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School-Based Community Television

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SCHOOL-BASED COMMUNITY TELEVISION

by

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THESIS

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DEDICATION

For my wife, Terri

ACKNOWLEDGMENTS

I am deeply grateful to Wayne State University for the opportunity to complete this Master's degree in Interdisciplinary Studies. I was one of the first students to enter the program and sadly, I will be one of the last students to complete it.

From its early days as a weekend college, the Interdisciplinary Program at Wayne State has a long and rich history addressing the needs of the non-traditional urban student. When I first applied for admission, I had the distinct impression that some at the University viewed the program as remedial and inferior to traditional college work. I, however, found the opposite to be true. I try to demonstrate this in the pages that follow. College graduates in communication and television production came to me seeking to better understand community television. Their traditional college degree programs did not prepare them for the demands of modern high-tech communities. It is my judgment that interdisciplinary programs like this master's program represent the cutting edge of higher education.

I am above all grateful to Ron Aronson for his endless patience, brilliant insight, and unwavering support. Ron sharpened my ideas and focused my energies when I needed it the most. If this thesis helps to better understand community media, it is due to Ron Aronson's influence. I feel very privileged to have worked on these ideas with Ron.

CHAPTER 1

INTRODUCTION

Television is a perfect tool to shape public opinion. Used by governments, television can manufacture consent where none would otherwise exist or television can mobilize a nation in times of need. Used by commerce, television can create false needs that waste resources without a social benefit or television can educate consumers to make personal choices that serve their community's best interest. Used by students, television can be a mind numbing distraction that degrades rational discourse in favor of superficial emotional outbursts, or television can be a laboratory for students to practice civic storytelling and in the process model a diverse public discourse that grows community. The intent of this thesis is to advocate that schools teach students how and why television has been used in the past and model a way for them to use television in the future as a tool for citizenship. Student television can teach narrative storytelling while providing a powerful community service. Storytelling has long been an important way of building identity. It is an important way of building personal identity, and through student media, it can be an important way of building a shared community identity.[1]

To appreciate the capacity for school-based television it is important to understand how modern commercial television has been organized and the social struggles that were involved along the way. This thesis will trace the evolution of television and why the public's interest required government legislation. I will discuss social criticism of technology and the torrent of commercial media that has changed public discourse to the point of weakening rather than building American communities. Then, I will describe my personal narrative regarding community television: how I came to develop a school-

based community television station, the existing high school programs for television in place in1990, and how I adapted those models to create seven individual classes and an interdisciplinary curriculum. My work building individual media classes embedded with a civic practicum has led me to conclude that a school-based media program has enormous potential beyond the school building. A well-designed media program can teach technology, language, and storytelling while developing a school-community identity. I will discuss models that I designed for a school-based community media center that build media literacy and strengthen community.

a. Toward School-Based Community Television

The history of television begins with 19th century science fiction. American communication media, particularly television, has been dominated by the influence of military and corporate interests yet the capacity for television to be used in the pursuit of non-commercial civic interests, although marginalized, has always existed. This thesis explores one way that a school based television curriculum can demonstrate a civic use that is informed by a continual evolution and adaptation of humankind's dream to see from afar.

It is important to note my extensive use of Erik Barnouw's observations in my historical narrative of television. Erik Barnouw was a historian and scholar of American broadcast media. He taught at Columbia University and over the course of four years wrote a three-volume treatise on radio and television history.[2] Barnouw compiled an updated version, *Tube of Plenty*, focusing on "the emergence of television as a dominant factor in American life and in American influence throughout the world."[3] I think that Barnouw's observations are very insightful on the influence that early

communication technologies had on modern television. However, there is another reason that I find Barnouw's observations useful. Barnouw was trained in the art of observation and was a world-renowned communication technology scholar, yet he failed to see the import of television technology in schools in his own backyard. Barnouw lived in Mamaroneck, New York, where the first attempt was made to use television as a teaching practicum. In the forward to a book about those early efforts, *The Children of Telstar: Early Experiments in Television Production*, Barnouw wrote:

> Though a Mamaroneck resident, with special interest in the media, I did not become involved in the school television venture. In the 1960s and 1970s I was busy with communications from Oxford University Press, which began with a three-volume history of broadcasting in the United States. It kept me on the go, to New York, Washington, Hollywood, and points between. I now realize I missed an important chapter that took place under my nose in Mamaroneck public schools.[4]

Barnouw, like many, marginalized the value of school-based community television. It is my intent to present a model that could tame the beast of commercial television while providing peer-to-peer media literacy. We need to learn from Erik Barnouw and not miss an important opportunity taking place under our nose.

Although I have cited some of Neil Postman's ideas to support my own, I want to make clear that this thesis does not suggest that television's effect on society is predetermined by structural elements hidden deep within the technology. Quite the contrary, I believe that grass-roots local television used by informed students can track a different route than the one taken by commercial television. Works by Raymond

Williams and Stuart Hall, which I briefly discuss later, are important to understand how culture is encoded in media, like television, and to understand the process viewers employ in decoding that representation.[5] Sara Oates in her 2008 book *Introduction to Media and Politics* also traces cultural meanings embedded in television across three different models of commercial television news: United States, Great Britain, and Russia.[6] I agree that these cultural codes are embedded in commercial television and that students need to recognize the way media informs cultural meaning as well as the social consequences of television producers. I will discuss how these hegemonic commercial media artifacts exist as convenient codes that student media producers might use. However, my intent is to offer schools a way to repurpose television toward a civic rather than a commercial use and offer students a way to represent culture absent from commercial interest. What I am suggesting in this thesis is that bottom-up television, local home-grown student television, can be different from commercial television but only if it is done on purpose and not by accident. Schools need to take a leadership role in both teaching media literacy across the curriculum and creating different models of television through school-based community media centers. The model of television I am proposing has not yet been tried. However, television had not yet been tried when George du Maurier imagined it in 1879 in the British magazine *Punch*.

CHAPTER 2

EARLY COMMUNICATION TECHNOLOGY AND COMMERCIALISM

Early communication technology developed the commercial models that became the basis of television. How early radio and telegraph were organized and how government and commercial interests shaped that technology will give insight into the culture facing the early developers of television technology. Television began as a dream imagined by fiction writers, experimented with by inventors, co-opted by the military, and commercialiszed by businesses.

a. Television as Science Fiction

Television's early history can be traced to experiments of a young Italian inventor, Guglielmo Marconi, who was trying to send telegraph signals wirelessly in and around his mountainous hometown of Bologna, Italy.

Literature affected inventors like Marconi, and others who wanted to extend the human senses of hearing and seeing. They were influenced by the science fiction produced after the 1876 demonstrations of the telephone by Alexander Graham Bell. Erik Barnouw, in his book *Tube of Plenty*, details the atmosphere surrounding the Bell experiments:

> Bell had described the telephone as an apparatus for transmitting sounds "telegraphically," and had based his device on study of the ear. If people could hear "telegraphically," would they not soon also see "telegraphically"—by a device based on study of the eye? Instruments for doing so were soon imagined by many, and given various names, including telephonoscope—i.e., a telephone transmitting sound and picture. (Barnouw 3-4)

The British magazine *Punch* was fond of publishing satirical illustrations and ran an illustration in 1879 by George du Maurier of a family watching a tennis match on a screen from their drawing room. Likewise, in 1883, Albert Robida, a contemporary of Jules Verne, published *Le Vingtième Siècle* (The 20th Century) and in 1887 he published *La Guerre au XXe siècle* (War in the 20th Century). In Robida's illustrated science fiction novels, the protagonist, Hélène Colobry, navigates the year 1952 by the use of a "telephonoscope" to take courses from a faraway teacher, watch a distant war, survey goods at her home from a distant store and even watch a dramatic serial called *Purée of Garbage* on this "vision from a distance" device.

These thinkers imagined a world where humankind was increasingly in control of the natural world by the use of technology. Readers imagined that technology could be used to make life more efficient and consequently better. They were presented with the idea that science could be put in service to humankind. They also imagined technology being used for frivolous entertainment. As the technology developed, this last possibility prevailed.

A number of inventions played key roles in the development of television: devices that transmitted sound or images. These inventions were created for no particular commercial interest but rather as a curiosity.[7] Soon, however, corporations intent on making a profit would convert these simple curiosities into public needs. Companies like General Electric, RCA, and Westinhouse bought up the patents for these simple toys and developed them into communication devices that served a growing military-industrial complex.[8]

The relationship among military and commercial interests were constantly pitted against independent inventors and the public's interest. This conflicted struggle has shaped civic media by placing consumerism above citizenship.

b. Wireless Telegraph: Radio

One can trace such a behavioral pattern with the invention of the wireless telegraph -- or the radio. The telegraph sent electrical impulses over a wire that would temporarily magnetize a contact point on the other end of the wire.[9] This wireless signal could be broadcast miles across mountainous valleys and received as clicks and clacks on a remote receiver. The phenomenon of physics now called "radio waves" would be the building block of broadcast television. When Marconi invented this device, it was seen by the Italian government as a useless curiosity. The British, however, realized its potential for communication at sea, and adopted the technology for its fleet.

There were several large American companies at the turn of the century who would become the progenitors of television. They were all involved, in different ways, with the transmission of electricity. Those companies were: American Marconi,[10] American Telephone and Telegraph (AT&T), General Electric (GE), and Westinghouse Electric. AT&T was Alexander Graham Bell's company, which he created to transmit long-distance telephone and telegraph signals. GE was the company controlled by Thomas Edison. Edison perfected the light bulb in 1879 but the moneymaker was what lit up the light bulb: electricity. GE was created to sell electricity for Edison's new light bulbs. Edison's rival George Westinghouse borrowed from Edison's inventions and started selling his own flavor of electricity, Alternating Current (AC), competing with Edison's Direct Current (DC). DC and AC electrical systems were the electrical equivalent of the

video format wars of the 1980's between VHS and Beta; your system format determined which products you could use.

This rivalry demonstrated the intense and acrimonious corporate atmosphere of competing business interests.[11] On the personal level, it was a time of tremendous creativity and both personal creativity and corporate rivalry shaped the story of television. Before practical television could be achieved, it would be necessary to broadcast voice over airways just as Bell had sent voice over telephone wires.

One of Westinghouse's engineers, Reginald Fessenden, developed a way to vary or "modulate" a constant radio wave instead of the on/off short bursts that were used by the radio-telegraph to communicate in code. Fessenden had invented the first radio-telephone. Inexpensive crystal radio receivers were not only bought by the United Fruit Company to communicate with their fleet in South America, but amateurs across America were buying crystal radios as curiosity toys. Soon amateur radio operators, derisively know as HAMS, were organizing in much the same way public access producers of cable television do today. An employee of Bell's AT&T equipment subsidiary, Western Electric, further developed the transmission of voice over radio. Lee De Forest used Edison's electric light bulb to build a sealed glass tube that could receive and send modulated radio waves. DeForest called his invention the "Audion" tube. It was just before World War I and radio was on the mind of many. Barnouw describes the radio sounds germinating the air:

> On the eve of World War I, the air was a chaos of crackling codes, voices, and music. Under a 1912 law, transmission required a government license, but this had not reduced the chaos, and the law was in any case widely ignored. Much of

> the transmission was army and navy communication, relating to training and maneuvers. Another large part was contributed by the irrepressible amateurs, already numbering thousands, who were anathema to the military; their chatter was said to interfere with military communication. They were even accused of sending fake orders to navy ships, purportedly from admirals. Another part of the transmission was related to technical experimentation—by individual inventors, universities, government agencies, corporations. It already included experiments in the transmission of images, which, like radio, had acquired a variety of names: "visual wireless,""visual radio,""electric vision," and even "television"—a term used in an American journal—*Scientific American*—as early as June 1907. (Barnouw 17)

These early companies benefited from the war effort. Edison's General Electric Company had assembly lines manufacturing light bulbs that could easily be converted to the manufacture of audion vacuum tubes.[12]

Radio was a strategic weapon for warfare. The manufacture of radios became a government monopoly, like other strategic industries during wartime. HAMS were ordered off the air and their radios were sealed by order of Assistant Secretary of Navy, Franklin D. Roosevelt. After the war, radio development was considered a national priority for homeland security and the US Navy proposed that the government monopoly continue, supervised of course by the Navy. However, the proposal failed to pass Congress, in part because of opposition of the HAMS through their Radio Relay League. The League estimated that there were 125,000 HAMS in the US before the war, many of whom were amateur inventors whose inventive brains, the League

argued, should not be wasted by keeping them off the air. Besides, many were soldiers who defended the nation during the war and these brave men wanted their radios back.

It was proposed to Congress, and supported by the Navy, that a corporation be created to concentrate the commercial development of radio. General Electric purchased American Marconi and created a commercial radio monopoly. This monopoly was sanctioned by the government but put under private control. The Radio Corporation of America, (RCA) was created on October 17, 1919.[13]

With a radio monopoly comfortably in place which put competition in check, corporate laboratories were now able to concentrate their efforts adapting experimental technology for television. The concept of television involved two separate devices: a camera to record the image and a receiver to display the image. However, it was not a corporation but rather a sole entrepreneur, Philo T. Farnsworth, who in 1927, developed the first television system.[14] Still the invention of television was only a laboratory experiment. Besides, there was no demonstrated need for television as there was for radio.

RCA would eventually discover that competition can never be completely in check. Greed among the partners would eventually overcome the comfortable monopoly controlled by RCA. The agitation among these partners, however, would drive a new model for the business of radio. The business model for radio in place at the time was developed to facilitate the sale of radio sets, not the sale of radio programming. However, consumers purchased radio sets to listen to the programs being broadcast. Radio programming became key. Early radio programming involved volunteers who performed radio shows for the novelty of it. These volunteers now wanted to be

compensated for their work promoting the sale of radio sets. There were several attempts to create a revenue stream for radio programming.[15]

It was AT&T, however, that proposed a long distance telephone model for radio. Radio users would pay to broadcast a message much as a telephone user pays to make a long distance telephone call. AT&T called it radio telephony. On August 22, 1922 the first commercial radio telephony message was broadcast by the Queensboro Corporation on AT&T's New York radio station, WEAF. The message was a 10-minute radio commercial. It promoted Queensboro's apartments on Long Island.

