

Date: Retrieved on June 27, 2014. Originally aired on February 18, 1981

Event: Mister Rogers and Jeff Erlanger sing “It’s You I Like”

Sergiovanni’s Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>It's you I like, It's not the things you wear, It's not the way you do your hair-- But it's you I like. The way you are right now, The way down deep inside you-- Not the things that hide you, Not your toys-- They're just beside you. But it's you I like-- Every part of you, Your skin, your eyes, your feelings Whether old or new. I hope that you'll remember Even when you're feeling blue</p>	

	That it's you I like, It's you yourself, It's you, it's you I like.	
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Source of information: Archive document MRN #421-425
Date: 1975
Event: Fred writes a column to accompany episodes #1391-1395

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>“Don Brockett is a neighbor who limps.”</p> <p>“Chef Brockett does limp and the camera does not shy away from the fact.”</p> <p>“It is harder for a handicapped person to be ignored than to be asked questions in a straight forward way. The strained avoidance of mentioning a disability could imply that the disability is so repugnant one can't bear to talk about it. One of our children passwords is, “Anything is mentionable as well as manageable.” We sincerely hope that our television neighbors can come to that feeling in their own lives. When Chef Brockett talks with the Neighbors and me about his problems of walking and how he handles them, he shows that sincere interest and acceptance of reality will often be answered with satisfying information. And above all, he is one more affirmation of what we believe so strongly- that it is the <u>person</u>, it is Chef Brockett we like, just the way he is.”</p>	<p>Fred Rogers wrote a column, to be released publically, each week to accompany that week's episodes of <i>Mister Rogers' Neighborhood</i>.</p>

Source of information: Fred Rogers Center, “The Magic Behind the Message”
Date: Retrieved July 8, 2014. Original air date: 1975
Event: Mister Rogers visits with Tim Scanlon

Sergiovanni’s Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral		<p>Mister Rogers introduces himself to Tim and his companion, then asks them to say hi to his neighborhood friends and points to the camera.</p> <p>Mister Rogers then asks Tim to say something that his friends might be familiar with, like a song or poem, so that Mister Rogers’s friends can get used to hearing Tim talk.</p> <p>Tim then sings Mary Had a Little Lamb while signing in American Sign Language. After that, the conversation continues with Tim and his companion discussing pantomiming, and then demonstrating for Mister Rogers and his “neighbors” how to pantomime making a banana split.</p> <p>Mister Rogers, Tim, and his companion then continue on with their conversation without again mentioning Tim’s hearing loss or his different-sounding speech.</p>

Source of information: Archive Document MRN #576-580
Date: 1975
Event: Fred addresses letters from viewers

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>“I really would like to be able to help. But the longer that I work with children, the more humble I feel about giving “advice” to parents, especially from the comfortable distance of the television camera or the mailbox.”</p> <p>“Children’s behavior can be very confusing, to themselves as well as to their parents. It is often hard to sort out the normal stresses and strains of growing from the signs that a child needs special help. Dr. Margaret McFarland, whose insight has contributed so much to the development of our program, feels strongly that a healthy family is not one without problems, but a family that is actively working on its problems.”</p> <p>“admires” them for their “strength in being able to reach out for resources beyond your family,” and concludes by saying, “I’m proud to feel that you have been able to draw strength and confidence from our television visits.”</p>	<p>Large number of letters he receives from parents asking for help with their children and their specific problems.</p>

Source of information: H. Sharapan, personal communication
Date: July 31, 2013
Event: Fred Rogers' fan mail

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>“then I said, ‘I know what I can do from home’, because my first child was about to be born, and I said, ‘How about if I help you with the fan mail,’ because the fan mail was always important to Fred. He answered every letter in a thoughtful way, but we were getting tons of it.”</p>	<p>Fred Rogers would receive thousands of letters addressed to “Mister Rogers.” Early on, Fred would answer each of these letters, but later, Hedda Sharapan would help.</p>

Source of information: Archive Document, Fan Mail Report
Date: 1977
Event: Letters from viewers of <i>Mister Rogers Neighborhood</i>

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		Each month there was a "fan mail report" compiled of letters that Mister Rogers received from viewers.
Moral	<p>what the report referred to as, "special children."</p> <p>"you are a nice man...When I come home from school I put my sneakers on like you..."</p> <p>"the way you open your program each day...has been a marvelous learning experience for him. The repetition is just what he needs to make it able to him to learn...we will always be grateful to you, that your program has helped out boy to learn."</p> <p>"I am 13 and retarded. We (my brother and I) play like we are putting on the Make-Believe show like you have on television"</p> <p>"I have a special awareness of just how "on target" many aspects of your programs are. I appreciate very much the rituals you employ...add a sense of safety...greatest gift is the affective...I know first-hand that many, many children <u>never</u> hear that they are special, cared for, or loved. Hearing those messages of care from a TV personality is certainly not ideal but better than nothing. Believe it or not, I once had a 14 year old boy who considered FR his only friend"</p>	

Source of information: Archive document, FMR Letter ATN, Vol. II, #6
Date: 1977
Event: Fred responds to the monthly fan letter report

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>“Children of any age have ways in which they are different from others their own age.”</p> <p>“The human experience binds us all together but differences are a component of the experience of all persons. The task of a child’s adults involves relating to him in such a way that both his humanness and his differences are more positive than negative, yet we cannot protect children from all they will feel about their humanness and their differences. Working on those feeling helps us all to grow.”</p>	Fred wrote a letter in response to this report

Source of information: D. Newell, personal communication,
Date: March 10, 2014
Event: comments about Fred's legacy

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>“After Fred died and before he died, we had a project that was designed for children with disabilities. We did a series of tapes of children with disabilities. We did a series of tapes talking about mental illness, a parent who had emotional problems. It wasn't a series in the sense it was 40 parts. It was a video plus a training manual for people to work with families who may be dealing with this. We had, and still do, Hannah does The Angry Feelings Workshop where we take the cast of the program and the song "What Do You Do With The Mad That You Feel" and a whole curriculum for teachers of identifying children in their class who may be disruptive because of their behavior, their angry behavior, their whatever behavior. There's another one that goes a little beyond that called challenging behavior. There are some children who need the first one, but then there are children who are really, really disruptive. Now I don't know how many workshops can cure all the ills of every child because a lot of it is emotional that some may need professional help, but we did projects like that to help teachers and to help people who work with young children.”</p>	

Source of information: H. Sharapan, “Everything I Ever Needed to Know, I Learned from Mister Rogers”
Date: Retrieved June 23, 2014
Event: Hedda comments on Fred’s work not being perfect

Sergiovanni’s Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	In the 900 programs in the Neighborhood series, there were times when Fred wasn’t at his very best. Some episodes are better than others. Sometimes Fred was a bit awkward or clumsy. But Fred left those moments in. He wanted children to know that life is not about being perfect -- it’s about giving our honest self and doing the best we can at the time. <i>One of Fred’s most important life lessons was that you don’t have to be perfect to be loved. What a gift for all of us, no matter how young or old we are!</i>	

Source of information: Fred Rogers & Barry Head, Mister Rogers' How Families Grow
Date: 1993
Event: Advice to parents

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>“uniqueness”</p> <p>“the father had a point: each of us is unique, and many of the things that make us so are small things. And he was right that for someone to know he or she is unique is not enough...What matters most is how children feel about that knowledge once they do begin to realize that they are different from everyone else”</p> <p>“It’s the people who feel strong and good about themselves inside who are best able to accept outside differences”</p> <p>“For many parents, the birth of a child with an obvious blemish or disability can come as a grievous disappointment, as an even the birth of a child of the “wrong” sex. Whenever our fondest hopes are dashed, it’s natural to grieve the loss of what might have been. And allowing yourself to feel that grief may be one of the best ways to come to accept our disappointments and then begin finding new hope for a different future. No child is “perfectly” whole in mind, body, spirit, ability.”</p>	

Source of information: Fred Rogers, The Mister Rogers Parenting Book
Date: 2002
Event: Advice to parents

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>Helping our children feel comfortable with people who have disabilities begins with helping our children feel good about their own uniqueness. When we show them that we love them for all of who they are, regardless of what they can and cannot do, they're more likely to grow up to be adults who accept others just as <i>they</i> are.</p> <p>“Asking and openly talking about differences helps children get beyond the fears so that they can feel more comfortable with people who have disabilities.”</p> <p>“Attitudes are Caught No Taught.”</p> <p>“We help our children respect others in subtle ways- by the way we adults greet people, talk with them, and talk about them afterwards. Children learn from our example.”</p> <p>“talk with your children about things they themselves are able and unable to do. Everyone in the world has abilities <i>and</i> disabilities”</p>	

Source of information: Fred Rogers, You Are Special
Date: 1994
Event: Fred's chosen words of wisdom on several topics

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>“You Are Special.”</p> <p>“No child is “perfectly” whole in mind, body, spirit, ability...nor can any child meet all of a parent’s hope and expectations. Yet there is a wholeness of each and every child, a wholeness that is unique and that brings with it a unique set of possibilities and limitations, a unique set of opportunities or fulfillment.”</p> <p>What’s been important in my understanding of myself and others is the fact that each one of us is so much more than any one thing. A sick child is much more than his or her sickness. A person with a disability is much, much more than a handicap. A pediatrician is more than a medical doctor. You’re <i>much</i> more than your job description or your age or your income or your output.</p> <p>What matters most is how children feel about their uniqueness once they do begin to realize that they are different from everyone else. How each one of us comes to feel about our individual uniqueness has a strong influence on how we feel about everyone’s uniqueness- whether we grown into adults who rejoice in the diversity of the world’s people or into adults who fear and resent that diversity. Uniqueness and children’s feelings about it can’t take on full meaning in children’s lives unless they also come to understand how much we are all alike. Finding out that we are one of a kind could be a lonely and frightening thing without the reassurance of knowing that we belong to humankind...and that all humans laugh and cry about many of the same things; that all have similar hopes and fears; that all have many of the same needs; and that those needs are best met by other human beings who can love us for both our similarities and our differences.</p>	

Source of information: Fred Rogers, Let's Talk About It: Extraordinary Friends
Date: 2000
Event: Rogers writes a children's book

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral	<p>When we see someone who looks or behaves differently from what's familiar to use, it's possible to feel a little shy, scared, curious, or awkward. I know how much I've struggled to look with my heard and not just my eyes when I see someone who is obviously different from me. If adults have such a challenge, imagine what a challenge that can be for children.</p> <p>Whether or not you know someone with a disability, we hope this book will be of help to you as you talk with your child about how people are alike and how they're different- and about how people feel about their differences. Children take their cues from the adults they love. You make such a wonderful difference in children's attitudes when you offer an atmosphere of acceptance. "There are all sorts of people in the world, and every one of us is different. That's something that makes everyone special."</p> <p>As you grow, you'll find there's so much to learn about people...so much more than what you see when you first meet them. And getting to know other people can help you learn more about yourself, too. You are special...and so is everyone else in the world.</p> <p>"everybody needs friends"</p>	<p>All eight children are given the same type of biography, focusing on what they like to do, what foods they like to eat, and any hobbies they may have.</p> <p>There are two sets of children that are highlighted several times, one with a disability and one without a disability.</p> <p>The book shows the meeting of each pair, their acclimation to one another, and in the end, their friendship. The pairs are alternated to tell a story without words. The last two pages of the book include a picture of each pair. The first is the two boys laughing over a puppet together, and the second picture shows the other two boys sliding down a slide together.</p>

Analysis

In relation to the issue of disabilities, this chapter examined 49 different words or actions taken directly by Fred Rogers, and nine words or actions by others.