AT&T began building a national radio network. It used its telephone wires to transmit radio signals throughout the country for rebroadcast on local stations. AT&T planned to charge a toll to anyone that wanted to step into its radio phone booth in New York City and send a message to radio listeners across the country. AT&T licensed select local stations in communities nationwide. These AT&T licensed stations would benefit from the first-class programming on the AT&T network, which included symphony orchestras and baseball games. The licensees would share in the profits from the long distance radio tolls; however, these licensees were also required to buy exclusive and expensive radio transmitters from AT&T's Western Electric Company.

c. Commercial Radio

Secretary of Commerce Herbert Hoover, intent on showing the public value of commercial interests, liked AT&T's concept. He considered that AT&T was providing a public service by making its radio station available to anyone who could pay a toll fee, unlike the radio stations of individual companies who used their radio station exclusively to sell their radios. AT&T's WEAF was licensed as a different type of radio channel than

those that were licensed to radio manufactures to demonstrate their radios. WEAF was to be the first “clear channel” and as such was allowed to broadcast at a higher wattage which allowed WEAF to reach further than the radio stations broadcasting for a single company. Soon Bell’s phone company, AT&T, was seen by its co-partners in RCA as unfairly monopolizing the radio market. Ironically, these co-partners saw no harm in the government sanctioned radio monopoly of RCA as long as it benefited their corporate interest. Instead of making war with each other, these warring companies made money by creating another company – the National Broadcasting Company (NBC). NBC would create the network that distributed radio programs heard on RCA radios. RCA, GE, and Westinghouse would own NBC while NBC executed long-term contracts to use AT&T’s network of wires. This corporate model of distributed media outlets connected by a national network and funded by commercials, would become the organizational basis of commercial television.[16]

The commercial manager at RCA, David Sarnoff, eventually took charge of NBC. Sarnoff’s charge was to put RCA’s radio music boxes in the twenty-one million homes that did not yet have them. His strategy was simple: create radio shows that would entice customers to buy the listening devices that RCA was selling.

These radio shows were broadcast from the two radio stations that NBC controlled through its corporate partners: AT&T’s WEAF in New York City and Westinghouse’s WJZ, which NBC moved from Newark to New York City. The network of stations across the country fed by WEAF’s programming was called the “red” network, and the network fed by WJZ was called the “blue” network. The blue network would serve as a testing ground for programs and broadcast non-commercial news and public affairs while the

red network broadcast prime time programming and eventually the serial programs that would attract a regular audience. Serial radio programs like *Amos 'n' Andy* were perfect vehicles to attach commercial advertising messages paid for by businesses. In fact, it was advertising agencies that created the serial programs that became placeholders for commercial advertisements[17]. The way these businesses organized and interacted with military institutions invited corruption.

> No such constellation had ever planned and controlled a nation's popular culture. Most programs were being produced by advertising agencies, as an activity parallel to the planning and designing of billboards and magazine advertisements. (Barnouw 57)

The pre-Depression roaring 1920's engendered a corporate climate unchecked by government regulation. American media corporations vying for the attention of a consuming public were unfettered in establishing partnerships and corporate arrangements that benefited corporate profits but did not necessarily benefit the public's interest. The interconnectedness of these media companies, from shared patents to shared boards of directors, created monopolies that became targets of angry depression-era voters.[18] The close examination of these corporate arrangements through a civic lens forced commercial media, for a time, to consider the public good when making business decisions.

CHAPTER 3

EARLY TELEVISION AND THE PUBLIC GOOD

The breakup of the radio monopoly would reshuffle the players but it would also refocus television interests. These interests would build an industry based on the radio model of commercial advertising. The new broadcast industry would take advantage of the sprouting skyline of New York City caught in the grip of an economic depression.[19]

The Great Depression, however, also ushered in government regulation and reestablished the notion of the public's interest. There was a public interest in the nation's airways. Franklin Delano Roosevelt was elected President of the United States in 1933, and his administration proposed a number of regulatory bodies that dealt with the public's interest. Among some were, the Federal Deposit Insurance Corporation (FDIC), the United States Securities and Exchange Commission (SEC) and the Federal Communications Commission (FCC), which would replace the Federal Radio Commission (FRC). With demands from voters for change, as in the presidential elections of 2008, the Congressional hearings regarding the creation of an FCC were telling. They would send an important message to the infant television industry that the airways would be considered public property like roads and harbors. Barnouw describes the demands of an angry public:

> … [W]ith change in the air, the congressional debate turned into an uprising against the status quo, fomented mainly by educators, churchmen, and labor leaders. They protested the growing commercialization of the air. They protested that channel assignments, both under the Commerce Department and the FRC, had delivered the field almost wholly to the advertising world, squeezing out

> competing interests and values. They now demanded cancellation of all licenses and their reassignment with 25 per cent of all channels going to non-profit organizations. (Barnouw 73)

The only model for non-profit broadcast channels however, was the commercial for-profit ones: centralized production with affiliate stations distributed across the nation. To their credit, these non-profit models did remove commercial advertising. It was now called Public Service Announcements (PSA's.)

a. War and Peace

In 1935, David Sarnoff announced that RCA would spend one million dollars on the development of television. These early experiments by RCA required actors' faces to be painted green and their lips purple for the flesh color to be broadcast correctly on television. The cameras were large, bulky, and rather immoveable but still Sarnoff launched RCA's version of television at the 1939 World's Fair in New York City, and broadcast Franklin Delano Roosevelt as the first American president to be seen on television. 1939, however, also saw a world that was preparing for war in Europe.[20] RCA's television research proved useful for the war effort, particularly in the application of new radar technology. And after the war, these factories that produced radar equipment were easly coverted to factories that produced televisions.[21]

The technology for transmitting moving sound pictures from a distance was in place, as was the business model for making a profit: advertising. Commercial television was ready to develop sophisticated programming that would serve as a vehicle to deliver commercial messages into homes like a Trojan horse.

If one were to describe the evolution of television in anthropomorphic terms, television's adolescent years came after WW II. The aftermath of WW II provided opportunities for a growing American television industry: returning servicemen, experienced with radar, provided excellent technical personnel for local television stations, the major networks broadcasting television already had a revenue stream from radio that provided support for an industry not quite ready to support itself, and advertisers were ready to expand their advertising by experimenting with a new media format. Advertisers sensed that consumers, with pent-up demand from the rationed war economy, were ready to spend.[22]

Television adapted the radio business model of advertising and adapted its content. Radio programs like *Jack Benny and Kukla, Fran and Ollie* had a readymade audience and were successfully transferred to television. News also became an early mainstay. Radio listeners of Edward R. Murrrow reporting from Europe were natural viewers to NBC's *Camel News Caravan* with John Cameron Swayze or CBS's *Television News With Douglas Edwards*.

A nation fresh from a world war was also a nation suspicious of spies. Television technology would play a role in dramatizing the hunt for spies and television producers would find themselves part of the hunted. As the FCC began issuing broadcast television licenses after WW II, the FBI director, J. Edgar Hoover, alerted the agency to applicants who may have been active members of the Communist Party or had "affiliated themselves sympathetically with the activities of the communist movement."[23] President Truman soon issued Executive Order 9835 setting up loyalty review boards and the FCC froze all new television licenses.

The invention of the telegraph, radio, and television began as curiosities and were quickly transformed into tools for war and peace. These military devices became commercial products. However, the real product was not the toy that reproduced sounds or displayed moving pictures but rather the media inside the toy: a new sophisticated way of communicating. Unfortunately, this media did not come with an owner's manual or a "how to use without harm" flyer. In fact, the media was hidden inside of a clever, entertaining story. Users did not recognize how much harm could come from such an entertaining toy. These toys became powerful tools in building a consumer culture. A culture that used codes to represent a mediated reality and had the unintended consequence of robbing rationality from public discourse. As with the credit markets of 2008, the media markets of late 20th century were abused for profit and power. This public betrayal on the part of commercial interests would question the neutrality of technology. Was it possible to use technology, like television, to build rather than abuse community? I will now explore that question.

CHAPTER 4

SOCIAL CRITICISM OF TELEVISION

WW II brought about serious questions concerning technology. During WW II, technology was used to efficiently kill enemies. Gas chambers and tanks were brilliant uses of technology for the sole purpose of ending human life. Some began to question the role of technology in the world and humankind's relationship to it.

a. Technology and the Public Good

Martin Heidegger published *The Question Concerning Technology* in 1954 and crystallized the concerns of many. Was technology a neutral force? Does producing something quicker and easier make it better? Heidegger challenged the reader to compare the modern approach to technology with that of the early Greek craftsman. Modern technology, Heidegger posits, is used to impose humankind's control over nature and shape the world to comply with our imagined design, whereas early Greeks used technology to reveal the hidden truth buried within nature.[24] It is the difference between an arrogant imposition of design onto nature and a respectful search for the correct representation of nature:

> Technology is therefore no mere means. Technology is a way for revealing. If we give heed to this, then another whole realm for the essence of technology will open itself up to us. It is the realm of revealing, i.e., of truth. (Heidegger 12)

Heidegger warned of the beguiling nature of modern technology. He warned that modern industrial technology is different than that imagined by the Greeks. It is not the same as a craftsman who individually shapes a silver chalice in his studio. Modern industrial technology demands factories, energy, and order, as well as a standing

reserve of human capital, stockpiled and ready to serve the needs of the technology itself.[25] In fact, Heidegger believed that the essence of technology is its ability to actually impose a behavior on the user that is unimagined at the outset. Technology drives a demand for increasingly more technology. He calls this core essence of technology "enframing." The technology of American commercial television functioned in just this way. It was developed to sell goods, and was used to advance corporate interests, not the interest of a common good, nor was the technology of television used to reveal the true representation of the world. Commercial television was used as propaganda. The technology of television when used as a propaganda tool also enframes public discourse. Through Heidegger's prism, political discourse is shaped by and stands ready to serve the technology of television. The images of television, for instance, enframe the public discourse used to elect American leaders.

Mankind is itself put in service to technology as a standing reserve, a resource enframed by technology. Others building on this thought will conclude that in fact modern communication technologies, like television, serve a propaganda purpose for the advancement of a technological world. Commercial television is actually in service to technology, not in service to mankind.

Technology has enframed humankind to consume rather than conserve the natural world creating a consumer-based economy driven by technology. Misrepresenting this elemental truth about technology and the natural world has encouraged some individuals to believe that they can manufacture truth and control nature. Later developments of this idea argue that television plays a key role in maintaining the hegemony of those who aim to control the natural world, and the social institutions in it,

for selfish, personal reasons. In the end, it is all of humankind that suffers the consequences.

b. Image Culture vs. Word Culture

Our nation was founded on a culture of written words. Early American public figures were known for their written ideas, not their image.[26] However, the technology of television changed that and in the process changed the nature of political discourse. The Republican and Democratic conventions of 1952 were televised. It was assumed that thirty percent of households or fifteen million TV sets were in use at the time and that these were the households of opinion leaders. A televised presidential campaign would matter.[27] The Republicans nominated the victorious allied commander General Dwight D. Eisenhower for President, and for Vice-President, they nominated Senator Richard Nixon, a leading member of the House Committee on Un-American Activities. The Democrats selected the Governor of Illinois, Adlai Stevenson, for President, and Senator John Sparkman for Vice-President. It was a campaign of images and metaphors, which television was only too happy to supply.

When Nixon was accused of improperly accepting gifts from lobbyists, he went on television with his wife, who was wearing a common cotton coat not a luxurious fur one, and used the gift of a puppy named Checkers to trivialize the accusations of bribery while using images to appeal emotionally to viewers. Eisenhower likewise used television by filming fifty issue statements on one day in a New York City studio. Then his campaign filmed citizen actors asking questions from various locations across the country to match Eisenhower's statements. These questions and answers were then edited together and broadcast on television as if they were occurring simultaneously.

Stevenson on the other hand was an eloquent intellectual who refused to be marketed "like a breakfast food."[28]

> While many responded to Stevenson's verbal brilliance, it also became a target for anti-intellectuals, who scorned his "teacup words." As the television campaign progressed, his brilliance tended to become a liability. He was waging a campaign of the radio age, but the radio age was waning. The word was battling the image, not knowing its strength. (Barnouw 136)

From the start, television's power was used to appeal to an anti-intellectual segment of America. It appeal would increase as television producers became more adept at encoding messages using this new technology and viewers stayed illiterate to its use.

c. Mediated Reality

Television was never considered a medium that required training or practice. It required no special skills. A baby, unable to speak, can be entertained by the images and sounds flickering on a TV set. Television requires no literate ability to watch it, right? Wrong.

Television provides the viewer with a barrage of moving pictures, sounds and commentary. All of it challenges our sense of what is real. All are carefully manufactured constructs with nothing left to chance. They are not "slices of life" or "mirrors of society." Although they attempt to imitate reality, they are not reality. They are by definition, mediated reality. The success of these manufactured constructs lies in their apparent naturalness. Media shape our attitudes, behavior and ideas about the world. Media literacy requires us to constantly remind ourselves that we are viewing mediated reality produced to have a specific effect on the viewer.