When examining the words and actions of Fred Rogers, 49 of the 49 exemplified Sergiovanni's (1992) concept of Moral Authority. When examining the words and/or actions of others relating to Fred Rogers' work in the area of child development, eight of the nine can be examined as Moral Authority, with the other one as an example of Professional Authority.

When Sergiovanni (1992) discusses the different sources of authority of a leader, he discusses the importance of using the head, heart, and hand to guide decision-making. In the area of discussing and mentioning disabilities, Fred Rogers uses a balanced approach of all three to demonstrate Moral Authority.

When examining the words of Fred Rogers, it is important to not only look at the words that he uses, but also the words, specifically one word, that he doesn't use. The word that is missing is "disability." A key distinction in the words of Fred Rogers must be reiterated here; that Fred Rogers only once used the term "disability," choosing instead to use a variety of synonyms instead. While the words may literally mean the same thing, the connotation of those words in society produce very different feelings. There is a consistency in Fred's message, demonstrated through his words and actions. Fred uses various other terms to address the same topic- uniqueness, physical challenges, different, but does not use the word "disabled." This speaks to his "heart" and "head" of his leadership, more specifically, what Fred Rogers believes and is committed to. This belief and theory is to give the same message to those with disabilities as to everyone else -

“you are special and I like you just the way you are.” This becomes the mission and vision for how to address children/others who are different. This idea can be seen in several of Fred’s words and actions. For example, after his interaction with Jeff Erlanger, Mister Rogers comments to the camera, “I was just thinking for all of Jeff’s physical problems, he’s such a competent boy. He is learning so much because his mom and dad love him. And he loves them. They’ve learned together.” Another example is that of referring to Chef Brockett simply as “Don Brockett is a neighbor who limps.” Fred acknowledges that Jeff and Chef Brockett face challenges, but those challenges are not what define them, nor are they the reason that Mister Rogers is talking to them. This belief is also demonstrated in the words Fred wrote for a column in reaction to monthly fan letters, where he writes, “Children of any age have ways in which they are different from others their own age.” To Fred, disabilities are no more than a “difference” that one must overcome. While it may be challenging, all can cope and deal with their differences, without feeling disabled.

It is possible to see how the hand, heart and head of Fred Rogers’ leadership again align on the issue of disabilities by examining the words and actions of others. More specifically, this words and actions of others about Fred Rogers show that eight out of nine times, moral authority is reflected. In Sergiovanni’s (1992) discussion of Moral Authority, he discusses how a leader can create a workplace and an environment that is defined by shared values and beliefs, and it is those beliefs that govern the behavior of the employees. The words and actions of those who work with the leader can help shed light on what type of leadership style the leader uses. For example, while there are no memos or examples of how Fred told staffers to compile reports and refer to fan mail, the

staff member who compiled the monthly fan mail reports used moral authority in the heading entitled “special children,” along with how each letter was summarized, referring to a the specific disability, i.e., “a parent of a 5 year old with cerebral palsy” instead of just summarizing as a “disabled child.”

Both Hedda Sharapan and David Newell are also able to articulate the beliefs, mission, and values of Fred Rogers by giving examples of how Fred dealt with people with differences.

Another way to evaluate how well a leader has created a sense of shared values and beliefs is to examine the words and actions of others after the leader is gone. In Fred Rogers’ case, this means the words and actions of those who work at the Fred Rogers Company after Fred’ death. David Newell is able to articulate how the beliefs of Fred Rogers about disabilities can be applied to the work of the Fred Rogers Company. When talking about the workshops that were created after Fred’s death for teachers and caregivers about how to deal with children with difficult behavior, David remarks,

Now I don't know how many workshops can cure all the ills of every child because a lot of it is emotional that some may need professional help, but we did projects like that to help teachers and to help people who work with young children. (D. Newell, personal communication, March 10, 2014)

Hedda also references the beliefs and shared values of Fred in her blog post entitled “Everything I Ever Needed to Know I Learned from Mister Rogers.” In it she writes,

He wanted children to know that life is not about being perfect- it’s about giving our honest self and doing the best we can at the time. *One of Fred’s most important life lessons was that you don’t have to be perfect to be loved.* (Sharapan, 2014)

In this chapter, it was shown that there is a consistency of the words and actions of Fred Rogers in area of child development. This consistency shows that Fred was able to provide a clear mission and purpose for his work, that those who worked with him were also able to articulate and carry on after Fred's death. This is exactly what Sergiovanni (1992) describes as Moral Authority. Through the examples provided in this chapter, it is clear to see the connections in Fred's work between the head, heart and hand of leadership that Sergiovanni refers to as an integral part of Moral Leadership.

CHAPTER VII

FRED'S LEGACY

We have pieces of people that have cared about us all through our lives, and they are all part of us now. So we represent, each one of us represents, so many investments from others. No one of us is alone.

—Fred Rogers (Rogers, 1999, Part 8, 7:22)

Fred Rogers' lasting legacy carries on in many ways, including through individuals who personally knew and interacted with Fred, through the creation of his production company Family Communications, Inc. (which is now renamed the Fred Rogers Company), and through his contributions to the concepts of how children develop. This chapter will examine those lasting legacies.

Individuals

Through his work on *Mister Rogers' Neighborhood*, Fred Rogers was exposed to and interacted with thousands of people on a personal level. His impact on individuals includes some who worked with him on a daily basis, such as Hedda Sharapan or David Newell, or some that developed a friendship with Fred, such as Tim Madigan, or some that just met Fred once or twice. All have stories to tell and recall how Fred has changed their lives.

Tim Madigan is the author of the book, *I'm Proud of You: My Friendship with Fred Rogers*. He first met Fred Rogers in 1995 when Tim was

writing a story about violence on television and its affect on children, and a colleague suggested Fred would be a good source. I spoke with him on the telephone for a long time on that story, and then was invited to Pittsburgh, where I

spent four days with him for a profile on Fred himself. (T. Madigan, personal communication, January 16, 2014)

By the end of those few meetings, Tim and Fred had become friends. In Tim's words, "he said he was glad to be my friend. I was surprised, but more than happy to take him up on that" (T. Madigan, personal communication, January 16, 2014). Tim knew very little about Fred Rogers, or *Mister Rogers Neighborhood*, before he met him. Tim recalls,

I was a Captain Kangaroo kid growing up in the 1960s. Fred's program did not come on until 1968. My children watched Fred growing up, but I paid little attention. His show seemed so slow, and frankly, he seemed a little bit too nerdy for my tastes. Then I met him, and realized Fred was one of the greatest human beings ever to walk the planet, and that his program was a font of wisdom, love and compassion. (T. Madigan, personal communication, January 16, 2014)

Tim chronicles his friendship and correspondence with Fred in his 2006 book, *I'm Proud of You: Life Lessons from My Friend Fred Rogers*. Tim summarizes his friendship with Fred like this:

From the time of our meeting in the fall of 1995 until his death in February 2003, he was one of my closest friends. I spent time with him on four occasions in Pittsburgh and we exchanged scores of letters, telephone calls and emails. During this time, he helped mentor me through times of profound difficulty, depression, the death of my brother among them. (T. Madigan, personal communication, January 16, 2014)

For most of his relationship, Tim relied on Fred for his mentorship. In his book, Tim recalls one of the few times that he felt he could be of assistance to Fred. Fred had just found out that his dear friend Henri Nouwen had passed away earlier that day. Fred called Tim and said "I had to talk to someone who understands how I feel" (Madigan, 2007, p. 64). Tim writes his reaction to the phone call from Fred:

During our brief conversation, I told Fred how sorry I was. But as self-centered as it seems, I was also consciously aware of my gratitude. For months, Fred has listened as I had poured out my tattered heart. Now he trusted me enough to

reveal his own. I had never been paid such a compliment. I realized that morning that ours was a truly reciprocal friendship. (Madigan, 2007, p. 64)

When asked what his favorite memory of his friendship with Fred was, Tim responded

The time I wrote to him in December 1997 to tell him that I was leaving my wife. I hated to have to tell him that, and asked him if he could still love and be proud of a man who would do something like that. He responded by saying, “Please know that I will never forsake you, that I will never stop loving you, that I will always be proud of you. If only we lived closer I would drive to your house, knock on your door and when you answered I would hug you tight.” This at the moment of my greatest shame. His love for me, for mankind, was truly unconditional. The only thing that mattered to him at that moment was that I was suffering. He also rejoiced when I wrote him another letter saying that my wife and I were not going to separate, after all. (T. Madigan, personal communication, January 16, 2014)

Tim Madigan thinks that his life and the world will never be the same because of the impact of Fred Rogers. This is in part due to the fact that Fred Rogers had a mission in life. Tim thinks that Fred’s mission can be summarized as

To coax people into sharing their essential invisibles with another trustworthy person. That’s what his show was really about, to let children know that their fears and feelings were normal, did not make them bad, and could be shared. I think Fred understood as well as anyone how difficult life is, that we all suffer greatly. But he also understood that normal suffering is compounded by the fact that we all try desperately to keep our pain hidden, thinking that if others really knew how we felt or thought, no way would we be worthy of love. Fred saw the fallacy in that. Those very things are what make humans most endearing, he believed. (T. Madigan, personal communication, January 16, 2014)

Tim believes that Fred’s mission will also be his lasting legacy. Tim elaborates, “He [Fred] always will live forever as an example of what we are possible of as human beings, as embodiments of love, compassion, no judgment, and presence. He has often been described as a secular saint. I completely agree” (T. Madigan, personal communication, January 16, 2014). Tim agrees that the impact Fred had goes beyond the world of child development, and also understands that his friendship with Fred Rogers

drastically altered his life. When asked how Fred personally changed his life, Tim responded

Fred was perhaps the most important figure in my personal healing. But since my book was first published in 2006, it has been my mission in life to spread the word of his greatness, what he stood for. That continues to be a primary emphasis in my life, and frankly, I can't even think about a life without that. (T. Madigan, personal communication, January 16, 2014)

Hedda Sharapan is the Director of Early Childhood Initiatives for the Fred Rogers Company. She worked with Fred Rogers since the very first year of *Mister Rogers' Neighborhood*. She explains that her route to working in television and child development wasn't a straight line:

I thought about grad school and child development, actually, but I held off. I sort of wandered around Pittsburgh looking for a job, and on a lark, I came to WQED and said, "I think I'd like to do something in children's television". The man who interviewed me said, "I'm sorry, there are no jobs here right now" – this was before Mr. Rogers' Neighborhood in 1965 – but he said, "If you're really interested in children's television, why don't you talk to Fred Rogers?" He was working down the street, about five blocks down, because WQED was actually on the corner on the other side of where he was working. He was working with children in the basement of a preschool, waiting for somebody to find this concept he had. He was kind enough to meet with me, and he said, "If this is what you're interested in, why don't you think about a master's degree in child development?" He said, "Think about doing it at the University of Pittsburgh", where he had trained. (H. Sharapan, personal communication, July 31, 2013)

Hedda began working on her Master's Degree at the University of Pittsburgh and would often see Fred working at the school. She explains what happens next, "in the second year of grad school, he got funding, and said, 'Hedda, would you help?' They were taping at night, so it fit my schedule" (H. Sharapan, personal communication, July 31, 2013). Hedda worked for two years as the Assistant Producer for *Mister Rogers' Neighborhood*. Then Hedda wanted to work from home because her first child was about to be born, so she said to Fred Rogers,

“How about if I help you with the fan mail?” because the fan mail was always important to Fred. He answered every letter in a thoughtful way, but we were getting tons of it. That was closer to my child development background. (H. Sharapan, personal communication, July 31, 2013)

However, Hedda believes that her attraction to child development and television actually began when she was a child

The real beginning starts when I used to play about having my own TV show. I was about eleven-years old, and that’s when Fred Rogers’ first program started here at WQED, when I was ten. There was a woman who was the hostess on camera, and I do believe it was because of her – Fred was behind the scenes, but I do believe there was something in her charisma that sparked something in me. (H. Sharapan, personal communication, July 31, 2013)

Because of Hedda’s experience with responding to Fred Rogers’ fan mail letters, she said that “I learned his voice, and it matched so much with my background, too” (H. Sharapan, personal communication, July 31, 2013). Soon the company began getting numerous requests for Fred Rogers to do public appearances, and Fred was too busy with the production of the show to attend, so Hedda was the natural choice to do these appearances. She says, “I was available, and I was a mother, and I had this background, and I knew Fred’s work, so that sort of became my work for a number of years, working from home and working part here and part there” (H. Sharapan, personal communication, July 31, 2013). Fred Rogers commented about Hedda’s work in an interview,

I don’t know what we would do about Hedda, because she knows how I feel about viewer response..... It’s my prime responsibility, answering mail. It’s the only way people have of letting us know how they feel about what we’re doing.... We still answer every letter that comes. It’s very important to us. I come in here on Saturday, I come in on Sunday, and Hedda is always here. We’re dedicated to.... We put our work where our mouth is. (Rogers, 1999, Part 8, 16:22)

As the years went by, Hedda’s role changed, “I helped him [Fred] with the books, the children’s books, the adult books, and then – my work really is much more now in

professional development. I'm sort of the spokesperson who carries the legacy out to the world" (H. Sharapan, personal communication, July 31, 2013). Hedda still works for the Fred Rogers Company, creating weekly professional development newsletters about different lessons that can be taught to children using episodes of *Mister Rogers Neighborhood*, and speaking about Fred Rogers throughout the country. Hedda says about these speaking engagements, "I love doing workshops where I show clips and say, 'What are you hearing in this? What's he saying to you?' I always learn things that I never imagined, so it's like, a real, exciting learning opportunity for me, and I interact" (H. Sharapan, personal communication, July 31, 2013).

Hedda speaks often about how much she enjoys her work, saying "It's given me a whole new life" (H. Sharapan, personal communication, July 31, 2013). The job also allows her to see how people still connect and understand the messages of Fred Rogers and *Mister Rogers' Neighborhood*. She says, "I think Fred really understood that television is not mass media; it's a very personal medium, and the respect in the professional community for him is enormous. People remember things like the crayon factory. All I have to do is say, I'll show it, 'Ah, yes! We remember that!'" (H. Sharapan, personal communication, July 31, 2013).

When asked what motivates her to continue her work with Fred, she responded,

There are a couple of things. One is that it's so true to the human in all of us, that it's not just all about – Fred is not just about children; it's about me, and it's about how it helps me see the world. We refer to this as Fred's timeless wisdom, and it resonates with people. I think the other thing is that there's an incredible respect and affection for Fred. (H. Sharapan, personal communication, July 31, 2013)

David Newell worked closely with Fred Rogers for many years as an actor who played the role of the "Speedy Delivery" man Mr. McFeeley on *Mister Rogers'*

Neighborhood. David then became the Director of Public Relations, which is the job he still currently holds as of July, 2014. Much like Hedda, David's work on *Mister Rogers' Neighborhood* did not begin with a deep desire to work in children's television. In fact, David talks about his beginning as an English Literature major:

There was a theater in Pittsburgh that is similar to the Goodman Theater called The Pittsburgh Playhouse and they have a training program. It was very intense. I went there for two years and while I was there I volunteered at the local public television station...and that's where the *Neighborhood* and the children's choir started.... I volunteered afternoons and sometimes the evenings. (D. Newell, personal communication, March 10, 2104)

David's interactions and remembrances of Fred Rogers begin with the first day they met. He tells the story of how he came to work with Fred:

The summer of 1967...I got a telegram from a mutual friend of Fred Rogers and mine. I didn't know Fred, but he knew Fred. The telegram said that the program *Mister Rogers' Neighborhood* was a regional program and started in Canada already and was going to be funded by Sears Roebuck Foundation from Chicago and he was submitting my name to Fred to be interviewed for a position on the staff... I came back and met with Fred for about an hour and he hired me based on Bob's recommendation and, I guess, based on what he found when he talked to me. (D. Newell, personal communication, March 10, 2104)

Fred Rogers already knew what role he had in mind for David, and the purpose of that role on *Mister Rogers' Neighborhood*. David recalls,

I think we just clicked and he knew that I had some performing background at the Playhouse, but he hired me to do production work, but then he said "I'd like you to play the part of a delivery man that I'm writing in because this way I can bring elements in, or a toy in or something in to show the children. I wouldn't have to bring it all inside. We would use you as a device to deliver it, the deliveryman. I did and the first program I delivered an armadillo for the South American one, but that's how I started. (D. Newell, personal communication, March 10, 2104)

Similar to Hedda and others who worked on *Mister Rogers' Neighborhood*, David was involved with the show in different ways. David talks about the work he did,

Fred would write all the scripts. He would go home, write scripts and we did it. I would go out and look for the props that we needed, costumes, memorized my lines, but we did it and that's how I started. (D. Newell, personal communication, March 10, 2014)

There was a time when David questioned whether he still wanted to remain a part of the television show. David discusses when after roughly six years of working on *The Neighborhood*,

I was in Los Angeles and we were shooting and we were finished. The crew came home and I stayed for awhile thinking let me see what might be here, test the waters and then I thought to myself, why am I doing this? I love what I'm doing. It services all of my ego with performing and it was everything I ever wanted to do. I always wanted to get into some form of theater, television being a form of theater so I went back and I didn't look back. I guess it was more than financial. In fact I know it was. (D. Newell, personal communication, March 10, 2014)

David's work went beyond just acting on camera as Mr. McFeely. He traveled often with Fred and booked many of his appearances. David describes how it came to be:

I would travel with him most of the time when he did a speech or we did shoots. I would sort of run interference for him and as the years went on, I was also in charge of public relations for the program and I could read him. Fred knew he hated interviews. That's not what he wanted to do. He knew it was a necessary evil and he would professionally do them. (D. Newell, personal communication, March 10, 2014)

David thought that these public appearances were important. In his opinion, Fred Rogers' appearance on shows like *The Tonight Show* was crucial to public acceptance.

He describes the appearances this way:

I would have to cajole him into *The Tonight Show*. That's not where you'd think Fred would be, but it sort of in my estimation, it sort of legitimized him in the eyes of others. If you're on *The Tonight Show*, and I'm not saying this is the right view, but if you're on *The Tonight Show*, you're okay. You must be important. That's sort of my analyzing it. People would listen and I think that's what I'd like to see him do is get out and walk amongst the thrall so to speak, which he did. (D. Newell, personal communication, March 10, 2014)

While David saw the importance of these appearances to the overall success of *Mister Rogers' Neighborhood*, Fred took a little more convincing. David describes how he had to make Fred do the appearances:

It's not easy, but when I would get a request or something like that, I knew Fred well enough to go into his office and I knew I was not going to get a direct answer then. I'd say, "Fred, *The Tonight Show* would like to have you on because" and then whatever the invitation was and then I would drop it. I'd go back out and start on it again. It was almost like wooing him to do this... I knew he didn't want to do it and I felt like I was making him walk the plank. I guess I was, but at the same time he knew it was something that would be helpful to the mission we were all on. (D. Newell, personal communication, March 10, 2014)

After years of working together, David knew how to effectively communicate with Fred. He gives an overview of how the conversation would generally go:

Sometimes I would go into his office knowing I had to ask the question. Fred, such and such paper would like to interview and the day they would like to do it is and they would like to talk about whatever. Then I would answer the question. He would say "Okay David". I would answer his question for him. In a way I think that helped. I didn't reference my notebook and say "Okay, at 2:00 on Tuesday you're going to talk to and at 4:00 your going to talk to". That was not how I operated. He would like to be told in a song called "I Like To Be Told" and so Fred so to speak, practiced what he preached. It was the real thing. (D. Newell, personal communication, March 10, 2014)

David came to understand the kind of appearances that Fred Rogers wanted to do, and which ones would align with the messages of Fred Rogers and *Mister Rogers' Neighborhood*. David sums it up by saying, "I would never go in because I knew what he would do and what he would not do and what he shouldn't do" (D. Newell, personal communication, March 10, 2014). David talked about a time that he turned down an appearance request from David Letterman:

He was on the David Letterman Show once and that was fine. Another time they wanted him to read that top ten list that they do. I sort of nixed that because that was a little frivolous. He didn't have to come in and read the top ten list. It would have been approved. Whatever he said it would have been approved, but I thought

Fred's worth more than the top ten list. It's okay if a comedian does that or somebody else. Regis Philbin does that, but not Fred. I think that is losing a little respect for what he stands for so we didn't do that. I turned that down. I'm glad I did. (D. Newell, personal communication, March 10, 2014)

However, there was a time when David and Fred disagreed on a request made by the producers of *Saturday Night Live* for Fred to appear on screen with Eddie Murphy, who did a parody skit entitled "Mister Robinson's Neighborhood," and David still thinks that it would have been good for Fred. Fred ultimately turned it down. David explains the disagreement like this:

A producer would call me every Monday morning and ask if Fred would be willing to do that and surprise Eddie... I asked Fred and he would not respond much. He was uncomfortable, but I said, "Fred, they're not thinking of telling you. Maybe we could just go and meet the writers and producers and Eddie too and just hear them out." so we did - twice. He had never seen them and he said, "I don't think they're that funny". He wasn't a late night television viewer... I think it would have worked had it been orchestrated and that was what I was pushing for... Maybe they could have sung "Beautiful Day in the Neighborhood" and go to commercial. It could have worked in good fun. This would have shown that Fred had a great sense of humor without compromising his stature as an educator. (D. Newell, personal communication, March 10, 2014)

Even though David and Fred disagreed on this appearance, David remarks, "We had a disagreement there, but at the same time I understood that it could be touchy also. I was willing to let that one go, but not without a little encouragement" (D. Newell, personal communication, March 10, 2014).

David says that he and Fred became more than just co-workers,

I would characterize my friendship as being very good friends, not his best friend... I got to know Fred very well over the years and it was beyond just a working relationship. We would have dinner on Saturday nights and he and his wife and me and my wife would go out to have dinner and just have a wonderful time. He was wonderful company. I think we connected was our sense of humor. We both had a wacky sense of humor and we could make each other laugh and I think that was our connection. (D. Newell, personal communication, March 10, 2014)

David works at the Fred Rogers Company as of July, 2014. He does personal appearances as Mr. McFeely and continues to spread the message of Fred Rogers. When asked about his opinion of Fred and his work, David says,

You could tell Fred loved what he was doing. He had a passion... He was not an actor and I think kids caught that. I don't think they could articulate it, but they caught that. He had a respect for children and childhood and I think that's probably the one most important thing he did as a leader, that he loved what he was doing and therefore children caught it. (D. Newell, personal communication, March 10, 2014)

David continues his work, past retirement age, because of the personal satisfaction he receives from work. He says, "You can tell that I have not lost my passion for what we were doing either. I think I still have it and that's why I want to continue the best I can in being McFeely when I can" (D. Newell, personal communication, March 10, 2104). David recognizes that without Fred, his work wouldn't carry as much "weight" with adults and children. He says that "Fred is the golden standard that all of our philosophy comes from and if we didn't have that gold standard, I think we lose something" (D. Newell, personal communication, March 10, 2104).

Even people who never met Fred Rogers in person have been touched by his work and his words. Some create their own tributes to Fred. For example, the website "The Neighborhood Archive" catalogs all things Mister Rogers related. While it is not an officially authorized website by the Fred Rogers Company (who hold all copyrights of Fred and his work), it does summarize episodes of Mister Rogers' Neighborhood and "All Things Mister Rogers" (Lybarger, n.d.). Tim Lybarger, the creator of the website, says that while he never met Fred Rogers personally, he was impacted by Fred Rogers growing up:

Having grown up in the late 70's and on through the 80's, I was a kid who loved a regular visit to Mister Rogers' Neighborhood. As an adult -- a parent and an educator -- I have continued to hold a dear appreciation for Fred Rogers, the values he taught, and the legacy he has left. (T. Lybarger, personal communication, July 25, 2014)

It was this appreciation that influenced his to create an internet archive of Mister Rogers. Tim says that he “had always considered creating an internet archive of all things Mister Rogers: episode commentary, books for kids, books for adults, LP releases, CD releases, fan stories, news articles, toys, and so on” (T. Lybarger, personal communication, July 25, 2014). After looking online he “was surprised to find that nothing like that existed” (T. Lybarger, personal communication, July 25, 2014). Tim is motivated to continue his unpaid work because Fred Rogers’

message and delivery is like nothing television had ever seen before and is nothing that will ever be duplicated. I felt that someone with such a significant place within our culture (a worldwide culture, really) and with a message as important as the one he shared deserves a comprehensive resource like the Neighborhood Archive to recognize his legacy. (T. Lybarger, personal communication, July 25, 2014)

When asked what he thinks Fred Rogers’ legacy is, Tim reflected

Mister Rogers is often mocked for quiet tone and slow pace of his message; however, when a person looks deep into their own self, they'll find that his message is exactly what every person wants and needs to hear. "You are special." "There is no one else like you." "I like you as you are." "I'm proud of you." Fred offered a calm and safe place for children at a time when their worlds were full of questions. For thirty minutes each day, children knew what to expect and had a kind and caring adult figure who showed them love and attention -- something that some children did not have within their own homes. (T. Lybarger, personal communication, July 25, 2014)

Tim Lybargers’ (n.d.) work will continue and as of July, 2014, the website has cataloged, summarized and cross-referenced over 75% of all the episodes of *Mister Rogers’*

Neighborhood.

Fred Rogers' influence even extended to those that are usually so critical of a popular media figure; the press. One professor examined how reporters, who are trained to be neutral and hard-hitting, succumbed to the message of Fred Rogers. Ronald Bishop (2003) looked at "87 newspaper stories, 3 guest columns, 1 editorial, 11 broadcast news transcripts, and 1 online story representing the work of 83 journalists from news organization across the country" (p. 17). What he found after analyzing these reports was that "journalists who start off skeptical of Rogers and his approach find themselves captivated by his message, and they insert this experience into their coverage of Rogers" (p. 16). Bishop finds that "despite their different locations and professional backgrounds, these reports are unified in their framing of Rogers as a calm, steady voice rising above the violence and packaged repetition of commercial television" (p. 27). Bishop reiterates the impact of Fred Rogers, and through his analysis of these new reporters, concludes that the reporters "remind us that, although Rogers is somewhat undervalued and forgotten by some, he remains a beacon in the murky night of typical children's programming" (p. 27). This study shows how even cynical and fact-based reporters can be swayed by the impact of Fred Rogers.

Family Communications, Inc. (The Fred Rogers Company)

Family Communication, Inc. is the production company that Fred Rogers started in 1971 to produce *Mister Rogers' Neighborhood* and all the different extensions into other areas of child development that Fred took- such as authoring books or creating different videos for children. In 2010, the company was renamed the Fred Rogers Company. Listed on the Facebook page for the Fred Rogers Company is a short description of what they are about, "The Fred Rogers Company builds on Fred's legacy

in innovative ways through a wide variety of media, and engaging new generations of children and families with his timeless wisdom.” It also lists their mission, “The organization that Fred led for more than 30 years continues to advance his values and philosophy through a variety of media projects that support children, parents and professionals” (Fred Rogers Company, ca 2014). When asked about what she thinks the mission of the Fred Rogers Company, Hedda Sharapan said,

To support children, their families, and the professionals who serve them, to help them grow in healthy ways. There’s a stated mission statement, but that’s pretty much what it is. It’s to create a wide variety of media that helps to support them. We’re a production company, not a training company. It’s a production company. That’s why the thought was, after Fred died, if we’re to stay alive as a company, yes, there’s one big mission, which is keeping his legacy alive, which is the other part of the legacy, but the other is to create media that does that, and we’ve done that in other kinds of ways, too. I think it’s the creation of media that, and also to carry on Fred’s legacy. (H. Sharapan, personal communication, July 31, 2013)

The Fred Rogers Company worked out of the same offices in the WQED building in Pittsburgh from 1971 until 2013 (www.fredrogers.org). The Company works to carry on Fred’s mission and legacy in a variety of ways. Hedda describes the company as a tight-knit group, “the fourteen of us, twelve of us – it’s always been small. This is, we’re a family” (H. Sharapan, personal communication, July 31, 2013). Even the new CEO that was hired has qualities that fit with the mission of the company. Hedda sums up Kevin Morrison, the CEO of the Fred Rogers Company with this story, “Kevin has lunch with us every day, every day, and the guy who’s editing downstairs, ‘Make sure you get Matthias. Matthias, come up and grab lunch.’ They share stories; sometimes, somebody’s got a funny YouTube thing, and I find that fascinating” (H. Sharapan, personal communication, July 31, 2013).

One way that the Fred Rogers Company continues Fred Rogers' work is through the personal appearances of Hedda Sharapan and David Newell. Hedda Sharapan makes numerous speeches and keynote addresses using Fred Rogers' words and episodes of *Mister Rogers' Neighborhood*. She believes that people reach out to her because of Fred's message and legacy. She gives an insight into her schedule,

I'm speaking at the DuPage Children's Museum, at their educational open-house on October 1st, because they're getting the exhibit we worked on about how people make things, and they wanted me to do this steam workshop. Then, I'm doing it in Portland, Oregon for the Oregon AEYC Group – that's the early childhood organization. Then, in Delaware with their group, Maryland, because people are saying, "We need this". Colorado Springs today, someone just said, and when I speak at national conferences, then people say, "Come here, come here". Fred's work is so evocative. You put it on and say, "What are you hearing in it?" I can work an hour from a clip. (H. Sharapan, personal communication, July 31, 2013)

Hedda also writes a monthly professional development newsletter that is emailed to subscribers and also posted on the Fred Rogers' Company website. In her newsletter from December 2013, Hedda expresses how she and others feel about the newsletter,

Last month at the NAEYC (National Association for the Education of Young Children) conference, so many people came up to me to tell me how much they appreciate this newsletter. I want you to know that your comments and the emails you send are a real gift to me and to all of us here at The Fred Rogers Company. Thank you for caring about our work and about Fred's legacy. (Sharapan, 2013)

David Newell continues public appearances as Mr. McFeely and his work with the Fred Rogers Company because of his belief in the mission of the corporation, which he describes as, "...to carry out Fred's legacy. The general legacy is good television for families with young children. That is what we're doing, but there's much more than that" (D. Newell, personal communication, March 10, 2014). David thinks that the legacy of Fred can best be summed up by saying, "I think if anything, any words to fit Fred's

legacy is ‘we can do better’” (D. Newell, personal communication, March 10, 2014).