Audiences are not passive to media. Individuals may look passive as they sit motionless in front of a book or TV, but their minds are working to make sense of the information. We learn to anticipate the codes and conventions in media and to somehow "read" or make sense of its message. We do this as individuals and in somewhat predictable ways, as groups. Advertisers know this and try to target audiences. Commercial media has often taken advantage of media-illiterate viewers in similar ways that intellectuals have used Sophist reasoning to take advantage of emotionally grounded non-intellectuals. Modern media-illiteracy can be compared to the text-based illiteracy found in revolutionary America. The clash between text-literate intellectuals and text-illiterate fundamentalists fueled an American culture war that informs the debate about how television might be used in schools.

This cultural construction by way of television is explored in depth by Stuart Hall in his 1997 book *Representation: Cultural Representations and Signifying Practices*. Hall details how producers of commercial media leave nothing to chance. They do so with the intent of selling a commercial product but they are also constructing a facsimile culture that is required to fit neatly into a programming timeslot. Hall spends a chapter explaining how the genre of television soap opera and its serialized presentation affects the representation of gender within the larger society. Community media produced by students will unconsciously contain artifacts of these representations in commercial media. It is the task of schools to make commercial media artifacts conscious. The curriculum that I am proposing challenges the student to collect viewpoints and opinions from others and shape them into a mosaic narrative rather than use the student's voice. As students present images and ideas they too will be representing culture through

editing. Hopefully, they will recognize the difference between hegemonic consumer oriented commercial media and diverse community oriented civic media.

d. Abusing Mediated Reality

To appreciate the culture of American anti-intellectualism it is useful to revisit the founding of our nation. The framers of the American constitution were anything but common folk; they were internationally known intellectuals using unproven ideas to fashion a nation. However, many of the citizens who were to become a core part of this nation were religious Congregationalists who would much rather spend time cloistered within their like-minded communities than be challenged by new ideas from elite intellectuals.

Susan Jacoby in her 2008 book *The Age of American Unreason* posits that the Revolutionary war with Great Britain was just the beginning of conflict in the budding nation. A war of ideals, a cultural war, was on the horizon between intellectuals who favored science and a well-reasoned argument, and fundamentalists, both political and religious, who were skeptical of science because of all the harm brought upon humankind by the well-reasoned argument. These early religious fundamentalists had no patience for ideas like the notion that man could reason about religion.

This cultural clash would eventually spill into a fight about how to use television because in many ways television is seen, for good and bad, as an educator of public values. Both fundamentalists and intellectuals used public education to further their goals. The background of this early conflict regarding public education informs opposition to teaching television in schools today. Jacoby posits the conflicted beginning of American public education:

> Like the simultaneous and often paradoxical expansion of both religious and secular influences in the young republic, the development of American education was characterized by contradictory impulses. A deep belief in the importance of an educated citizenry was entwined with the equally potent conviction that education was too important a matter to be left in the hands of the educated. (Jacoby 47)

The notion of the common school taught in a one-room schoolhouse by a teacher personally selected by a school committee began to clash with that of a graded school system run by a professional school superintendent who divided classes into specialties much like a factory.[29]

A deep distrust of intellectuals continued to grow because of the condescending and cavalier ways in which intellectuals fashioned arguments typified by Herbert Spencer's late ninetieth century treatise *System of Synthetic Philosophy* that justified the actions of those with power and privilege to the detriment of those without power and privilege.[30]

Early television producers were cognizant of this background of social distrust of intellectualism. Television technology had different constraints and different opportunities than did film. Television producers were interested in selling advertising. They were now challenged to adapt this new technology, with all of its constraints, to stories that would appeal to a diverse public. The image composition and story structure of early television drama were different from what viewers of film were accustomed to. Both were driven by their respective technologies.

Films were shot on expansive sets that allowed for film clips shot in different locations to be edited together after filming. Early television was live. Live television was

shot in the confines of a studio that needs to be connected to transmission wires. Television was viewed differently than film. Television was an intimate medium, intended to be viewed in the privacy of one's home, not a public theater. The close-up of images used in TV and viewed in the privacy of one's home was different from those used by film in a public theater The difference was subtle but very powerful. Live television producers used this production constraint to their advantage.

> They found its niche in compact rather than panoramic stories, in psychological rather than physical confrontations…To this close-up drama, live television brought an element that had almost vanished from film—one which few viewers noticed consciously but which undoubtedly exercised a hypnotic influence. (Barnouw 160)

Television was viewed in the sanctuary of one's home as a trusted guest. Viewers were not as on-guard as they might be in a showroom confronted by a salesperson. Yet they were a target. They were a customer not just a viewer. They were being hunted and television was the bait. Since early television was broadcast live, it also had an ability to camouflage itself as reality. In actuality, television is mediated reality, not actual reality.[31]

e. Television Shapes the News

Some used the personal, intimate, and subconscious effect of television to shape the news of the day. Edward R. Murrow was very effective at using this in the public's interest. Murrow was a respected CBS reporter who brought live radio reports from London during WW II. His radio program was called *Hear it Now*, and on November 18, 1951, CBS launched a televised version of his program, which was called *See it Now.*

Murrow was particularly concerned about the mounting accusations of Senator Joseph McCarthy of Wisconsin. Senator McCarthy was passionate about his belief that Communists had infiltrated the United States government with subversive intent and he championed a crusade to expose and eliminate them. In 1953, McCarthy was made chairman of the Senate Committee on Government Operations, which is now called the Homeland Security and Governmental Affairs Committee. McCarthy used this committee's Permanent Subcommittee on Investigations to investigate Communist spies. McCarthy began investigating the Amy in the fall of 1953 and was subsequently accused himself by the Army of abusing his power. The Senate then directed the Permanent Subcommittee on Investigation to hold hearings on the Army's accusations. Since McCarthy would normally chair such a hearing and because he was the subject of the hearings, Republican Senator Karl Mundt, who was a former member of the House Committee on Un-American Activities, was directed to chair the hearings. The Army-McCarthy hearings began on March 16, 1954. However, Murrow broadcast a segment of *See it Now* on March 9, 1954, devoting the entire program to a "report on Senator Joseph R. McCarthy told mainly in his own words and pictures." [32]

This use of television for the public good proved compelling. McCarthy's favorable ratings among the American public began decreasing in March of 1954. ABC televised the hearings live on April 22 and the broadcasts continued for 36 days until their conclusion on June 17, 1954. At the climax of the hearings McCarthy was admonished by Joseph Welch, the attorney representing the Army, who said to McCarthy, "You've done enough. Have you no sense of decency, sir, at long last? Have you left no sense of decency?"[33]

Million of television viewers saw parts of the hearings. On December 2, 1954, the Senate voted to condemn Senator Joseph McCarthy because he had “repeatedly abused the members who were trying to carry out assigned duties.” McCarthy never regained his power politically or as a public speaker. This episode demonstrated how television could serve the public good.

Television played an instrumental role in checking McCarthy’s abuse of power, but commercial interest would soon push aside civic duty and in 1955 Murrow stopped the weekly *See It Now* when Alcoa dropped its sponsorship.[34]

Edward Herman and Noam Chomsky in their 1998 book *Manufacturing Consent: the Political Economy of Mass Media* write about how mass media, television included, are used by governments to disseminate a flavor of news that is not in the public’s interest. The idea of mass media as propaganda was applied to television news, but it was fashioned from the same power that halted Joseph McCarthy in 1955.

As I have shown, television is controlled by media companies like General Electric, AT&T, and RCA. These companies use a business model to survive financially. Herman/Chomsky show that modern commercial media is just that: a commercial business with owners, workers, and customers. They point out that the customers of mass media are not necessarily the consumers of mass media. In fact, Herman/Chomsky posit that advertisers have a larger voice with newspapers than do readers. Television reporters need access to news sources for sound bites and these reporters must be ever conscious of pushing a news source too far and creating a firestorm of criticism. These influences act as filters through which commercial media sift the newsworthy from the non-newsworthy.

Herman/Chomsky detail how this propaganda model of mass media shapes the way Americans view the world beyond our borders. Commercial media can and do select worthy victims from a sea of atrocities committed each day. Commercial media can also select worthy democratic movements in foreign countries that they deem legitimatize the voice of its indigenous people:[35]

> A propaganda system will consistently portray people abused in enemy states as worthy victims, whereas those treated with equal or greater severity by its own government or clients will be unworthy. (Herman/Chomsky 37)

Television is a perfect propaganda machine. In fact, George Orwell in his 1949 novel *1984* fictionally describes television as the perfect propaganda machine for a totalitarian regime. As the actual year 1984 approached, many social critics, including Neil Postman, began comparing the real 1984 with Orwell's fictional 1984. The product of that effort was Postman's 1985 book *Amusing Ourselves to Death, Public Discourse in the Age of Show Business*. In it, Postman compares *1984* with Aldous Huxley's 1932 novel, *Brave New World,* which takes place in the future year of 2540.[36]

In *Amusing Ourselves to Death* Postman rightly argues that commercial television is an intoxicating drug supported by an alliance of military, commercial and political interests to keep American consumers in a perpetual state of irrational bliss. He posits that commercial television by its nature is incapable of complex rational discourse like the print media of the eighteenth century. Television entertains us while pretending to provide us with important news of the day.[37]

Television and the programming decisions are driven by estimates of audience, including newscasts. In 1955, CBS first aired *The $64,000 Question* in an effort to

attract the audience that Edward R. Murrow commanded. *The $64,000 Question* drew over 84 percent of the viewers watching television during its Tuesday evening time slot. NBC soon followed with the game show *Twenty-One*. Game shows provided just enough drama for viewers without challenging any political power. By 1957, of the four most watched television shows, three were game shows: *$64,000 Question* (CBS), *I've Got a Secret* (CBS), and *Twenty-One* (NCB). One was a western: *Gunsmoke* (CBS).

NBC also began changing the way television made money: the advertising model. Rather than an advertising agency creating a program for a client, as was done with radio, the networks would create the program using what they called the "magazine concept." Using a magazine concept, the network would create the program and sell individual advertising, as a magazine does. The three networks, NBC, CBS, and ABC were looking for cheap and quickly made content for their magazine style programs. They found their competitors in the film industry located in Hollywood to be ideal partners.[38]

f. Consumerism

Advertisers were beginning to do more than educate viewers about their products. They were beginning to shape a psychological need for their products. Herbert Marcuse in his 1964 book, *One Dimensional Man: Studies in the Ideology of Advanced Industrial Society,* writes about efforts of advanced industrial societies to create common consumer needs. A break from a feudal system required individual citizens who could think and act independently. Marcuse believes that this independent-mindedness became a liability for societies that choose to advance the interest of businesses over

that of the individual. These advanced societies now use television to marginalize individual freedom and seduce an unsuspecting public to abandon their good judgment.

In an advanced industrial society, the needs of technology, which advances industry, take precedence over the needs of society's members. This was articulated plainly in 1952 when the Chairman of General Motors Corporation, Charles Wilson, testifying before the Senate Armed Forces Committee, said, "What is good for the country is good for General Motors, and what's good for General Motors is good for the country." [39]

Marcuse writes further that these modern industrial societies have a single-minded purpose - - to increase profits through advanced technology - - falsely believing that industry benefits society and consequently all of society's members. These societies use a technological rationale that exerts total domination over the individual through the society's economy, media, language, and culture. These societies create one-dimensional citizens with one-dimensional minds, who over time, lose their critical will and ability to imagine anything different. They lose their capacity to resist, even their ability to resist bad ideas that threaten themselves or the well being of society:

> In the face of the totalitarian features of this society, the traditional notion of the "neutrality" of technology can no longer be maintained. Technology as such cannot be isolated from the use to which it is put; the technological society is a system of domination which operates already in the concept and construction of techniques. (Marcuse xvi)

This technological rationality creates false needs that are conveniently supplied through a consumer-based economy. However, workers need money to pay for these new items and consequently demand increasing technology to allow them to increase

their productivity that will increase their paycheck. A vicious cultural cycle is accepted by workers in order to afford false needs:

> In the medium of technology, culture, politics, and the economy merge into an omnipresent system which swallows up or repulses all alternatives. The productivity and growth potential of this system stabilize the society and contain technical progress within the framework of domination. Technological rationality has become political rationality. (Marcuse xvi)

Commercial media in these societies create markets for consumer goods. Commercial media create markets for toothpaste that attracts the perfect mate; a pill that improves our sex life; and paper shredders that make us feel more secure. Mass media is the arbiter of what is an important need or a reasonable threat.

Advertisers on early television relied on scientific experts in a new field of motivational research to explain the psychological motivations of consumers. In fact, Postman in *Amusing Ourselves to Death*, describes how the television commercial is actually a "psycho-drama".[40]

In the late 1950's a leader in this new field of motivational research was Dr. Ernest Dichter, a Vienna-educated scholar who applied Freudian psychoanalysis to consumer motivation.[41] Barnouw quotes Dichter writing in one of Dichter's magazines, *Motivations*:

> …psychological demands are being made upon the family today which it cannot fulfill. There is a gap between human need and the capacity of the family institution to fill that need. (Barnouw 199)

However, television would demonstrate how many products could fulfill that need. Products like toothpaste, paper shredders, and automobiles.

Commercial media has been a Faustian bargain. We receive illusory benefits for a price we can ill afford to pay. This is not a medieval folktale. Collectively, we have bargained for these illusory benefits with the soul of a nation founded on the principle of a literate citizenry. Our agent in this transaction, commercial media, had a conflict of interest. Television is a business. Business controlled the television networks in the 1950's and the products sold on those networks. Individual citizens were pawns in those transactions, and our interest was poorly represented. That would change, but not before it got worse.