However, David admits that their work is not perfect; and that the Fred Rogers Company tries to

carry on that legacy the best we can without Fred and doing programs we think he would like, but maybe he wouldn't do it in the same way, but that's impossible to know. We're taking that and trying to keep Fred and his pioneering use of television alive so to speak along with all the topics that he would deal with too. (D. Newell, personal communication, March 10, 2014)

While new episodes of Mister Rogers’ Neighborhood haven’t been produced since 2001, the Fred Rogers Company has looked for ways to continue Fred’s work in children’s television, and in 2012, *Daniel Tiger’s Neighborhood* first aired on PBS. David Newell explains the concept behind Daniel Tiger, that it “is a new generation of the *Neighborhood* animated. With the second generation Daniel is really the son of Daniel from Mr. Rogers Neighborhood and X the Owl is O the Owl's son and so forth” (D. Newell, personal communication, March 10, 2014). The show makes numerous references to *Mister Rogers’ Neighborhood*. For example, the choice of Daniel Tiger as the main character of the show relates to the special meaning that the puppet Daniel the Striped Tiger had to Fred Rogers. The puppet was named after that Dorothy Daniel, who was the station manager at WQED in Pittsburgh when Fred’s first television show *The Children’s Corner* first aired. The night before the show first premiered, Dorothy gave Fred a striped tiger puppet, which gave Fred and Josie Carey the idea to incorporate puppets into their show (Rogers, 1999). When visiting the PBS kids’ website, Daniel welcomes his “neighbors” to play games with him and his friends, or to look at the fish tank for learning (www.pbskids.org). The Fred Rogers Company explains the purpose of *Daniel Tiger’s Neighborhood*, “‘Daniel’ promotes social and emotional learning, imparts

Fred Rogers' values to a new generation of children and families, and ranks among the top children's broadcast programs" (www.fredrogers.org/about). Kevin Morrison, chief operating officer of the Fred Rogers Company, explained that the show continues to impart lessons to children in the same way that Fred Rogers did, "What you saw in Fred was that he talked about feelings, he talked about difficult things. The death of a goldfish was not a discussion of the alphabet. It was a discussion of life. It was social and emotional, not cognitive based" (Jensen, 2012, p. 1). David Newell gives an example of how Daniel Tiger is continuing with the same message as Fred Rogers portrayed in *Mister Rogers' Neighborhood*,

There is a very good [episode of] Daniel we submitted for having a child who has braces and crutches. It's showing how this child within this group of friends progresses through the day and how she interacts and how they interact with her. That's so Fred and that was based on one of the stories we did with Chrissy Thompson who was McFeely's granddaughter and Chrissy was a real spina bifida child and we incorporated those things into the Mr. Rogers Neighborhood and then we would go back to some of the scripts we did for the Neighborhood and suggest they take a look at those and see if they could be adapted for animation in the present generation. (D. Newell, personal communication, March 10, 2014)

While the show features Daniel as the main character, The Fred Rogers Company was concerned that children should still be able to get the feelings of security that they got from watching an adult like Fred Rogers be their neighbor. Hedda said, "that's one of the things that we've talked about with the Daniel Neighborhood, is that we need adults who are strong and supportive, and they give the foundation of security" (H. Sharapan, personal communication, July 31, 2013). Joanne Rogers, wife of Fred Rogers, said about this new show, "I like that little Daniel is so dear, but he's also very, very human, and he has feelings," and the subjects that the show deals with "are Fred's philosophy" (Jensen, 2012, p. 3). In October of 2013, another show produced by the Fred Rogers company

debuted, called “Peg + Cat.” This show “helps children develop math and problem-solving skills. It also imparts as a curious, persistent, and playful orientation toward learning, in math or anywhere else” (<http://www.fredrogers.org/about>). Even before his death, Fred Rogers seemed to envision the direction that his legacy may take beyond his work on *Mister Rogers Neighborhood*. Asked in an interview if he thought *Mister Rogers Neighborhood* would continue after he is gone, Fred responded “I don’t know. I’d like to think that it could continue in being re-shown. It would be fun to think of ways to use [it]...I don’t know, the sky’s the limit when creativity is involved” (Rogers, 1999, Part 8, 8:15).

The Fred Rogers Center

The Fred Rogers Center for Early Learning and Children’s Media was established in September of 2003 (www.fredrogerscenter.org). It is hosted at Saint Vincent College in LaTrobe, Pennsylvania, which is Fred Rogers’ hometown, and it includes the archive of all things related to Fred Rogers and his work. The mission of the Center is to stay true

to the vision of Fred Rogers, and emulating the guiding principles of his life’s work... advance the fields of early learning and children’s media by acting as a catalyst for communication, collaboration, and creative change... As a national and international resource for addressing emerging issues affecting children from birth to age 5, the Center continues Fred’s commitment to building bridges between early learning and children’s media. (www.fredrogerscenter.org)

Hedda Sharapan explains how the Center came into being

Archabbot Doug Nowicki, his good friend, said, “Fred, since you’re no longer making programs, maybe you’d want to consider having some kind of academic way to help people understand your work and carry on in their own way”, and, in fact, he was going to have an office up there, and a center, and he was going to be involved in courses of engineers and lawyers so that they would hear his heart, hand, and soul, and infuse that in their own lives and their future work. Then,

Fred died, so there was a national group that came together and said, “What could this center be?” They’re essentially – first of all, they’re the archives. We don’t have a way of, this stuff has to be preserved. (H. Sharapan, personal communication, July 31, 2103)

In addition to the archive, the Center does other work to promote Fred Rogers and his legacy. Hedda explains it this way,

They have fellows and they’re continuing to find, to help people use the foundation of Fred’s work in their own endeavors. We’re like, side by side. We get together periodically to share, and at one point, I was going out there to their classes, their charter classes, and saying, finding places where we could put Fred’s pieces – it’s a congenial relationship. (H. Sharapan, personal communication, July 31, 2013)

The Center lists its four main priorities:

- Position the Fred Rogers Center for national leadership around issues and innovation
- Develop and sustain signature programs while also pursuing new opportunities for mission-driven impact
- Maximize the potential of the Fred Rogers Archive as a resource for study and new work
- Build relationships and resources through closer integration between the Fred Rogers Center and academic programs of Saint Vincent College.
(www.fredrogerscenter.org/about/center-priorities)

Milton Chen, PhD, who is a senior fellow and sits on the advisory council of the Fred Rogers Center, wrote the foreword to a document written by Margaret Kimmel and Mark Collins for the Fred Rogers Center entitled, “The Wonder of It All: Fred Rogers and the story of an Icon.” In the forward, he describes how the essay is a perfect example of the focus and purpose of the Fred Rogers Center.

I hope this essay will likewise cause us to care more than we ever have before about improving children’s media in this digital age. The future work of the Rogers Center will include oral histories, published online, with close colleagues and friends, who will cast further light on Fred Rogers’ life and times. (Kimmel & Collins, 1996, p. i)

Collins, and Kimmel (2008), a Fred Rogers senior fellow, argue that Fred Rogers has transformed from a simple children's television host to an icon. They write that the reason Fred has transcended into an icon is that "His themes — self-worth, empathy, understanding — seem at first to be the natural byproduct of his vocation... until one realizes that Rogers embraced and embodied these themes in his own life" (p. 28). They summarize who Fred Rogers was and why they chose to tell his story as an icon,

Fred Rogers' story isn't that he was super-human, but that he was so human. We like our heroes to be strong, brave, unorthodox — until someone genuine and compassionate shows up in our living room every day and we ask, "What's his story? What's he really like?", not because he's so unlike us but because he is **so** us, awake to our best nature, our best stories, our best selves. (Collins & Kimmel, 2008, p. 33)

Also housed on the property of the Fred Rogers Center is an exhibit of some items from the Fred Rogers Archive. Among which are Fred's infamous cardigans and puppets from *Mister Rogers' Neighborhood* (see Figure 5).

Honors and Awards

Fred Rogers and his work on *Mister Rogers' Neighborhood* has been honored many times in numerous ways. Fred Rogers was the recipient of two George Foster Peabody Awards, five Emmys, including an Emmy for Lifetime Achievement, and a Presidential Medal of Freedom. Fred Rogers also received more than 40 honorary degrees from colleges and universities, including Yale University, Carnegie Mellon University, Boston University, Saint Vincent College, and his alma mater, Rollins College (www.fredrogers.org/fred-rogers/bio/).



Figure 5. The puppets of Mister Rogers' Neighborhood

Source: Taken by Jeana Lietz at the Fred Rogers Archive in Latrobe, PA on September 7, 2012.

Some of the most memorable pieces of Fred Rogers were the clothes that he wore during each episode of *Mister Rogers' Neighborhood*. At the beginning of each episode, Mister Rogers would change his jacket and street shoes for a cardigan he selected from his closet, and a pair of Keds tennis shoes that he had on a bench (see Figures 6 and 7). The sweater became part of what Fred was most famous for. In 1983, The Smithsonian Museum of American History has a red cardigan sweater that belonged to Mister Rogers as a part of their collection on American Television History (The National Museum of Natural History, 2014). The sweaters that he wore were given to him by his mother. Fred talks about the origins of the cardigans, “My mother as long as I could remember...

at Christmastime... She would give us each a hand knit sweater every Christmas, and so until she died those zipper sweater that I wear on the Neighborhood were all made by my mother” (Rogers, 1999, Part 1, 3:29). Each year on March 20, Fred Rogers’ birthday, the Fred Rogers Company and PBS stations nationwide, encourage people to wear a sweater to honor Fred Rogers. In her March 15, 2014 professional development newsletter, Hedda Sharapan reflects on the importance of the sweater to Fred Rogers and his legacy,

So if putting on some “thing,” like a sweater, is a way of connecting us with Fred and honoring him, maybe it can also remind us of Fred’s kindness- and help us think of doing something kind and “neighborly” as a way of celebrating his life. (Sharapan, March 14, 2014)



Figure 6. Sweaters in the closet
Photo Credit: Richard Kelly



Figure 7. Shoes on the Bench
Photo Credit: Richard Kelly

Around the city of Pittsburgh, tributes to Fred Rogers remain. Near Hines Field on the North Shore stands a 10-foot tall statue of Fred Rogers that was unveiled in November of 2009 (*Pittsburgh Post Gazette*, 2014) (see Figure 8). Fredosaurus Rex is an 8-foot tall dinosaur that has stood outside the headquarters of the Fred Rogers’ Company since 2006 (see Figure 9). Dressed in a red cardigan and blue tennis shoes, the dinosaur is holding the puppets of Henrettia and King Friday XIII.

Going Viral and Misconceptions about Fred Rogers

Technology has expanded exponentially since Fred Rogers’ death in 2003, and has helped to keep the legacy of Fred Rogers alive. One example happened after an elementary school shooting in Newton, Connecticut on December 14, 2012. Later that same day, the advocacy group “170 Million Americans for Public Broadcasting” posted a

quote from Fred Rogers along with a picture of a boy holding Fred Rogers' face in his hands (see Photo 10). The quote they used:

When I was a boy and I would see scary things in the news, my mother would say to me, 'Look for the helpers. You will always find people who are helping.' To this day, especially in times of 'disaster,' I remember my mother's words, and I am always comforted by realizing that there are still so many helpers - so many caring people in this world. (Protect My Public Media, 2012)



Figure 8. Fred Rogers' statue in Pittsburgh
Source: Taken by Jeana Lietz, September 6, 2012.



Figure 9. “Fredasaurus”

Source: Taken by Jeana Lietz outside of the WQED headquarters in Pittsburgh, PA, September 6, 2012.

Since the original post, the Facebook post has been “liked” 51,739 times and “shared” 91,525 times as of July 24, 2014 (Protect My Public Media, 2014). The image also was shown on the television show *Meet the Press*, the channel MSNBC, and on PBS stations nationwide. A blog written by Maura Judkis (2012) from *The Washington Post* explains why this image and quote from Fred Rogers went viral at this time,

As America reeled from the news of the shootings at Sandy Hook, parents looked for a way to explain the unexplainable to their children. But they also needed an

explanation for themselves- someone to help process the magnitude of what it means to live in a world where 20 children can be gunned down amid storybooks and crayons. (Judkis, 2012)

One of the interesting parts to this story is that neither the quote nor the photo was brand new. The photo was taken by the blogger's father, Jim Judkis, who took photos for Fred Rogers for over 25 years (www.washingtonpost.com/blogs/style-blog/post). Jim Judkis took the photograph in 1978 as Fred Rogers was visiting a children's hospital called the Memorial Home for Crippled Children (now called The Children's Institute) in Pittsburgh (Judkis, 2012). The photo did not name the child. In January of 2013, less than one month after the photo went "viral," and more than 30 years after the original photo was taken, the boy in the photo was identified by his adopted mother who saw the image on a PBS special. The photo is of a boy name Tommy Paulhamaus who was born with hydroencephalitis, Dandy-Walker Syndrome, and his eyes were crossed and his motor skills were impaired (Judkis, 2013). Tommy was given away by his birth mother, who could not handle his disabilities, and was adopted by Beverly Paulhamus and her husband a few weeks after the infamous photo was taken. Tommy lived a happy, full life, even graduating from high school before he died from complications following a bicycle accident in 2011 at the age of 38 (Judkis, 2013). Beverly and her husband were grief-stricken and in 2012 they decided to take a trip during the holidays instead of staying home where the memories of Tommy were too much to bear. It was on this trip that she was watching television and saw the image of Tommy, which to her felt like a message from God, saying, "I'm a great believer with faith in God...I don't believe in coincidence" (Judkis, 2013). Stories like this reinforce the impact that Fred Rogers, his

words, and his actions still have and that they still resonate with people over 10 years after his death.



Figure 10. Young child holding Fred's face
Photo Credit: Jim Judkis

Another part of the “going viral” phenomenon of Fred Rogers is the popularity of rumors and urban legends about Fred Rogers. Using the search engine Google, the first two auto-fill suggestions that appear when one types “Fred Rogers” are “Fred Rogers quotes,” followed secondly by “Fred Rogers Navy Seal” (www.google.com).

Snopes.com is a website founded by Barbara and David Mikkelson (n.d.), whose goal is for their website to be an “online touchstone of rumor research.” The website

dispels rumors and does fact-checking to determine the source of the rumors, and if those rumors are true or false. As of July, 2014, the site listed five different rumors about Fred Rogers. One rumor was that “Fred Rogers began his television career as a result of his being convicted of child molestation...This circumstance explains the lack of children on his program and the presence of adult characters with suggestive names, such as Mr. McFeely” (Mikkelson, n.d.). This rumor is blatantly false, as snopes.com reports, “Any popular, decent, clean-cut celebrity is fair game for all sorts of scurrilous rumors these days” (Mikkelson, n.d.). Mr. McFeely was named for Fred Rogers’ maternal grandfather, and McFeely was also Fred’s middle name because he was the only grandchild (Rogers, 1999). Another popular rumor is a picture of Fred Rogers “flipping the bird.” The still frame is “actually a screen capture from a harmless moment in 1967 when Mister Rogers led some youngsters through the familiar children’s song “Where is Thumbkin” (Mikkelson, n.d.). Those who knew and worked with Fred get visibly upset when talking about these rumors. Hedda said, “These stupid things on the internet, I’m sure you saw, about the snipers in Vietnam, and tattoos” (H. Sharapan, personal communication, July 31, 2013). During an interview, she continued, “It’s very complicated, and it’s not, I admire you for tackling us, because Fred was not a simple man. He was somehow able; he was able to be human... If you want to come out and talk with me, I’m more than happy, because we want word out there that’s accurate and depicts him” (H. Sharapan, personal communication, July 31, 2013). Part of the reason that the rumors swirl about Fred Rogers may come from the fact that Fred Rogers’ personality was exactly the same in real life as it was on television as “Mister Rogers.” David Newell says, “The Fred you saw on television was Fred” (D. Newell, personal communication, March 10, 2014). Tim

Madigan concurs with David Newell saying, “I don’t think the world could fully grasp from his television show his human greatness. He was that very kind person you saw on television, but so much more, a person wholly present to every person who crossed his path. Stories are legion of lives being transformed by the briefest interaction with him” (T. Madigan, personal communication, January 16, 2014). Jeanne Marie Laskas, a columnist for the *Washington Post Magazine*, had interviewed Fred Rogers multiple times over a number of years and she best sums up what it is about Fred that keeps him alive in people’s minds,

The power of Fred’s message is so simple and yet so strong, anyone who gets it for the first time usually feels bowled over. You feel uplifted. You feel strengthened from some deep place within. And, inevitably, you want more of this. You want more of Fred. You want to put him in your pocket or have him on your shoulder as you go, then, about your business of braving the harshness of your real world. (Collins & Kimmel, 1996, p. 18)

It is very important to those who knew Fred Rogers that his legacy and remembrances about who he was are kept accurate. Hedda discusses when she worked with Fred’s wife, Joanne Rogers, on some of the quote books,

I guess you’ve seen *The World According to Mr. Rogers* and *The Many Ways to Say “I Love You”*, but I remember with the first one, I worked with Joanne Rogers, and I said to our editor, “What tact should we take? What perspective do you think?” And she said, “Hedda, we have to help people know that Fred was not a saint, that he worked at this”. Because, if you think he was a saint, and he was different, then you say, “Well, that’s just him. I could never be like that.” (H. Sharapan, personal communication, July 31, 2013)

Fred Rogers and who he was as a person is best told by those who knew him and worked with him. The words of Hedda Sharapan, David Newell, and Tim Madigan lend credibility to the image of who Fred Rogers was, and how the world will remember him. When asked what she thought Fred would want people to think about him Hedda

Sharapan said, “He was humble and kind, but I think he was very proud that, I think he was proud that people respected what he did and gained from it” (H. Sharapan, personal communication, July 31, 2013). Fred Rogers was asked in an interview four years before his death about how he would like to be remembered and he answered, “I would just like to be remembered as a compassionate human being who happened to be fortunate enough to be born at a time when there was this fabulous thing called television that could allow me to use all of the talents that I’ve been given” (Rogers, 1999, Part 9, 11:38).

CHAPTER VIII

CONCLUSION AND SUMMARY

Research Questions

Although the answers to this dissertation's six research questions can be found throughout the document, it may be helpful to the reader to provide some final remarks for each of the questions. These remarks are not meant to be exhaustive, as the previous chapters of the dissertation provide the details.

When examining the words and actions of Fred Rogers and others through the lens of Sergiovanni's (1992) five sources of authority, Fred Rogers' utilized the five sources in decision making at the following rates: Bureaucratic: 0 percent; Psychological: 0 percent; Technical-Rational: 0 percent; Professional: 6.6 percent; Moral: 93.4 percent. What is remarkable and difficult to believe is that throughout all aspects of this study, Fred Rogers did not rely on bureaucratic, psychological or technical-rational as sources of authority. Sergiovanni believes that the greatest amount of work can be accomplished, and more importantly sustained, when a leader relies on the use of Moral Authority. A moral leader, according to Sergiovanni, "relies heavily on persuasion. At the root of persuasion are ideas, values, substance, and content, which together define group purposes and core values" (p. 138). Fred Rogers used the persuasion of his message and his core values to define the mission of his work, and of those who carry on his work after his death. This was an interesting study that showed how Fred Rogers was

able to produce one of the most successful, longest running children's television program and still stay true to his moral principles and vision.

Research Question 1

What were the critical incidents in Fred Rogers' life that impacted his work in children's television and child development?

Fred Rogers' path to becoming an icon in children's television and a reference for theories about child development was not a straight one. Fred was scheduled to attend the seminary after his graduation from Rollins College in 1951. The first critical incident in his life was the first time he viewed a children's television show for the first time and thought to himself, "this could be a wonderful tool for education, why is it being used this way?" (Rogers, 1999, Fred Rogers Interview, Part 2, 3:46). This show and Fred's thoughts about it changed the direction of his life in a drastic way, leading Fred to pursue a career in television. Fred Rogers worked at several television stations and on a few different shows, each which contributed to his knowledge about running a television show. The most influential of these shows was the work he did with Josie Carey when creating the show *The Children's Corner*. This is where Fred was able to explore his ideas about incorporating music. This show was also when he introduced puppets into his work, beginning with Daniel the Striped Tiger on the very first episode of *The Children's Corner*, which influenced the direction Fred's work would take. Ultimately it was Fred's work with WQED on his own television show, *Mister Rogers' Neighborhood* that would transform the rest of Fred Rogers' life. It is also through his work on this show that he met and collaborated with Dr. Margaret McFarland and other professionals who worked at the Arsenal Family and Children's Center of the University of Pittsburgh, who were

instrumental in helping Fred develop his approach to child development. Undoubtedly, the numerous people that Fred Rogers came into contact with throughout his years working as Mister Rogers impacted his life and the way he approached both the television show and his work with children.

Research Question 2

Through the lens of Sergiovanni's five sources of authority, how did Fred Rogers advocate for public television?

In examining the words and actions of Fred Rogers and others in relation to Rogers' advocacy for public television through the lens of Sergiovanni's (1992) five sources of authority, Fred Rogers' utilized the five sources in decision making at the following rates: Bureaucratic: 0 percent; Psychological: 0 percent; Technical-Rational: 0 percent; Professional: 13.8 percent; Moral: 86.2 percent. What is interesting to note is that none of the actions/words of Fred Rogers relied on the Sergiovanni's sources of bureaucratic, psychological, or technical-rational. Sergiovanni believes that the greatest amount of work can be accomplished, and more importantly sustained, when a leader relies on the use of Moral Authority (p. 83). Fred Rogers was able to build core values and define the purpose of his work in television, while clearly communicating these to others through his words and actions. Even in difficult times, or when Fred was angry/frustrated he was able to stay true to the beliefs and moral values he put forward, and the analysis of this words and actions in his advocacy for public television support that.

Research Question 3

Through the lens of Sergiovanni's five sources of authority, how did Fred Rogers promote his vision of children's emotional and intellectual development through his television show *Mister Rogers' Neighborhood*, and his company Family Communications, Inc.?

In examining the words and actions of Fred Rogers and others in relation to Rogers' promotion of his vision of children's emotional and intellectual development through the lens of Sergiovanni's (1992) five sources of authority, Fred Rogers' utilized the five sources in decision making at the following rates: Bureaucratic: 0 percent; Psychological: 0 percent; Technical-Rational: 0 percent; Professional: 13.8 percent; Moral: 86.3 percent. Here again, Fred Rogers has shown to exhibit the qualities of Moral Leadership that Sergiovanni as the most effective.

Mister Rogers' Neighborhood was not about just creating a successful television show, but about what the show and its different forms of communication could do for children. By making this key distinction, Fred Rogers was able to lead using Sergiovanni's (1992) concept of Moral Authority. Fred Rogers set a purpose and his consistent message to those who worked with him, and the public, was that the best interests of children came first. Fred Rogers' words and actions showed his authenticity and revealed that his motivation is driven by what Sergiovanni refers to as a "felt obligation" to his internal emotions and a sense of what he thought was the right thing to do.