CHAPTER 5

THE NETWORK MODEL IS CHALLENGED: CABLE TELEVISION

A military invention would change the technology of television and the way it would be used by governments, industry, and eventually schools. It was communication satellites.[42] Wired networks, like landline telephones, are dependent on the ability to string wire across a terrain. Broadcast signals like radio and television are limited to the curvature of the earth, about 200-300 miles, before repeater stations are necessary to rebroadcast the signal. Satellites changed that. Satellites have footprints as does a flashlight when the light is directed to the ground. The higher the flashlight, the larger the area (footprint) that is illuminated. Signals are uplinked to satellites and then reflected down to earth. Higher positioned satellites like C-band can reflect a television signal over most of the North American continent. Satellites eliminated the need for repeater stations to deliver television into the home and they spawned a new business model: cable television.

Cable television provides an interconnected wired network within a community so that television and Internet services can be provided simultaneously. In fact, the distinction between television and the Internet is rapidly blurring. Both media are digital and have multimedia components. The media literacy and production skills taught to students for one medium are applicable in the other. The cable network pipeline into homes can deliver an ever-present array of programming, some of more value than others. All have implications on how informed we are.

Satellites allow for military commanders to direct weaponry remotely while thousands of miles from a battlefield, Governments can speak to the world on live

television, industry can offer 24-hour breaking news channels, and schools can have access to a community network through a dedicated cable channel and create their school narrative within the resident community.

Satellite technology seems to make the world smaller because someone on the west coast of America can have a video conference with someone on the east coast in real time. The telegraph was also thought to shrink the world and allow distant communities to speak with each other. To appreciate criticism of television, it helps to revisit criticism of the telegraph that occurred in the mid-ninetieth century. Henry David Thoreau commented on the telegraph in his treatise *Walden*:

> We are in great haste to construct a magnetic telegraph from Maine to Texas; but Maine and Texas, it may be, have nothing important to communicate. (Thoreau 67)

The telegraph created a national village where none was needed and in the process eroded an integral part of the print technology it replaced: the rational argument. The language of the telegraph was a shorthand language, communicated quickly, without context. The relevance of the message was left to be deciphered by the receiver. Moreover, telegraphic information was a commodity sold by the word.[43]

a. Sound Bite as Commodity

The same criticism could be and has been said about television: that it degrades rather than enhances understanding. Neil Postman in his book *Amusing Ourselves to Death* argues that we may have more channels of television, but they are filled with more and more programming that communicates little if anything important. Instead, television communicates bits and pieces of irrelevant, incoherent information that

numbs viewers to issues of consequence that require our reasoned attention. Postman challenges readers to think of one thing, other than the weather, that the televised news of the day has caused them to change their plans for that day. News has become a televised decontextualized commodity much as the word became in telegraph messages. In addition, as with a telegraphed message, the television viewer is left to invent a meaning and a use for this televised news.[44]

Moreover, the ability of media to be everywhere constantly screaming for our attention effects how we unconsciously process information, both relevant and irrelevant information. Media de-sensitizes individuals in ways that dramatically affect citizenship. Todd Gitlin in his 2001 book, *Media Unlimited; How the Torrent of Images and Sounds Overwhelms our Lives,* argues that the constant bombardment of media forces individuals to cultivate their own media filters and in the process this flood of media creates a carnival sideshow out of democratic governance.

By relegating media filters to the individual, we are left to the mercies of those individuals who are far more adept at using media to get what they want than individuals who are not media adept. These institutions persuade us that we can see reality by looking through their mediated window on the world. They tell us that their media shows us a slice of life, when in fact nothing in our view is left to chance. Everything is a carefully manufactured construct produced to persuade us to buy the latest gadget, adopt the latest lifestyle, or support the latest political opinion. We can easily find support for any argument that is presented to us no matter how reasoned or unreasoned it may be.

b. Quick Retort vs. Well Reasoned Argument

A quick retort is better than a reasoned argument. Opinion surveys tell us how we really think. The most visible must be the best. All of this degrades the reasoned social discourse that is essential to democratic citizenship.

Jacoby posits that we have embraced a nonintellectual culture, a middlebrow culture of Book-of-the-Month Clubs and abridged Reader's Digest literature. Likewise, we are addicted to commercial television. We feel more informed and more engaged, even though the disjointed, irrelevant mix of fact and fiction on commercial television actually makes us less informed and less able to engage in democratic citizenship. Jacoby argues that anti-intellectual forces that serve to numb our brains and scaffold a nonintellectual culture have assaulted us: Forces like the counterculture of the 60's extolling sex, drugs, and rock and roll to the tune of Timothy Leary's mantra "turn on, tune in, drop out", and the American youth/celebrity culture beginning with the Beatles and persisting to present day Paris Hilton. However, the most insidious assault on our ability to think clearly, Jacoby argues, has come from a video culture, which has turned public discourse into a sideshow:

> It will never be possible to tell the tail from the dog, because video works well for nearly every actor on the political stage—whether a student celebrity shouting through a megaphone on the steps of a university library or a president bragging "Mission Accomplished" on the deck of an aircraft carrier. The only kind of politics that does not lend itself to video images is any political appeal to thoughtfulness, reason, and logic. (Jacoby 182)

Religious fundamentalism is also changing. Jacoby posits that modern fundamentalists are intent on systemic political change rather than protecting a

parochial religious viewpoint. Jacoby reports on a 2006 survey by the Pew Forum that showed sixty percent of white evangelical Christians replying that the Bible, and not the will of the people, should shape United States law. This study suggests that American evangelical Christians, including Catholics, believe that secular democratic government should shape policy based on religious dogma rather than amendable written laws.

Jacoby notes that as world regions become impoverished though war and natural disaster, there is a rise in dogmatic and brutal religions like militant Islam. These religions use an unseen supernatural world as a base of belief. This unseen world cannot be engaged rationally. Both religious fundamentalists and new- age spiritualists are attracted to an unseen, irrational world that compensates for worldly misery. Jacoby argues that this has a profound effect on anti-intellectualism generally and on American anti-intellectualism specifically.

A chronic suspicion of experts, a cyclical emergence of an evangelical fervor, and growing international support for a supernatural world have collided with an American culture that is supersaturated with emotionally charged media. It is the perfect storm. However, instead of trying to create educated consumers of media, commercial media businesses have been pandering to consumerism and feeding Americans a diet of distraction, a diet of media that allows us to forget the rich intellectual heritage our country was founded on. Jacoby reminds us of Ralph Waldo Emerson.

> “The mind of this country, taught to aim at low objects, eats upon itself.” In 1837, Emerson struck that note mainly as a rhetorical device, in a young nation obviously engaged in building up its intellectual capital. But Emerson’s straw man has come to life in America’s new age of unreason, and the inescapable theme

> of our time is the erosion of memory and knowledge… Anti-rationalism and anti-intellectualism flourish in a mix that includes addiction to infotainment, every form of superstition and credulity, and an educational system that does a poor job of teaching not only basic skills but the logic underlying those skills. (Jacoby 307)

I agree that our schools do a poor job of teaching students basic literacy skills, however, I consider media literacy as a basic skill. There is no better way to teach text literacy than to have students create text. The same holds true with media. There is no better way to teach media than to teach students how to create media informed by commercial media's long history of enslavement to consumerism.

c. The Potential of Cable Television

Jacoby is understandably skeptical of a role for television in returning reason to public discourse, but if we are truly in a war between a print culture and a media culture, we might be wise to use the advice often attributed to the 4th century BC Chinese warrior, Sun Tzu, when writing in his treatise *The Art of War:* "Keep your friends close, and your enemies closer."[45] Television is too powerful to be left to the business models of transnational corporations. And now local communities have access to television networks.

Cable television with satellite-delivered programming allowed commercial media a wider reach and a wider pipeline into our homes. Television programming choices went from two-dozen broadcast television channels to over 300 cable television channels and with digital television it will mushroom to ten times that. Television is everywhere. Television can be seen on billboards, computers, cell phones, at gas pumps, and while we wait in line at the grocery store. We invent reasons to watch television, but its

primary use is to entertain us. Commercial media cloaks news as entertainment to attract viewers. Public discourse is changing as a result. However, cable television and its attendant pipeline now allow the communication to go both ways: into and out from our homes.

The cable television pipeline that comes to our homes carries the Internet network as well as a television network. In fact, these two networks are quickly becoming indistinguishable from each other. Most users sit passive in front of their television/computers. Some do not. There are examples of citizen-produced stories that foretell the power of community producers. Senator George Allen from Virginia lost his 2007 reelection bid and a possible run for president on the Republican ticket because a videotape was posted on YouTube capturing Allen referring to an Indian-American derogatorily as a “macaca”. Citizens with cell phone cameras fed breaking news regarding recent terrorist attacks in Mumbai on November 26 to mainstream media like CNN.[46]

Cable television companies are required by federal statute to provide local communities with reserved channels to use for local programming. How well this access is used depends on the approach each community takes. This thesis proposes that schools play a leadership role in teaching students how to use this tool to build community at home while preparing them to be citizens of the world, but is it too late?

CHAPTER 6

CAN TELEVISION BE REDEEMED?

Is all lost? Have we feasted on distraction so long that we have lost the capacity to do anything different? Arthur Schlesinger, Jr., spoke to that issue at a conference on "Democracy in the Age of Andrew Jackson", held March 9, 2006 at City University of New York. Schlesinger's remarks were entitled "History and National Stupidity":

> History is never a closed book or a final verdict. It is always in the making. Let historians not forsake the quest for knowledge, however tricky and full of problems that quest may be, in the interests of an ideology, a nation, a race, a sex, or a cause. The great strength of the practice of history in a free society is its capacity for self-correction.[47]

It is the goal of this thesis to suggest a way, through education, to correct the role television has played in civic discourse. I propose a bottom-up approach that builds media literacy as a hands-on civics lesson. I will detail a high school program that I designed that uses civic media to teach community storytelling as a core practicum in a technology class. When the curtain is pulled back to expose the tricks of television, when students can create their own television stories, they will become more literate consumers of the televised stories of others. Student-produced work published in an electronic public commons will engage the entire community in media literacy, one family at a time.

a. Early Educational Television

Cable television was created in the late 1940's to provide commercial broadcast television signals to remote or structurally inaccessible areas. Local entrepreneurs who

wanted to improve their own television signal and sell access to neighbors created most of the new Community Antenna TV (CATV) systems. This changed in the 1970's with satellite-delivered television like HBO. Cable television then became a big business. This new communication system was hard-wiring American communities and the Federal Communication Commission (FCC) demanded in 1976 that local communities be given access to these new communication networks. The FCC ordered cable systems with over 3,500 subscribers to offer public, educational and governmental (PEG) access channels to local franchising communities. They also required the cable companies to provide production equipment, training, and cable franchise fees of 3-5 percent of the gross revenue from the community's cable customers to underwrite the cost of maintaining a local PEG access facility.

The response was varied. Many Government and Educational channels modeled themselves after commercial television and created propaganda arms for their respective administrations. Public access, on the other hand, was used by an eclectic mix of individuals; all with an agenda and most with political baggage.[48]

In some ways, public access producers were precursors to modern day citizen journalists. Laws have now changed so that local governments no longer need to dedicate franchise fees for PEG access. Public access television also has had competition from video sharing websites like YouTube, Flickr, or MySpace to name just a few.[49] Government and Educational access production often has been separate from public access production and run by municipalities and schools without franchise fee support. These Governmental and Educational channels primarily air public meetings and televised messages from city/school administrators. Educational cable access

television, however, presents an opportunity for schools beyond airing administration-produced videos.

Broadcast educational television networks like PBS unfortunately took the same model as commercial television: content production centrally located in the hands of the network and distribution through a national network of affiliate stations. The funding for commercial television came from advertisers while funding for PBS would come from government budgets and donations from the public.[50] These educational efforts were modeled after commercial television except the programming was free of commercial advertising. This is not to marginalize PBS's sponsorship of serious educational programs like Ken Burns documentary *The Civil* War or the talk show *Charlie Rose*. These are examples of television's ability to educate as well as entertain. However, *The History Channel* can also do this very well. The ability to use networked media to engaged individuals and leave them more informed rather than more in need is an honorable achievement. I am talking about teaching television consumers of both PBS and commercial programming to be consciously aware of production gimmicks and cultural codes. I believe this media literacy can be best done by doing. I believe schools should teach students how commercial media uses subtle cultural codes to change their opinions and behaviors but also to teach these students how they can adapt these powerful codes toward a civic purpose. Viewers of television need to be media literate if we ever expect them to be wise consumers of television.

An important individual in early media literacy is Canadian scholar, Marshall McLuhan, who published a1964 book titled, *Understanding Media: The Extensions of Man*. McLuhan described the technology of television as something separate from the

content on television. He suggested it mattered if the medium required active or passive involvement of the viewer to understand this content. Television, he posited, required more active involvement of the viewer than film for example, to make sense of the abstract patterns of images, sounds and words. In his 1967 book, *The Medium is the Massage: An Inventory of Effects*, McLuhan expanded on his earlier ideas to suggest that each communication medium has the ability to massage our senses and create an unconscious effect while delivering a message, with television being one of the most powerful media in use. Students are able to gain first-hand experience of this massage effect by producing community television themselves.

b. Community Television

Herman/Chomsky argue that education and community organization are fundamental to meaningful social change about the way we consume media. The organization and self-education of groups in the community and workplace, and their networking and activism, continue to be the fundamental elements in steps toward the democratization of our social life and any meaningful social change. Only to the extent that such developments succeed can we hope to see media that are free and independent. Herman/Chomsky recognize that cable access television is an opportunity that we need to seize and develop if we want to change commercial media that manufactures consent against our best interest. Herman/Chomsky point out the value of cable access television:

> …[W]hile there have been important structural changes centralizing and strengthening the propaganda system, there have been counter forces at work with a potential for broader access. The rise of cable and satellite

> communications, while initially captured and dominated by commercial interests, has weakened the power of the network oligopoly and retains a potential for enhanced local-group access… Local nonprofit radio and television stations also provide an opportunity for direct media access that has been underutilized in the United States. (Herman/Chomsky 307)

Commercial media are a juggernaut of greed and power that chokes off diversity to ensure a one-dimensional viewpoint. They do this by consolidating and centralizing production for the good of the company rather than for the common good. However, this media dominance has been weakened by a counterbalance of grass-roots community media, which has grown in quality and quality even more that Herman/Chomsky imagined in 1988. Besides grass-roots cable access television channels there are hybrid channels that marry local viewer content with centralized production. An example of this is Current TV, which was founded in 2005 by former Vice President Al Gore and attorney/businessperson Joel Hyatt. Current is a peer-to-peer news and information network that combines viewer produced stories with professional staff produced programming.[51] Current also is experimenting with viewer produced advertising. Current contracts with companies looking for new, edgy television advertising, who then agree to pay up to $60,000 for a TV commercial. Viewers submit TV commercials, on speculation, after reading a company posting on the Current website. Nikon, L'Oreal, and Hewitt Packard are some of the recent companies participating.

Google Video and YouTube are video sharing websites where individuals can create videos on any subject and post them for the world to see. Social networking sites like

FaceBook and MySpace can then link to these videos, as can commercial news organizations like CNN and FOX News.

This decentralized model of media production produces multiple voices and multiple viewpoints. It loosens the juggernaut of consumerism, but without insight, these multiple voices could end up becoming angry shouts of insult from an anonymous crowd. Students trained to tell local stories, informed by media history and social criticism, will be better prepared to use a decentralized model of media production to build communities that are informed by media, not enslaved by it. Schools can play an instrumental role to that end.

c. A Personal Narrative

I was hired in 1991 by Comcast Cablevision to produce 13 documentaries about civic organizations in and around Flint, Michigan, like the Greater Flint Area Chamber of Commerce and the Dewaters Art Center. I had been a congressional aide to Flint Congressman Don Riegle and spent several years producing community television while mentoring public access producers. I was familiar with local officials and had extensive experience producing local television, but these Flint documentaries gave me pause. Comcast wanted to begin airing them immediately and to have the project completed within a year. I felt strongly about building community media and the opportunity seemed worth the risk. I agreed to deliver the first documentary in a month with new shows to follow every three weeks.[52] I was given a small fee, which I used to hire a local high school student to help me. The methods I improvised to complete these documentaries would inform my work developing a school-base community television station for Mount Clemens Schools the following year.

The challenges presented by the Flint documentaries were of time and accuracy. I had one week to research, one week to interview, and one week to edit. I needed a fourth week to polish, so I researched the next show while I was polishing the current production. I knew the personalities at many of the institutions featured in the documentaries, but I didn't feel that I could accurately describe their institutional history or their organizational goals with just one week of research. I was not going to write a narrative script because I didn't trust the accuracy of my narrative. I would collect and edit the narrative stories of others. I employed a technique that I had seen used by Ken Burns in his 1990 groundbreaking documentary on the Civil War: an articulate, knowledgeable storyteller rather than a narrator's voiceover. Burns used Shelby Foote to help him tell the story of the Civil War. Shelby Foote was novelist and a Civil War historian who over the course of 16 years wrote a three-volume treatise on the Civil War titled *The Civil War: A Narrative*. Burns used Foote and used first-person narratives gleaned from letters written by soldiers and civil war documents. His strategy seemed well suited to my dilemma.

My Shelby Foote was Richard Scharchburg, a General Motors Institute historian who also had a passion for Flint history. I focused on identifying three or four individuals in each institution who were knowledgeable about their institution and who liked to tell stories. Scharchburg would provide the structure and the individual storytellers would provide personal perspectives. The documentaries were a big hit, particularly with the family of the high school student, Drew Hahn, who I hired to help me produce them.

d. School-Based TV

Drew's grandfather, Alex Walker, was a civic-minded benefactor in Mount Clemens, Michigan, and took particular interest in the documentaries. Walker had been the longtime president of the Mount Clemens Board of Education, who agreed in 1983 to help the city negotiate its first cable franchise from Comcast Cablevision. As a part of the franchise agreement with Mount Clemens, Comcast agreed to provide the city with television studio equipment and Walker insisted that the equipment be installed at the high school where students would be taught to produce community television programs.

The city became frustrated with the arrangement in 1991 because the school had not been able to deliver television programs that residents were interested in watching or that city hall was interested in continuing to fund with tax dollars. This failure was due in part to the school's approach to the productions. The school approached the production of television as a vocational activity like woodworking or automotive repair where the activity in the classroom was an exercise to demonstrate equipment not to produce a product for community consumption. The television instructor for the school was a drama teacher. This teacher did not have video production experience. Walker recruited me in 1992 to help the school develop its television station and provide the city with acceptable television programming. The classes I developed at the school are noted in detail in the appendices of this thesis.

The challenge was to develop the school's cable station as a useful civic tool within a school culture. When I was first hired by Mount Clemens Schools, the school superintendent took me to Dearborn High School and introduced me to Russ Gibb, the television instructor at Dearborn who entered teaching after a successful career as a music concert promoter and cable television entrepreneur. Gibb's program in 1992 was

the gold standard for teaching television in Michigan high schools. He required prerequisites of Mass Media and emphasized television technology, including the electronics of cameras, microphones, and videotape recorders. His students revered him and, through his contacts within the music business on the west coast, Gibb was able to place many students in Hollywood production jobs. Gibb's curriculum was intellectually rigorous with a career path to the media industry. However, it developed this career path based on the hierarchical model of commercial television, which I have traced in the preceding pages, including the civic weaknesses of such commercial models. Commercial television values standardized stories that can be used in many markets rather than customized local stories designed for local communities.

Subsequently, I traveled to several other high schools in the tri-county area and found a lightened version of Gibb's program in Grosse Pointe, Southfield-Lathrup, and Avondale High Schools.These models seemed to me to marginalize local television in favor of corporate television as a career path with emphases on specialized technology training within a career discipline rather than viewing television as an interdisciplinary communication tool for narrative storytelling. Still, I benefited immensely from the pioneering efforts of these teachers and adapted many of their techniques.

e. Practical and Academic Training: 1992 - 1998

My first challenge was to satisfy the city manager and prove that the school could produce community television that would interest a wide variety of residents. My strategy was to tape community events like parades and high school sports where residents could see the school's television equipment in action and I could later put the maximum number of residents' faces on television. I needed a volunteer production

team to assemble and operate the equipment. The volunteer training program I designed was open to both students and residents and was similar to the one I taught in Flint to public access producers. This training focused on setting up remote production equipment without damage to the equipment and troubleshooting equipment malfunctions. Additionally, volunteers practiced shot composition and the communication commands necessary for a live-to-tape production team. An outline of this program can be found in appendix A.

After a couple of years, the city wanted the school to expand the program to cover more events. I added public meetings like the City Commission and Board of Education as well as lectures and author luncheons held at the public library. I also developed a weekly live show that was produced on the weekend with a live studio audience: a one-hour magazine format show, which would accommodate several different guests who would take phone calls from viewers. I needed production crews that could provide continuity and be able to work during the business day. Relying on students and community volunteers could not accommodate these expanded productions. I was also getting requests from college seniors offering to work for free to fulfill their internship requirement for graduation. As I interviewed college students from Wayne State, Michigan State University, Ferris State University, Central Michigan University, and Specs Howard School of Broadcast Arts, I discovered that they were lacking in crucial skills for community television. I found these students well grounded in the history and criticism of television and film, and some had even worked at a college television station producing studio programs, but few had practical experience producing on-location community events or live television. These production skills were becoming more in

demand as communities began to develop their local cable access channels. Besides, I was passionate about using community television as a civic resource, and there was nothing at the time that focused on staffing community television facilities. In 1995, I developed an internship program that required college seniors (or college graduates) to spend 25 hours per week for 16 weeks working at the high school cable station. Fifty percent of the intern's time was devoted to advanced self-directed assignments and fifty percent of the time was spent assisting with volunteer classes, community productions, or cable program playback. An outline of the internship program can be found in appendix B.

As a part of my master's program at Wayne State University, I enrolled in Dr. Alvin Edelson's IT 813 class for Instructional Technology and was preparing a media literacy curriculum when I was approached by Macomb Community College to offer a summer class at the high school cable station for 6^{th}-8^{th} grade students. I taught TV Summer Camp in the summer of 1995 to six middle school students. The class met for 2½ hours twice each week for four weeks. Students were required to keep a TV viewing journal and we discussed personal viewing habits in class. Students also watched and discussed segments of *Creating Critical Viewers*, a video that Dr. Edelson, a Wayne State University faculty member, helped create through his service with the National Academy of Television Arts and Sciences. Some of the video segments were: Economics of TV, Anatomy of a Newscast, and Assignment: Editing. Half of the class time was spent in a conference room reviewing videos and student journals then discussing critical television viewing. The other half of the class was spent as a hands-

on exercise learning to use cameras, microphones, editors, and computers. This class outline can be found in appendix C.

As a part of my master's program, I also enrolled in Electronic Media Management, SPR 555, and as part of the class created a business plan for a fictionalized media business. My media business was a community access cable television station. In preparing the document, I thought that it would be an excellent exercise for high school students to use to understand the business decisions confronting community television. In 1998, I created a high school class titled: Media Management and Production. Because of the rigor of the class, I was able to negotiate with Detroit College of Business for the class to be offered as a dual enrollment class allowing my students to receive both high school and college credit.

This class allowed me to provide the same intellectual rigor as Russ Gibb in Dearborn while focusing on community media. I described television as a device invented to display coded communication and placed it on a continuum with smoke-signals, the telegraph, and the Internet. I also taught that the networks created to display these coded messages evolved as a business with customers, consumers, and costs. Students would learn to negotiate costs and content as it related to community television and civic goals. This class outline can be found in appendix D.

f. Integrated Media Studies: 2002 - 2008

I found two distinct groups of students attracted to my classes: honor roll students and failing students. Students who excelled at their studies recognized television as a powerful part of their culture and wanted to better learn to use that power to communicate ideas that were important to them. On the other hand, students who were

failing at traditional schoolwork perceived television as an easy way to avoid subjects they found hard, like English and Computer Science. Both groups of students, however, found themselves writing more than expected and working with computers and computer problems more than they had imagined. I think they assumed that all they would have to do in the class was perform in front of a camera.

To match this interest, I designed a series of interdisciplinary classes that were part of the electives offered students for graduation credit. My first proposal was to match up an English and History teacher with a Media teacher to teach two prerequisite courses: A Survey of Media History and Writing and Storyboarding for Media. These courses would be foundation classes for advanced studies in Video Production, Television Studio Production, Desktop Editing for Computers, Photoshop Fundamentals for Video, and Student Television News. The program was to be integrated. The Survey of Media History class and the Writing and Storyboarding for Media class would both study ideas and people engaged in the evolution of television. As a practicum, students from both classes would role-model personalities in their respective histories while appearing on a cable television show produced by the Television Studio Production class and Video Production class. The show would be modeled after Steve Allen's award winning PBS show *Meeting of the Minds*.[53] The instructors would play the show's host and discuss modern day media business and ethical problems while the students would improvise answers in the character of personalities from the history of media. The students not role-playing a personality would be required to attend the show as an audience member and ask informed questions of the panel. The entire student body would be invited to

participate as well and the show would air live on local cable network. Viewers would be invited to call in questions.

The school was not able to commit the resources for team teaching and wanted me instead to teach something more practical for the administration. They wanted me to train students to deliver school-related announcements. It was hoped that this would free administrative staff from the daily chore of reading these over a PA. It was imagined by administrators that students performing the daily announcements on TV would create more interest by the student body. On the other hand, teachers were concerned that televised school announcements would create even more of a disruption than was already being created by Channel One News that aired daily in each classroom.[54]

To satisfy the administrators and the teachers, I created two classes: Digital Production and Digital Editing. Digital Production would retrieve, research, script, rehearse, and perform the school's announcements, into a 3-minute radio program, and then record it to a computer hard drive. Digital Editing, which was scheduled the next hour, would take these recordings, edit them into a radio program, and burn them to a CD for playback the next day in the school's automated CD player.

I organized each class as a team. Students interviewed for leadership position. In the Production class there was a student news director and assistant news director with students assigned as either news anchors or scriptwriters. The Editing class had a student supervising editor and technical director with the remaining students assigned as news editors. Class descriptions and a class brochure can be found in appendix E.

I still feel strongly that this material is best understood if interconnected within multiple perspectives and informed by a real-world practicum. The business of media needs to be related to the art of media, which has to engage the civics of media. Anything less will create systemic weaknesses that degrade public discourse and undermine the community for which this media was purposed. I have included proposals that I designed that address some of these concerns in appendix F as well as a DVD of a student produced show *Bath City Beat* that demonstrates the extracurricular student reporter program that I designed.

These experiments teaching high school students television techniques convinced me that students are eager to learn technology and narrative storytelling when embedded in a real world community experience. I believe that the interdisciplinary curriculum I have proposed can teach language, technology, business, and civic skills through a real world practicum. In the process, schools will define for their students and communities the value of public education and help create a shared community identity to serve all stakeholders. I will now detail how school-based community television addresses the social criticisms of commercial television.

CHAPTER 7

SCHOOL-BASED COMMUNITY TELEVISION

Educational access cable television airing student-produced community news encourages voices from different perspectives. This type of community television can serve as a practicum for students to learn technology and storytelling skills. I am proposing school-based television programming that builds multiple-voiced community mosaics as a class practicum. In the process, these narratives will allow students to reveal community identity while creating a school identity. This type of programming builds an audience of local residents with an interest in local schools, who would rather watch something familiar from around the block than something strange from around the world.