When examining which of Sergiovanni's (1992) sources of authority a leader uses, it is helpful to look at the words and actions of others who worked with and for Fred

Rogers. Those who worked with Fred, as exemplified by Hedda Sharapan and David Newell and the public comments of Family Communications, Inc. (now the Fred Rogers' Company), demonstrate that Fred Rogers created a shared sense of purpose and a vision for their work. This is included in Sergiovanni's definition of moral leadership.

Research Question 4

Through the lens of Sergiovanni's five sources of authority, how did Fred Rogers address issues of disabilities through his television show *Mister Rogers' Neighborhood*, and his company Family Communications, Inc.?

In examining the words and actions of Fred Rogers and others in relation to Rogers' promotion of his vision of children's emotional and intellectual development through the lens of Sergiovanni's (1992) five sources of authority, Fred Rogers' utilized the five sources in decision making at the following rates: Bureaucratic: 0 percent; Psychological: 0 percent; Technical-Rational: 0 percent; Professional: 6.6 percent; Moral: 93.4 percent. Here again, Fred Rogers has shown to exhibit the qualities of Moral Leadership that Sergiovanni defines as the most effective.

A key distinction in the words of Fred Rogers must be reiterated here; that Fred Rogers only once used the term "disability," choosing instead to use a variety of synonyms instead. While the words may literally mean the same thing, the connotation of those words in society produce very different feelings. There is a consistency in Fred's message, demonstrated through his words and actions. The concepts that Fred promoted of "we are all different" and "you are special" helped children and adults deal with their differences, and not feel as if they were a separate group, rather, they were just like other people struggling with challenges.

Research Question 5

What are the lasting legacies of Fred Rogers' work for individuals, child development, and the world of public television and children's television?

Fred Rogers really was who lovers of "Mister Rogers' Neighborhood" wanted him to be: compassionate, caring, and overall, very human. In the words of Tim Madigan, "He was that very kind person you saw on television, but so much more, a person wholly present to every person who crossed his path" (T. Madigan, personal communication, March 10, 2014). The lasting legacies of Fred Rogers are far-reaching and one of the most important aspects of a study on Fred Rogers.

One of the most poignant examples of Fred Rogers' impact on individuals is Fred Rogers' induction into the Television Hall of Fame. The appearance of Jeff Erlanger, along with the tears in the eyes of audience members during Fred's speech show the deep feelings and emotions that interactions with Fred Rogers produced. Jeff spent only a short time with Fred, while filming an episode for *Mister Rogers' Neighborhood*, and yet, over twenty years later, Jeff was able to articulate the feelings and concepts that Mister Rogers inspired in him. Reading the words of Hedda Sharapan, David Newell and Tim Madigan allows us to get a glimpse of who Fred Rogers was and the profound impact he had on those who knew him. What can only somewhat be conveyed in the actual words of Sharapan, Newell and Madigan are the emotions and admiration that they hold for Fred Rogers and his work. Fred Rogers changed the life paths of all three of those individuals, and all three are able to articulate a mission and vision about who Fred Rogers was and the work that he wanted to accomplish. They have continued to stay true to that mission, and are still working each day to continue Fred's legacy.

By creating Family Communications, Inc. (now named The Fred Rogers Company), Fred Rogers took an important step to ensure that his unique vision and mission for public and children's television, and more widely, children's overall development would be carried out with fidelity. A visit to the Fred Rogers' Company offices in 2012 reflected the humble characteristics of the Fred Rogers Company, and in passing, Hedda Sharapan remarked, "Oh, that's the shelf with our awards," and in the midst of all of the clutter, there sat the Emmys Fred had won for *Mister Rogers' Neighborhood* (H. Sharapan, personal communication, July 31, 2013). The company carries on today with the values of Fred Rogers at the core of their message and work. This message is conveyed through the projects that the company supports and develops, as well as the mission and vision statements they publically convey. The development of the television show *Daniel Tiger's Neighborhood* has opened the message and lessons of Fred Rogers to a whole new generation of children, who were born after Fred Rogers' death. This legacy helps promote Fred's vision for children's television, while helping to strengthen the reach and mission of public television.

The Fred Rogers' Center keeps Fred's memory alive through their extensive archive and support of early learning and children's media. The Center works alongside the Fred Rogers Company to continue to work of Fred Rogers in children's television and emotional and intellectual development. Both stay true to the mission and values first set forth and reinforced by the work of Fred Rogers.

Additionally, the Newton, Connecticut school shooting and the subsequent resurgence of the words of Fred Rogers are a testament to his lasting impressions and

messages, even a decade after his death. People needed comfort at a time of sadness, and Fred Rogers' words helped give them that as his words went viral.

Research Question 6

What are the implications for today's educational leaders from Fred Rogers' leadership and work in child development and children's television?

1. All children are important and deserve an education. Fred Rogers taught us that all children are different and "special." There will be challenges when dealing with children, and some are more difficult than others, but all children are worth the investment. An educational leader should not de-value a student or treat any as if they are less worthy. This does not mean that an educator should falsely inflate a student's progress or give students undeserved praise. It simple means that all students are equally worth your time and attention, and have an equal right to education. This is sometimes difficult to remember when times are hectic, or there is a line of people waiting for your attention. Children are the reason educators enter the profession, and Fred Rogers teaches us that they are worth it.
2. What is mentionable is manageable- address and accept what the problem is instead of avoiding it. This message is repeated consistently by Fred Rogers himself; in his Senate testimony, in the songs that he wrote for *Mister Rogers' Neighborhood*, in the books that Fred authored, and the words of others who talk about Fred's legacy, like David Newell. As an educational leader, it may be tempting to not address an issue, such as a difficult staff member or parent. However, if you can "mention" the problem to someone else, than it is possible to "manage" the problem. It may be difficult, but Fred Rogers has taught us that it is possible. Avoiding the situation will not make it go away and may continue to erode your leadership.

3. No matter who you are or how long you have been a leader, you can learn something from your interactions with someone else. Fred didn't become friends with Tim Madigan until the 1990s, but yet in his letters, he discusses what he has learned from Tim. As Mister Rogers, Fred was constantly learning new things, and exposing his viewers to them. As a leader, one must be willing to learn those lessons from those around us. Being open to these new experiences and interactions will help leaders be more authentic in their listening by thinking that anyone can help us learn about ourselves as leaders.
4. Take a vested interest in those that you work with, and encourage their own professional or personal growth. Hedda Sharapan, David Newell and Tim Madigan all discussed the ways in which Fred Rogers helped them grow either professionally or personally. Fred encouraged Hedda to get her master's Degree in child development, and allowed her to work part-time when she had her children. David Newell was encouraged to become more than just an actor who played a delivery-man on a children's show; Fred actively incorporated him as a public face and relied on him. Tim Madigan came to rely on the advice of Fred Rogers in times that were his most difficult, and relished in the fact that Fred could rely on him as well. In a school, a building leader could encourage teachers to seek out professional development, by offering incentives or flexibility for the teacher. While a leader may be limited to what financial obligations or assistance they can give, they do have flexibility in how they approach learning, and can even offer suggestions to staff members based on their areas of interest or their strengths.
5. It is okay to let your moral beliefs influence your leadership style. These beliefs can help create a vision for how you want your school/district to work. Know that it is okay to make decisions using your head, heart and hand, as Sergiovanni (1992)

describes them. Fred Rogers' had a consistent message of acknowledgement and acceptance of your feelings and who you are as an individual. The decisions he made and his words and actions reflect those of a highly moral man. Those who worked for him knew where he stood on issues and they are able to carry on his work guided by his vision and message.

6. Be consistent - who you are and your beliefs should be communicated in your leadership. You should carry the same message regardless of who you are addressing- parents, the Board of Education, students, staff - they all deserve to be treated as if they are the most important person that you are dealing with at the moment. They matter. This is a re-occurring concept. Some examples of these include Fred Rogers' diligence with responding to fan mail, Rogers' decision to include a line about feeding his fish after one girl who was blind showed concern, his visits with guests such as Jeff Erlanger, the reporters who were sent to do hard-hitting pieces on Fred and failed, and the interviews of those who knew Fred personally. Those who interacted with Fred Rogers remember their interactions, speak fondly of him, and have only good things to say about him.
7. Stick to what you believe is the right thing to do: be willing to stand up to those who disagree, and use your knowledge and skills to support your decisions. For example, Fred Rogers was willing to testify for a Senate committee led by one of the strongest, hard-headed Senators of his time. He calmly stated his case for more money for public television, confident in what he was doing for children was the right thing. His examples and style of delivery won over Senator Pastore, and was a major force in the continued funding of public television.
8. Being a leader is not about being "memorable," but about keeping your focus on the work. The first years of Fred Rogers' work on public television were for little or no

pay. He believed that what he was doing was the right thing for children, and worked hard to see his beliefs come to life on television. His answer to when he was asked about how he wanted to be remembered is a good way to approach life as an educator, “I would just like to be remembered as a compassionate human being who happened to be fortunate enough to be born at a time...that could allow me to use all of the talents that I’ve been given” (Rogers, Fred Rogers Interview, Part 9. 11:38). A leader should strive to focus on doing the right work and they may end up becoming memorable, but it should not be the end goal.

Recommendations for Further Research

This dissertation will contribute to the existing body of knowledge pertaining to the application of different authoritative approaches utilized by famous leaders in the area of child development and children’s television and the implications these have for educational leaders. This study exemplifies the utilization of a consistent approach to leadership when addressing the emotional and intellectual development of children.

The purpose of this study was to examine and identify the leadership attributes of Fred Rogers and the implications for educational leadership through the lens of the five sources of authority framework created by Thomas Sergiovanni (1992). The individual approaches that Fred Rogers used when advocating for public television, children’s television and his work with the emotional and intellectual development of children were examined. Additionally, Fred Rogers’ lasting legacies were discussed.

There are several possibilities for further research closely related to this topic. As Hedda Sharapan put it in her interview, “It’s very complicated... because Fred was not a simple man” (H. Sharapan, personal communication, July 31, 2013). Fred Rogers had a

successful television career beginning in the early 1960s. His own show, *Mister Rogers' Neighborhood*, had over 900 episodes and aired for over 40 years on public television. He eventually ventured into being an author and creating a production company to further his work. No one piece of research could truly capture everything there is about this man. After reading this paper, there are some obvious areas where further research about Fred Rogers could be done. One possibility is to examine how Fred Rogers' personal religious views impacted his work on *Mister Rogers' Neighborhood* and his work with emotional and intellectual children's development? Fred Rogers became an ordained Presbyterian minister and was a heavily religious man. However, he did not discuss his religious beliefs in his work on children's television or in his work with children's emotional and intellectual development. A further study could be done on the role that religion indirectly played in Fred's advocacy for children.