I instructed my students to use their reporter's voice only to introduce the story and put it in context, not to tell the story. These student stories are artfully constructed mosaics of residents' voices. These are not breaking news stories about crime, corruption, or disasters. Student television is not intended to replace investigative journalists but to supplement mainstream media while teaching students the power of diversity within narrative. These are stories about community identity that are published on community television. This is not big business TV. This is community media from the bottom up, not the top down, and that does make a difference.

a. Deconstructing Narratives

Gitlin posits that we slow media down. Not ignore it or turn it off but rather stop and think about how we want to use it. What better place for that to occur that in a classroom guided by a teacher? Gitlin proposes that we:

> …imagine the whole phenomenon freshly, taking the media seriously not as a cornucopia of wondrous gadgets or a collection of social problems, but as a central condition of an entire way of life. (Gitlin 210)

Students who know the tricks of video storytelling, like camera angles, music, and special effects, will be bored by poorly told stories that rely on gimmicks to hide flawed reasoning. Students who make television will watch less commercial television made by others and spend more time producing their own. Media literacy is a vaccine for the consumption of mindless television. Postman argues the same:

> Educators are not unaware of the effects of television on their students. Stimulated by the arrival of the computer, they discuss it a great deal—which is to say, they have become somewhat “media conscious.” It is true enough that much of their consciousness centers on the question, How can we use television (or the computer, or word processor) to control education? They have not yet got to the question, How can we use education to control television (or the computer, or word processor)?... That this task should now require that they learn how to distance themselves from their forms of information is not so bizarre an enterprise that we cannot hope for its inclusion in the curriculum; even hope that it will be placed at the center of education. (Postman, 162-163)

b. The Video Narrative as Classroom Assessment

Students who are fluent in the language of video can produce video stories as an assessment tool across the curriculum. At the same time, media-literate students will be able to unpack the Trojan Horse of commercial television that comes into their homes everyday. They will better appreciate well-reasoned television: the artistry of storytelling, the technical feats, and the creative vision. They will question everything they see on television, not because of paranoia but because they will understand that there are diverse ways to tell almost any story.

Deconstructing commercial media helps students develop a storytelling style. The speed with which media bombards us every day masks the true meaning of the hidden story. If students can watch commercials with the sound turned off or listen to commercials without the video images, they will begin to see a parallel story and appreciate the style of the producer. In producing their own video stories, students are challenged to match video with narration and develop a storytelling style of their own. Teachers need to discuss with students the implications of style, and what some call the grammar and rhetoric of video storytelling.

Postman writes that Aldous Huxley's *Brave New World* was a plea for education:

> What I suggest here as a solution is what Aldous Huxley suggested, as well. And I can do no better than he. He believed with H.G. Wells that we are in a race between education and disaster, and he wrote continuously about the necessity of our understanding the politics and epistemology of media. For in the end, he was trying to tell us that what afflicted the people in Brave New World was not that they were laughing instead of thinking, but that they did not know what they were laughing about and why they had stopped thinking. (Postman 163)

We think that television is ephemeral only because we sit passively and watch what others have produced. Early television was exactly that. It transmitted live oral communication at a distance. There was nothing else we could do but marvel as an audience from a distance. The invention of videotape recording changed everything. Now video for television can be carefully edited and combined with music and animated graphics. It can be viewed on more than one occasion, from a computer monitor, a television set, or a billboard. More importantly, modern television can be slowly examined offline and studied. Television can be argued with. The effort to capture television images, edit them and fashion a well-reasoned counter-argument requires the same computer keyboard skills as does fashioning a text based counter-argument. Because we rarely take the time to argue back, using the language of television, does not mean it is impossible to do. Teaching students how to communicate using television will change how they reason using television. Creating media literate students will change how they acquire and create knowledge. I am not suggesting that the printed text is irrelevant to the acquisition of knowledge, but neither is television.

c. Changing Public Discourse

In fact, adapting a text-based culture involved some tradeoffs for the dominant communication culture it replaced: an oral culture. Postman cautions us not to summarily dismiss television technology without exploring its potential.

> But there is still another reason why I should not like to be understood as making a total assault on television. Anyone who is even slightly familiar with the history of communications knows that every new technology for thinking involves a tradeoff. It giveth and taketh away, although not quite in equal measure. Media

> change does not necessarily result in equilibrium. It sometimes creates more than it destroys. Sometimes, it is the other way around. We must be careful in praising or condemning because the future may hold surprises for us. The invention of the printing press itself is a paradigmatic example. Typography fostered the modem idea of individuality, but it destroyed the medieval sense of community and integration. Typography created prose but made poetry into an exotic and elitist form of expression. Typography made modern science possible but transformed religious sensibility into mere superstition. Typography assisted in the growth of the nation-state but thereby made patriotism into a sordid if not lethal emotion. (Postman 29)

Critics like Gitlin and Jacoby may view video communication as intellectually inferior to that of printed text. That may be the case only because we have not yet developed a widespread practice of using video to communicate. As we have seen, politicians and transnational corporations seem to use it effectively, but not necessarily in the public's best interest. There has been much text-based scholarship written about the American Civil War. Ken Burns' PBS documentary on the subject was able to communicate a personal relationship with that period in American history that few texts were able to do. Burns did this using still photos, scripted narration, interviews with historians, and most importantly, multiple layers of sound.

Postman is correct. We have an opportunity and must develop television's potential, not be passive and dominated by its history.

The one-dimensional world of *Brave New* World need not be hopeless. The very last sentence Herbert Marcuse writes in *One-Dimensional Man* is a quote by the German

social critic Walter Benjamin, “It is only for the sake of those without hope that hope is given to us.” Marcuse may not have seen a good end while writing *One-Dimensional Man*, but he did see the potential of a grass roots counterculture made up of enlightened intellectuals and exploited misfits:

> Nothing indicates that it will be a good end. The economic and technical capabilities of the established societies are sufficiently vast to allow for adjustments and concessions to the underdog, and their armed forces sufficiently trained and equipped to take care of emergency situations. However, the specter is there again, inside and outside the frontiers of the advanced societies. The facile historical parallel with the barbarians threatening the empire of civilization prejudges the issue; the second period of barbarism may well be the continued empire of civilization itself. But the chance is that, in this period, the historical extremes may meet again: the most advanced consciousness of humanity, and its most exploited force. It is nothing but a chance. The critical theory of society possesses no concepts which could bridge the gap between the present and its future; holding no promise and showing no success, it remains negative. Thus it wants to remain loyal to those who, without hope, have given and give their life to the Great Refusal. (Marcuse 257)

Marcuse’s exploited force is personified in American students. It is appropriate that these young, curious minds invent new civic meaning by using the sophisticated codes that others used to degrade civic discourse.

d. Student Citizen Journalists

Students could revolt not by refusing to watch commercial television but by refusing to watch it in a state of ignorant bliss about how it is produced. Students can refuse to accept commercial television as a “slice of life” or a “mirror on society.” They can refuse to be passive to media and instead question everything they see. Media educators can help, not by making television seem natural and real but by making it appear strange and problematic.

Martin Heidegger considers questioning technology a sacred duty:

> The closer we come to the danger, the more brightly do the ways into the saving power begin to shine and the more questioning we become. For questioning is the piety of thought. (Heidegger 35)

To Heidegger the essence of technology is ambiguous but technology does have a saving grace:

> Thus the coming to presence of technology harbors in itself what we least suspect, the possible arising of the saving power. Everything, then, depends upon this: that we ponder this arising and that, recollecting, we watch over it. (Heidegger 32)

And that saving grace is not to banish technology or to stare at it mindlessly but to question and continually ponder how technology might be put to a higher use revealing a true representation of our world:

> Everything, then, depends upon this: that we ponder this arising and that, recollecting, we watch over it. How can this happen? Above all through our catching sight of what comes to presence in technology, instead of merely staring at the technological. (Heidegger 32)

I agree with Heidegger that we can reveal a civic use for television rather than merely staring mindlessly at it. This thesis has proposed one such way to do that.

e. A New Model for Educational Television

In the same year that McLuhan published *The Medium is the Message,* the *New York Times* reported on a school in Mamaroneck, New York, about eighteen miles north of midtown Manhattan, where students were producing their own television newscast. Mamaroneck was home to many in the television industry, including television historian, Erik Barnouw. Barnouw wrote in 1999 as he looked back on the Mamaroneck experiment as an important element of history that went unnoticed right in his neighborhood.[55]

Also in 1967, in the Midwestern town of Mount Clemens, Michigan, the Board of Education opened a new high school that was outfitted with a television studio, control room, and adjacent classroom. School based television was changing. Mount Clemens administrators imagined their television station would be used by teachers to communicate with residents and the school staff. Since there was not enough funding for equipment, and the network issue was not completely thought through, the high school television station was used to teach 16mm film editing and for storage and repair by the audio/video technician.

In 1983, the City of Mount Clemens asked Alex Walker, the former president of the Mount Clemens Board of Education, to lead a committee that would negotiate Mount Clemens' first cable television franchise. The negotiated franchise required Comcast Cablevision to equip a cable television studio and provide a cable channel for use by the city. Walker saw the opportunity to use the high school's cable studio. The

administrators in the school, however, were not as sophisticated, nor did they have the professional contacts as those in Mamaroneck, so they used their television equipment as an inducement to high school drop-outs to come back to school and learn a vocation. A career in television for Mount Clemens high school drop-outs was thought to be remote, but using sophisticated communication technology was exciting enough to get the students to come back to school. However, the city was willing to contribute some of the franchise fee to the school if it could train students to produce local television programs.

I was hired by the Mount Clemens schools in 1992 to do just that. I had worked in Flint, Michigan, for the previous six years producing local television, including a series of historical documentaries. Walker saw the documentaries and recruited me to relocate to Mount Clemens. He hoped that I could teach students how to tell local Mount Clemens stories as I had in Flint.

The community story practicum I am presenting here is informed by Heidegger's theory of revealing meaning rather than imposing meaning. One storytelling rubric I designed was to emphasize diversity of viewpoint.

Students were given written assignments to produce a brief story about a community event or place. They were given 3-5 "newsmakers" and told to ask the same five questions to each newsmaker:

1.Who are you and how are you involved in "x"?

2. What is "x"?

3.What is the most important thing about "x"?

4.What do you like best about "x"?

5.What gives you the most pride in being involved in “x”?

They had to use at least three comments from each question. It was intended that students discover that there was no one truth about an event or place. There were several perspectives but when these perspectives were fashioned into a narrative mosaic, a more compelling truth emerged. These students were not imposing their idea of what the community event meant, but rather revealing a more nuanced and, in Heidegger’s words, “correct representation” of the event through the words of others.

I have found that community leaders quickly realize that high school students, honestly struggling to tell a community story with maturing confidence and humor, are more powerful storytellers than a professional actor delivering a scripted message with polish. Cable television is not the only way to distribute video stories. The Internet with YouTube and Google TV can turn anyone’s home study into a television studio. Regardless of how the story is distributed, the storytelling skills and media analysis skills are the same. Building community identity through storytelling promotes community to itself and to strangers far better that a slick video brochure. Community-centered student television gives more promotional bang for the tax dollar and in the process, builds a growing generation of citizen journalists with the ability to add nuance and diversity to narratives that express well-reasoned ideas. Students will also become invested in their community as young citizens.

Narrative storytelling is a tool that students can use to create community. They can use this craft to create community in their biology class, their sophomore class, their prom, their high school and their school district. Schools as well as the community at large will benefit by having practiced storytellers who can fashion diverse narratives. As

Neil Postman argues in *The End of Education,* the shared narrative stories that public schools create may be the most important thing public schools can do to build a community of stakeholders:

> Here, I will say only that the idea of public education depends absolutely on the existence of shared narratives and the exclusion of narratives that lead to alienation and divisiveness. What makes public schools public is not so much that the schools have common goals but that the students have common gods. The reason for this is that public education does not serve a public. It creates a public. And in creating the right kind of public, the schools contribute toward strengthening the spiritual basis of the American Creed. That is how Jefferson understood it, how Horace Mann understood it, how John Dewey understood it. And, in fact, there is no other way to understand it. The question is not, Does or doesn't public schooling create a public? The question is, What kind of public does it create? A conglomerate of self-indulgent consumers? Angry, soulless, directionless masses? Indifferent, confused citizens? Or a public imbued with confidence, a sense of purpose, a respect for learning, and tolerance? The answer to this question has nothing whatever to do with computers, with testing, with teacher accountability, with class size, and with the other details of managing schools. The right answer depends on two things, and two things alone: the existence of shared narratives and the capacity of such narratives to provide an inspired reason for schooling. (Postman 17-18)

Postman argues that schools should create a mythology, replete with gods, fables, and legends. In doing so, public schools can create a school culture and build a public

audience that embraces the lofty aims of our nation's founders. With the right direction, community television can publish these student-produced narratives and build a shared identity for public education.

CHAPTER 8

CONCLUSION

The history of television technology has its own mythology, a mythology of mystery, magic, and manipulation. American inventors of the late 19th and early 20th century wanted to harness the mystery of electricity and use it to make magic. First, they were intent on creating the magic of speaking from a distance, which naturally led to a desire to see from a distance. Military demands and corporate greed manipulated these toy-like curiosities and an industrial/military alliance allowed the few to control the many.

Commercial media is carefully mediated reality. Nothing is left to chance. Commercial media messages create unnecessary needs and false fears and come hidden like Trojans in a wooden horse. The media we consume shape our opinions, our public discourse, and even our sense of community. We do not need to be controlled by media anymore than we need to be controlled by the weather. The torrent of media will not stop. We can cloister ourselves and refuse to engage with commercial media or we can refuse to engage commercial media ignorant of its history, codes, and power.

Commercial media has been weakened by production challenges posed through broad access to inexpensive cameras and editing software as well as video posting websites like YouTube, Flickr, and MSN Soapbox. Social networking sites like Facebook, MySpace, and Twitter have challenged the ability for media corporations to contain exclusive networks of viewers. Now anyone with a twenty-dollar computer camera and an internet connection can claim a television channel. The hegemony of transnational media corporations is on the wane. The time is right for systemic change in both the way we produce and the way we consume local media.

Commercial media also face structural challenges in the way consumer products are created, stored and distributed. This has occurred by a quantum shift in the manufacturing process from an atom-based industrial model to a digital-based informational model. In an industrial model, products are created using a depletable resource: atoms. In an information model, products are digitally created using an almost inexhaustible resource: bits and bytes of computer generated information. The differences in production and marketing are substantial. An industrial model requires a stockpile of raw material centrally located to take advantage of economies of scale. Factory-like processes change the raw material into a standardized product for a mass market. Workers are specialized and managed hierarchically. Products then are sold to a mass market using mass advertising. Commercial media use this model to create centralized production facilities located at the site of their raw material, newsmakers or actors. They then broadcast a standardized product, with commercials, over networks to consumers. These media corporations decide what media is available for us to consume.

An information model, on the other hand, distributes work to independent producers working collaboratively, though miles apart. Management is distributive and products are customized. Workers need to be creative and self-directed while products are sold to the end user in particle markets. A version of this model is being used by viewer-created cable channels and video blogs. Top heavy commercial media are struggling to adapt to this distributed model of media production.

Consumers of media, particularly young consumers, are also changing the way they use media. These consumers are not willing to sit passively and consume the media

made by others. They want to participate. Using the Internet with video-sharing and editing websites like YouTube and Facebook these young television producers can participate. However, without informed training about the history, codes, and dangers of media, grass roots media will not necessarily create more civic media than does centralized, commercial media today. Local producers may just become a cacophony of shouting polemics.

Media literacy is not necessary just to wrest control from commercial media, but it is necessary to protect us from ourselves. The Internet connects users of like minds across borders of gender, place and age. It also insulates those communities from competing ideas. Because media is produced with multiple voices does not assure that the media will illuminate civic ideals.

Schools are well situated to teach the history, business, technology, language, civics, and art of community media. This can be done using a community practicum that I have outlined in this thesis. This practicum fills a community need due to collapsing commercial media outlets and creates a shared identity for public schooling.

There are many questions left unanswered. Although I created a class practicum to teach students to tell community stories, I was not able to implement an integrated community news organization within a high school. If I had, however, how would high school students, representing their school district, speak truth to power, or should they? How can schools create community media businesses? How can schools use media to create a learning mythology? Is there an art to citizenship and how could it be taught using media? These are the questions that this thesis has raised for me and they will have to be left for a future project.

NOTES

[1] Three books influenced my belief that student storytelling, using modern media, can play a powerful role in building community. Dan McAdams in *The Stories We Live By: Personal Myths and the Making of Self* details how personal identity is a life story. The more practiced we are at storytelling the better we become in reconciling diverse elements of our personal narrative into a coherent identity of self. I believe this can be applied to communities as well. Neil Postman in *The End of Education: Redefining the Value of School* posits that a school mythology, informed by narrative storytelling, should be a goal of schools as they create value in education for both students and community stakeholders. Finally, Joseph Campbell, in his lectures titled *Transformation of Myth through Time*, traces patterns of storytelling myths through diverse and geographically separate cultures.

[2] Erik Barnouw, *A Tower in Babel: A History of Broadcasting in the United States To 1933* (New York: Oxford University Press, 1966); *The Golden Web: A History of Broadcasting in the United States 1933-1953* (New York: Oxford University Press, 1968); *The Image Empire: A History of Broadcasting in the United States from 1953* (New York: Oxford University Press, 1970)

[3] All references to Barnouw are to this updated version Erik Barnouw, *Tube of Plenty* (New York: Oxford University Press,1990)

[4] http://www.medialit.org/reading_room/article339.html

[5] See Raymond Williams, *Television: Technology and Cultural Form*, ed. Ederyn Williams (London: Routledge Classics, 2003) and Stuart Hall, ed., *Representation: Cultural Representations and Signifying Practices* (London: SAGE, 2001)

[6] Sara Oates, *Introduction to Media and Politics* (Los Angeles: SAGE, 2008)

[7] In 1878, the phonograph was patented by Thomas Edison. This invention grew out of Edison's attempt to record and playback telegraphic messages. Experiments attempting to duplicate human sight were also occurring. Paul Nipkow received an 1884 patented for the Nipkow disk, a device that rapidly scanned a beam of light across an object much like a person scanning a page of print. It was hoped that the Nipkow disk could be used to encode images electronically which would then be sent over telegraph wires. A decade later, in 1894, Thomas Alva Edison demonstrated a different device, one that projected the illusion of movement as a viewer watched, through a peep-hole, still pictures that were painted on a moving strip of film while a shutter rapidly blanked out portions of the scene. This kind of vision used illusion in order to trick the brain into believing movement existed where there was none. The kinetoscope, or peepshow, was designed for one viewer at a time. However, two years later in Paris, the Lumière brothers demonstrated their "cinematographe," which made the illusion of movement viewable by a group. The cinematographe was a single machine that operated as both a camera and a projector. It would expose multiple photographs on a strip of light-sensitive film and then the cinematographe could be converted into a projector that would project this filmstrip on a theater screen.

[8] Barnow writes in *Tube of Plenty*

> Individually, their histories show striking parallels. All stemmed mainly from work of individual experimenters—not corporation laboratories—and seem, in this respect, to reflect an age now vanishing. All won attention as toys, hobbies, or fairground curiosities. Yet the patents soon became corporation assets and the

> subject of violent patent wars and monopoly litigation. More than that, they became stakes in international struggles between military-industrial complexes. Each in turn was felt to have a pervasive and unsettling social impact, not readily defined. (Barnouw 6)

[9] The clicking and clacking of this contact point, when used with a coded alphabet of long and short pauses developed during the 1840's, could transmit messages instantly. The telegraph would work fine wherever the terrain allowed for wires that connected multiple telegraph machines; however, in the mountainous region of Bologna, Italy, where Guglielmo Marconi grew up, running wires was problematic. Marconi invented a device that would convert busts of electricity into an invisible electrometric wave called a "Hertzian wave."

[10] Marconi's device was perfected in 1896 but the Italian government saw no practical use and therefore was unimpressed. Great Britain, on the other hand, was very much impressed and had an immediate use. Great Britain had an empire with far-flung colonies that required shipping fleets and a navy to protect them. The British navy jumped at the chance to increase communication on the high seas. On a fateful trip in 1897, Marconi's mother took the young Guglielmo to visit relatives in Great Britain. Soon the American Marconi Wireless Corporation, a subsidiary of the British Wireless Telegraph & Signal Company, became an important American corporation. Guglielmo Marconi, at the age of 23, was made a director of the Wireless Telegraph & Signal Company and given 50 percent stock in a company that was capitalized at £100,000. Two years later a subsidiary of the British firm was capitalized at $10,000,000 and

called the Marconi Wireless Company of America. Marconi was a rich and powerful man and American Marconi, as it was called, became an important player in a budding media industry.

[11] Robert Pool in his 1997 book *Beyond Engineering: How Society Shapes Technology* (New York: Oxford University Press, 1997) describes the Edison/Westinghouse rivalry this way.

> The low point of Edison's campaign against Westinghouse was a complex and bizarre plot involving Harold Brown, a former Edison laboratory assistant. Apparently under the direction of Edison and his assistants, Brown carried out a number of "experiments" on cats and dogs to prove the effectiveness of high-voltage alternating current as an "instantaneous, painless and humane" form of execution. He then launched a campaign to convince the state of New York to replace hanging with an "electric chair" as punishment for capital crimes. In the fall of 1888, the legislature assented, and it hired Brown as a consultant to provide the chair. Not surprisingly, he determined that the most appropriate source of the killing current would be Westinghouse AC dynamos, and he bought three of them (without telling Westinghouse what they were for) to do the job. In August 1890, convicted murderer William Kemmler became the first person to be executed by electrocution. Someone—it may have been Edison himself—suggested calling the process "to be Westinghoused." The term never quite caught on, but many people did come to associate Westinghouse's electrical system with death. (Pool 28)

[12] Barnouw writes about the ability to convert industrial manufacturing in service to the war effort.

> And the military suddenly needed vacuum tubes by the thousands. They wanted transmitters and receivers for ships, airplanes, automobiles. They wanted “pack transmitters” and “trench transmitters,” using barbed wire as antennae. They wanted electronic submarine detectors, radio direction finders, and equipment for recording and study of code transmissions. And all this equipment required vacuum tubes. (Barnouw 18)

[13] RCA would hold all of the radio patents of American Marconi, GE, Westinghouse, AT&T, and United Fruit. 30 percent of the stock in RCA was issued to GE, 20 percent to Westinghouse, 10 percent to AT&T, and 4 percent to United Fruit. David Sarnoff, who was a manager with the American Marconi Company, started working for the new radio conglomerate RCA from the start. Sarnoff was a self-promoter and claimed, when working at Marconi, that he was the first to receive a telegraphic distress signal from the Titanic in 1912. His salesmanship would also revolutionize radio. He persuaded his supervisors at RCA that Radio Music Boxes not individual radio sets were the future of the radio industry. The Radio Music Box was a piece of furniture that individuals could comfortably sit around in their parlors enjoying broadcasts rather than tied to individual headphones at a desk.

[14] Farnsworth’s system involved a camera that could capture an image. It did this by using a lens to aim light at a vacuum tube called a Cathode Ray Tube (CRT), which contained a light-sensitive plate at its rear. This plate emitted electrons in patterns of the image scanned. These electrons, when received by a reversed CRT, would be fired at a

light-sensitive screen, in a scanning pattern similar to a Nipkow disk, displaying the image first scanned. When these scans were displayed 60 times each second they created the illusion of movement in a box – television. Additionally, these electrons could be sent over wires like a telephone or they could be broadcast wirelessly using radio frequencies.

[15] Some radio shows were broadcast from stores and it was the stores who paid the performers directly in exchange for an announcer mentioning the store on-air. The magazine *Radio Broadcast* ran a contest for readers in 1922 to suggest a way radio could produce revenue to pay for programming.

> The magazine published several suggestions. One was "endowment" of stations by wealthy donors, following the precedent set by Andrew Carnegie in his gifts to libraries. The idea was applauded, but brought no rush of philanthropists. Another suggestion was support by local governments. The magazine conceded this might seem socialistic, but felt the idea was nonetheless plausible, since such governments also financed schools and museums. (Barnouw 43)

Another proposal—which won a prize as the best idea submitted —called for a tax on each set ($2 per tube, or 50¢ for a crystal set) to provide operating funds for a central broadcasting organization. David Sarnoff was said to favor a plan of this sort—not unlike the system Britain was adopting.

[16] Erik Barnouw, *Tube of Plenty* (New York: Oxford University Press, 1990), 60.

[17] Erik Barnouw, *Tube of Plenty* (New York: Oxford University Press, 1990), 57.

[18] Barnouw describes how these partnerships were viewed after a financial meltdown on Wall Street.

> In May 1930 the U.S. Department of Justice sued RCA, GE, Westinghouse, and AT&T. It demanded termination of the 1919-21 patent agreements and of interlocking ownerships and directorates. The renewed antitrust zeal was largely a product of the stock market crash, the Depression that had followed, and the business scandals they had brought to light.
>
> To the broadcasting oligarchy, the move was beyond belief. The complex, closely knit setup had become an established way of life. But the Justice Department could not be dissuaded: to avoid trial, the companies would have to replace the patent agreements with an open patent pool, and untangle the corporate liaison. (Barnouw 68)

[19] John D. Rockefeller purchased 22 acres from Columbia University in 1928 to build a complex of commercial buildings that would stand as an international symbol of the modern world. The first and most important tenant in this complex would be RCA. In fact, the complex would be called Radio City, replete with its own theater: Radio City Music Hall. David Sarnoff would occupy an office on the 53rd floor from where he directed RCA and its NBC network. In 1932, NBC would install a television station in the recently completed Empire State Building to use for experimental broadcasts. The tallest building in the world would serve both as a symbol for modern technology and as a practical place to install a broadcast television antenna. See Daniel Okrent, *Great Fortune: The Epic of Rockefeller Center* (New York: Viking Press, 2003).

[20] "…[T]he atmosphere of doom clouded all this activity. The FCC had authorized only "limited" commercial operation, which meant that a station could Invite sponsors to do program experiments and defray their cost, but it could not sell time. In May 1940 even

this “limited” authorization was rescinded because of conflicts about technical standards; television went back to “experimental” status. The following year it finally went fully “commercial,” but soon afterwards schedules were reduced from fifteen hours per week to four hours per week. Most television stations left the air. Six hung on with skeleton programming to serve the 10,000 sets—they would soon be museum pieces—that had already been sold. New sets disappeared from the market. A few went into police stations for the training of air raid wardens. In New York, the NBC studio telecasts began to demonstrate the duties of the warden. Handfuls of volunteers at police stations watched and listened. Television was virtually forgotten.” (Barnouw 92)

[21] Eric Barnouw, *Tube of Plenty* (New York: Oxford University Press, 1990), 99.

[22] History Professor Donald Mabry describes the pent-up consumer demand after WWII and the consequent completion among businesses for customers:

> The Gross National Product (the value of all goods and services) in 1929 had been a little over $100 billion; it fell to $70 billion in the Great Depression but had risen above $174 billion in 1948. Prosperity was stimulated by pent-up demand and by massive federal spending. In 1945, the US government had spent $98 billion dollars as opposed to the normal $3 billion in the 1920s. Although the budget was cut to $33 billion by 1948, the explosion in consumer spending more than made up the slack. New Deal and wartime policies of high taxes and high wages had redistributed incomes, giving the average person the wherewithal to buy. All businesses had grown, contrary to the dire predictions of conservatives that the New Deal would destroy business. Competition was very much alive.