A second possibility is an examination of those who are currently in education to see how the concepts of Fred Rogers have influenced their practice. A focus on those who would have been children in the time when *Mister Rogers' Neighborhood* aired. A distinction could be made between those who had watched the show and those who had not, and examined if this made any difference on their attitudes towards education and/or their professional practice.

A final possibility is to examine any current children's development theories that criticize Fred Rogers. Specifically, there are children's television shows and child development experts who vehemently disagree with the concept that all children are special and different. Research into the repercussions of Fred Rogers' message may be an interesting study.

Researcher's Reflection – What Would Fred Do?

It seems that Fred Rogers has become an inescapable permanent fixture in my life; and I'm okay with that. Being associated with Fred Rogers, his message, his gentleness and his acceptance of others is okay with me. From the moment I declared my topic and people have asked about my topic, it seems that Fred Rogers and his legacy have appeared repeatedly. For example, in just the last few months, Fred Rogers was mentioned on the news or on social media in relation to the death of Joan Rivers (when he appeared as a guest when she hosted *The Tonight Show*); on the anniversary of the terrorist attacks of September 11, 2001, Facebook and Twitter circulated the Fred Rogers quote about "looking for the helpers"; he appears on lists on the popular website BuzzFeed ("Mister Rogers Explained to Modern Kids," "21 Heartwarming and Beautiful Facts about Mister Rogers That Will Brighten Even the Crummiest Day"); my niece and several of my friends' children watch and adore *Daniel Tigers' Neighborhood*; I get random text messages from friends and coworkers forwarding me the infamous picture of Mister Rogers "giving the finger"; and even seeing t-shirts on sale at a major retailer with Mister Rogers and the phrase "It's All Good in the Neighborhood." Maybe I am just more aware of these Fred Rogers sightings, or maybe it has more to do with the impact that Fred Rogers has had on the world.

The essence of Fred Rogers and who he was cannot be captured by an analysis of his actions and words. You need to see him "in action" to truly appreciate who he was and his greatness. The entire nine-hour interview that I watched as a part of my research that was done by the Archive of American Television was able to capture Fred and so many details of his life, his thoughts and beliefs, with the open and honest delivery style

that Fred Rogers had. Short of a face-to-face interview, it was the best resource a researcher could ask for. And the numerous clips of his speeches when accepting awards or during commencement addresses provided me with even more insight into who Fred Rogers was.

My hope is that this research helps educational leaders take the advice and lessons from Fred Rogers and always carry a little piece of Fred with them during their daily practice, asking themselves, “What would Fred do?” Several times during my research I would ask myself “Can this man possibly be as good as he seems?” I even posed that question to Hedda Sharapan during our interview. My conclusion is that yes, he was everything we always hoped he would be, and everything that this world still needs.

APPENDIX A
INTERVIEW PROTOCOL

A. Biographical information

1. How did you come to know Fred Rogers?
2. What did you know about Fred Rogers before you met him?
3. What is your current occupation?
4. What previous jobs have you held?

B. Relationship with Fred Rogers

1. How would you characterize your relationship with Fred Rogers?
2. What is your favorite memory of Fred Rogers?
3. What are some misconceptions that you think the public has about Fred Rogers?
4. Did you ever have a disagreement/argument with Fred Rogers?
 - a. If so, how did he handle it?
 - b. If not, why do you think that is?
5. In your opinions, what are the lasting legacies of Fred Rogers?
6. Do you think your life would be different today if you had not met Fred Rogers?
 - a. If yes, how would it be different?
 - b. If no, please explain the impact Fred had on you.

C. Questions for employees of Fred Rogers Company

1. What are the shared values of the Fred Rogers Company?
2. What motivates you to continue Fred's work?
3. Was there a specific process that Fred used when writing an episode for *Mister Rogers' Neighborhood*? If yes, can you tell me a little bit about it?

APPENDIX B
SERGIOVANNI ANALYSIS CHART

Source of information:
Date:
Event:

Sergiovanni's Sources of Authority	Words	Actions
Bureaucratic		
Psychological		
Technical-Rational		
Professional		
Moral		

APPENDIX C
RESEARCH PARTICIPANT'S CONSENT TO
PARTICIPATE IN RESEARCH STUDY

Project Title: Journey to the *Neighborhood*: an Analysis of Fred Rogers and His Lessons for Educational Leaders

Researcher: Jeana Lietz, Ed.D. Candidate

Faculty Sponsor: Janis Fine, Ph.D.

Introduction

You are being asked to take part in a research study being conducted by Jeana Lietz for a dissertation under the supervision of Janis Fine, Ph.D., in the Program of Educational Leadership and Policy Studies at Loyola University Chicago. You are being asked to participate because you have been identified as an individual who has firsthand knowledge of Fred Rogers. Please read this form carefully and ask any questions you may have before deciding to participate in this study. Before you are interviewed, it is necessary to read, understand, and sign the attached form to show your consent to being interviewed and to indicate whether you give permission to attach your real name to the information you provide the researcher.

Purpose

The purpose of this dissertation is to examine the life and work of Fred Rogers and to identify his leadership attributes and the implications for educational leadership through the lens of *Moral Leadership: Getting to the Heart of School Improvement* by Thomas Sergiovanni (1992). Research will be conducted on Fred Rogers' life, including his contributions to public television, children's television and the literature on parenting and child-rearing.

Procedures

If you agree to be in this study, you will be asked to participate in an hour-long interview. Interviews will be held at times and locations that are convenient for you. The electronically recorded interview will be conducted to gather your perceptions and experiences related to Fred Rogers. You will be asked to respond to about a dozen questions. You will be sent a copy of a transcription of your interview after the interview for your review and correction.

You will be asked to return to the researcher your written corrections on the transcript (SASE provided) or your signature of consent on a form that the transcription is correct (SASE provided). Your identity and others you might identify will only be revealed if permission is granted from each individual. Any individuals suggested by you for the researcher to contact and interview will undergo the same pre interview process, be similarly be provided with this information about the study, as well as a consent form to be signed prior to their interview.

Risks/Benefits

There are no foreseeable risks involved in participating in this research beyond those experienced in everyday life. Although there are no direct benefits to participants, it is possible that this research will contribute to a greater understanding of the life of Fred

Rogers and the lessons for educational leaders. Upon request, the findings of this study will be provided to all participants who will benefit from learning about Fred Rogers and/or similar educational leaders.

Confidentiality

Measures will be taken to minimize the possibility of a breach of confidentiality. All information collected that identifies individuals and/or institutions by name, including copies of electronically recorded interviews, will be kept safely secured in a locked file cabinet in the researcher's home and then destroyed within one year after the study is completed unless permission is granted to do otherwise. Interviews will be transcribed and coded using pseudonyms unless permission has been granted to use the participant's real name. The transcriber will be informed of and required to maintain confidentiality and will be required to sign a form regarding that requirement.

Voluntary Participation

Participation in this study is voluntary. If you do not wish to be part of the study, you do not have to participate. Even if you decide to participate, you are free not to answer any questions or to withdraw from participation at any time without penalty.

Contacts and Questions

If you have any questions about this research project or interview, feel free to contact Jeana Lietz at (815) 484-4158 or jeanaleigh42@gmail.com. You may also contact Ms. Lietz' faculty sponsor, Dr. Janis Fine, at (312) 915-7022 or jfine@luc.edu.

If you have questions about your rights as a research participant, you may contact the Office of Research Services at Loyola University at (773) 508-2689.

Signed Consent of Participants

I, _____, agree to be interviewed as part of
(Insert Printed Name)

the doctoral research conducted by Jeana Lietz for her dissertation study entitled, **“Journey to the *Neighborhood*: an Analysis of Fred Rogers and His Lessons for Educational Leaders.”** I understand that my interview will be electronically recorded and that a written transcript of this interview will be provided by the researcher to me, for my review and consent as to its accuracy prior to its use in the dissertation.

My initials in the checkbox below signify my agreement to the additional conditions of this interview and resulting use of that information for that study.

I agree to allow researcher Jeana Lietz **to use my name in conjunction with any information I have provided to her during this interview.** I understand that after the interview, I will be given an opportunity to review a transcript of the interview and make corrections to it to ensure its accuracy. I understand that this information and my name may become part of a published dissertation. I understand that the written record of my

interview will be kept in a locked file drawer at 11828 Cormoy Lane in Orland Park, Illinois for one year following the publication of the dissertation.

OR

I agree to allow researcher Jeana Lietz **to use any information I have provided to her during the interview process to facilitate her dissertation, but I would like my identity to be masked through the use of a pseudonym.** I understand that after the interview, I will be given an opportunity to review a transcript of the interview and make corrections to it to ensure its accuracy. I understand that this information and my name may become part of a published dissertation. I understand that the written record of my interview will be kept in a locked file drawer at 11828 Cormoy Lane in Orland Park, Illinois for one year following the publication of the dissertation.

Participant's Signature

Date

Researcher's Signature

Date

Your signature above and related initials in the checkbox indicates that you have read and understand the information provided above, have had an opportunity to ask questions, and agree to participate in this research study at this time. You will be given a copy of this form to keep for your records. I understand that this interview is voluntary and that I can withdraw from the process at any time.

APPENDIX D
COPYRIGHT APPROVAL



November 11, 2014

Jeana Lietz
11828 Cormoy Lane
Orland Park, IL 60467

Jeana,

We've appreciated your correspondence with our company during the research for your dissertation on Fred Rogers entitled: *Journey To The Neighborhood: An Analysis of Fred Rogers and His Lessons For Educational Leaders*.

It's our understanding that your dissertation will be submitted in December 2014 to the Faculty of the Graduate School of Education at Loyola University Chicago in candidacy for the degree of Doctor of Education Program and Administration and Supervision.

In regards to the 7 documents listed below, which are documents from Family Communications/The Fred Rogers Company and part of the collection of items housed at The Fred Rogers Archives located at The Fred Rogers Center at Saint Vincent College, Latrobe, PA, The Fred Rogers Company grants you a one-time only nonexclusive permission to reference elements of these documents. Permission is limited to the submission of your dissertation to the Graduate School of Education at Loyola University only. Further use or reference to the documents listed below will require additional permission from The Fred Rogers Company.

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Please contact us at the office address listed below if you have any questions or in the future if you're seeking further permission for use of the documents.

Best wishes for your dissertation.

Sincerely,

William H. Isler
President

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VITA

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Jeana Lietz attended school in Chicago until third grade, when her family moved to Orland Park, Illinois. She graduated DePaul University in 2000 with a Bachelor of Arts degree with High Honors in Secondary Education. In 2003, Jeana earned a Masters of Arts degree in Educational Leadership and a Type 75 administrative certificate from Northern Illinois University.

Jeana Lietz has worked in the field of education for the last fourteen years. She began her career as a history and government teacher at the secondary level. She has served in numerous roles such as coach, department chair and assistant principal, all at the secondary level. She currently works at Oak Lawn Community High School, where she serves as the Assistant Principal of Curriculum and Instruction.

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