(http://74.125.95.132/search?q=cache:IkgI8Z2jZbIJ:historicaltextarchive.com/books.php%3Fop%3Dviewbook%26bookid%3D70%26cid%3D5+built+up+consumer+demand+after+WW+II&hl=en&ct=clnk&cd=2&gl=us)

[23] Eric Barnouw, *Tube of Plenty* (New York: Oxford University Press, 1990), 106.

[24] The essence of Heidegger's writing is to challenge the reader to look for the elemental core meaning of a thing that hides in plain sight. He feels these elemental truths are hard to see because Western philosophy has used language as a way to obscure the correct representation of our world. From Plato forward, philosophers have not thoroughly examined, as Heidegger would require, the being of a thing. Not just the existence of an object but "how" the object exists: the essence of being. He spells this out in detail in his masterwork *Being and Time*. However, his lecture entitled "The Question Concerning Technology" gives one a fundamental grounding for modern animus and fear aimed at communication technologies like television. This is the work to which I refer here.

[25] A wooden bridge build over the Rhine River or a wooden water wheel placed in it would be harmonious with the river. Not so with a modern hydroelectric plant.

> The hydroelectric plant is set into the current of the Rhine. It sets the Rhine to supplying its hydraulic pressure, which then sets the turbines turning. This turning sets those machines in motion whose thrust sets going the electric current for which the long-distance power station and its network of cables are set up to dispatch electricity. In the context of the interlocking processes pertaining to the orderly disposition of electrical energy, even the Rhine itself, appears as something at our command. The hydroelectric plant is not built into

> the Rhine River as was the old wooden bridge that joined bank with bank for hundreds of years. Rather the river is dammed up into the power plant. What the river is now, namely, a water power supplier, derives from out of the essence of the power station. (Heidegger 16)

[26] We have moved from a word culture to an image culture and consequently public discourse, dating from the founding of our nation to the present, has changed. Neil Postman in his book *Amusing Ourselves to Death* argues that written words are different than Images.

> Public figures were known largely by their written words, for example, not by their looks or even their oratory. It is quite likely that most of the first fifteen presidents of the United States would not have been recognized had they passed the average citizen in the street. This would have been the case as well of the great lawyers, ministers and scientists of that era. To think about those men was to think about what they had written, to judge them by their public positions, their arguments, their knowledge as codified in the printed word. You may get some sense of how we are separated from this kind of consciousness by thinking about any of our recent presidents; or even preachers, lawyers and scientists who are or who have recently been public figures. Think of Richard Nixon or Jimmy Carter or Billy Graham, or even Albert Einstein, and what will come to your mind is an image, a picture of a face, most likely a face on a television screen (in Einstein's case, a photograph of a face). Of words, almost nothing will come to mind. This is the difference between thinking in a word-centered culture and thinking in an image-centered culture. (Postman 60-61)

[27] Eric Barnouw, *Tube of Plenty* (New York: Oxford University Press, 1990), 135.

[28] Eric Barnouw, *Tube of Plenty* (New York: Oxford University Press, 1990), 137.

[29] Jefferson's notion of a common school system grew out of the American colonial schools as Carl Kaestle details in his 1983 book *Pillars of the Republic: Common Schools and American Society, 1780-1860* (New York: Hill and Wang, 1983).

> Schools of the northeast British colonies were haphazard. They were usually brief, 10-12 weeks out of the year, favoring boys over girls and supported by tuition subscriptions from wealthy families that could afford it. Religious schools or charity schools accepted poor children. But schooling was uneven and Jefferson with other leaders advocated for a "common" school that educated everyone without charge, every white person, that is, in a school that was controlled by local public governance, not a church, and paid for from property taxes, not tuition. These common schools spread quickly. (Kaestle 12)

This system of common schools thrived particularly as the one-room country schoolhouse became a center of community activity. David B. Tyack describes a typical one-room schoolhouse in his 1974 book *The One Best System: A History of American Urban Education*.

> …ministers met their flocks, politicians caucused with the faithful, families gathered for Christmas parties and hoe-downs, the Grange held its baked-bean suppers, lyceum lecturers spoke, itinerants introduced the wonders of the lantern-slide and the crank-up phonograph, and neighbors gathered to hear spelling bees and declamations… As one of the few social institutions which rural

> people encountered daily, the common school both reflected and shaped a sense of community (Tyack 16,17).

These common schools were run by local committees that represented the community standards for the area. Teachers were an extension of the family and were expected to act accordingly. A teacher's pay was low, but they frequently boarded with local families as a supplement to their pay, which also allowed the community to scrutinize the teacher's leisure time. To keep their job, teachers needed refined social skills rather than formal training in academic subjects with pedagogy. Teachers owed their jobs to their ability to ingratiate themselves to students and patron families. This familiar and personal role of the teacher was viewed by many as a legitimate way to ensure that community standards were maintained.

[30] A gilded age had arrived for a few and those few could afford to commission scientific proof of their position of privilege. Andrew Carnegie, John D. Rockefeller and Thomas Edison as well as the former Harvard president Jared Sparks help underwrite a multi-volume treatise written between 1862 and 1885 by the British philosopher Herbert Spencer titled *System of Synthetic Philosophy* (http://praxeology.net/HS-SP.htm). In this 6000-page treatise, Spencer argued that the Darwinian theory of natural selection as well as biblical scripture justified the enormous accumulation of wealth by nineteenth century industrialists and the hegemonic social power of a privileged class. The pseudoscience presented by Spencer was embraced by religious and secular leaders alike to justify their own wealth and power.

> The poor were poor because God had ordained their state in life, and Darwin's findings about the competition for survival within nature offered scientific "proof"

> of God's intent that men compete for survival in society. It is simply stunning to read [Henry Ward]Beecher's sermons on the fecklessness of the poor and the unAmericanness of trade unions, socialism, and communism, conflated as European-bred evils. In 1877, in a sermon quoted in *The New York Times*, Beecher intoned that "God has intended the great to be great and the little to be little…" (Jacoby 73)

[31] On January 19, 1953, a pregnant television actor named Lucille Ball gave birth to her second child Desi Arnez, Jr. The delivery was by Caesarean section scheduled to coincide with the airing of an episode starring Ms. Ball of *I Love Lucy* titled "Lucy Goes to the Hospital". Seventy one percent of all American televisions tuned in to see the episode. More viewers tuned in to see *I Love* Lucy than they did to see the televised inauguration of President Dwight D. Eisenhower the next day. The pregnancy of Ms. Ball was written into the television script and, although actors played the role of "little Ricky", American viewers watched "little Ricky" grow-up in real time from 1953 – 1960. The distinction between real-life and real-life on TV was blurring.

[32] This is the transcript of *See It Now: A Report on Senator Joseph R. McCarthy* broadcast on CBS-TV on March 9, 1954. (http://www.honors.umd.edu/HONR269J/archive/Murrow540309.html)

> No one familiar with the history of this country can deny that congressional committees are useful. It is necessary to investigate before legislating, but the line between investigating and persecuting is a very fine one and the junior Senator from Wisconsin has stepped over it repeatedly. His primary achievement has been in confusing the public mind, as between the internal and the external

threats of Communism. We must not confuse dissent with disloyalty. We must remember always that accusation is not proof and that conviction depends upon evidence and due process of law. We will not walk in fear, one of another. We will not be driven by fear into an age of unreason, if we dig deep in our history and our doctrine, and remember that we are not descended from fearful men -- not from men who feared to write, to speak, to associate and to defend causes that were, for the moment, unpopular.

This is no time for men who oppose Senator McCarthy's methods to keep silent, or for those who approve. We can deny our heritage and our history, but we cannot escape responsibility for the result. There is no way for a citizen of a republic to abdicate his responsibilities. As a nation we have come into our full inheritance at a tender age. We proclaim ourselves, as indeed we are, the defenders of freedom, wherever it continues to exist in the world, but we cannot defend freedom abroad by deserting it at home.

The actions of the junior Senator from Wisconsin have caused alarm and dismay amongst our allies abroad, and given considerable comfort to our enemies. And whose fault is that? Not really his. He didn't create this situation of fear; he merely exploited it -- and rather successfully. Cassius was right. "The fault, dear Brutus, is not in our stars, but in ourselves."

Good night, and good luck.

[33] "The Army-McCarthy Hearings, 1954," in Robert D. Marcus and Anthony Marcus, eds., *On Trail: American History Through Court Proceedings and Hearings*, vol. II, (St.

James, New York: Brandywine Press, 1998), 136–51, as cited in http://historymatters.gmu.edu/d/6444.

[34] Erik Barnouw, *Tube of Plenty* (New York: Oxford University Press, 1990), 187

[35] Herman/Chomsky track the news stories of two similar atrocities in different parts of the world: a Polish priest killed in 1984 by the Polish secret police and a Catholic archbishop killed in Latin America. The Polish killing and the recovery of the body of Father Jerzy Popieluszko made the front page of the *New York Times*. Herman/Chomsky posit that this was due to the fact that the regime involved was a an ally of America's Cold War nemesis, the Soviet Union. In contrast, the 1980 assassination of Salvadorian Archbishop Oscar Romero was treated in the media differently. Although it was widely suspected that Romero was killed by the Salvadorian junta's secret police for his work with leaders that opposed the American-supported government, the media coverage focused on Romero's work with opposition leaders, not his murders.

> With Popieluszko, the media tried hard to establish that there was knowledge of and responsibility for the crime at higher levels of the Polish government. Soviet interest and possible involvement were also regularly invoked. With Romero, in contrast, no such questions were raised or pressed. (Herman/Chomsky 54)

[36] *Brave New World* portrays a pleasure-seeking, decadent society where class structure is rigidly enforced. Sex and drugs are readily available and everyone is perpetually happy from a government-rationed drug called "soma". In the forward to *Amusing Ourselves to Death* Postman writes:

> What Orwell feared were those who would ban books. What Huxley feared was that there would be no reason to ban a book for there would be no one who wanted to read one. Orwell feared those who would deprive us of information. Huxley feared those who would give us so much that we would be reduced to passivity and egoism. Orwell feared that the truth would be concealed from us. Huxley feared the truth would be drowned in a sea of irrelevance. Orwell feared we would become a captive culture. Huxley feared we would become a trivial culture preoccupied with some equivalent of the feelies, the orgy porgy, and the centrifugal bumblepuppy. As Huxley remarked in Brave New World Revisited, the civil libertarians and rationalists who are ever on the alert to oppose tyranny "failed to take into account man's almost infinite appetite for distractions. " In *1984*, Huxley added, people are controlled by inflicting pain. In Brave New World, they are controlled by inflicting pleasure. In short, Orwell feared that what we hate will ruin us. Huxley feared that what we love will ruin us.
>
> This book is about the possibility that Huxley, not Orwell, was right. (Postman vii)

[37] For public discourse, we have willingly abandoned a media that allowed a reasoned debate in exchange for a media that entertains. Citizens do not conduct meaningful conversations using television. In fact, the medium of commercial television is insufficiently complex to debate the important issues facing modern society.

> To take a simple example of what this means, consider the primitive technology of smoke signals. While I do not know exactly what content was once carried in the smoke signals of American Indians, I can safely guess that it did not include philosophical argument. Puffs of smoke are insufficiently complex to express

> ideas on the nature of existence, and even if they were not, a Cherokee philosopher would run short of either wood or blankets long before he reached his second axiom. You cannot use smoke to do philosophy. Its form excludes the content. (Postman 7)

[38] A typical low-budget movie would cost $300,000 to $600,000 to produce. Networks only wanted to pay $75,000 per episode, but would pay residuals every time the episode re-aired because advertisers paid each time their ads were aired. Production companies like Warner Brothers also cut corners using footage from movies, particularly westerns, to splice into serial television shows.

> For herds on the move, cattle stampedes, Indian battles, crowds, and even barroom scenes, the producers drew on leftover footage of old features. Hollywood quipped, “when you see more than two characters, it’s stock footage.” (Barnouw 194)

This spawned whole genera of westerns like *Cheyenne, Gunsmoke, Death Valley Days, and Rin Tin Tin*.

[39] William Pelfrey, *Billy, Alfred, and General Motors: The Story of Two Unique Men, a Legendary Company, and a Remarkable Time in American History*
(New York: AMACOM, 2006), 277.

[40] Postman details how this motivational research has been refined over decades of use.

> Indeed, we may go this far: The television commercial is not at all about the character of products to be consumed. It is about the character of the consumers of products. Images of movie stars and famous athletes, of serene lakes and

> macho fishing, trips of elegant dinners and romantic interludes, of happy families packing their station wagons for a picnic in the country— these tell nothing about the products being sold. But they tell everything about the fears, fancies and dreams of those who might buy them. What the advertiser needs to know is not what is right about the product but what is wrong about the buyer. And so, the balance of business expenditures shifts from product research to market research. The television commercial has oriented business away from making products of value and toward making consumers feel valuable, which means that the business of business has now become pseudo-therapy. The consumer is a patient assured by psycho-dramas. (Postman 128)

[41] Dichter implied that consumer goods could satisfy unfulfilled human needs and he predicted that sex in advertising would become more prevalent because it would work. In a Dichter newsletter entitled, *Findings,* he predicted a boom in psychological advertising.

1965 promises, declared Dichter, to be a year when advertisers will discuss the sexual implications of their products with less restraint, more freedom. Toothpaste manufacturers will not only show beautiful teeth, but also that they can be used to bite, to express passion. Cars will increasingly become symbols of strength, vitality, conquest. The advertising of candy, cigarettes, and perfume will embody stronger connotations of love and compassion. See Robert Anton Wilson's on-line article "The Messiah of Madison Avenue" http://www.rawilsonfans.com/articles/Madison.htm

[42] Russia began a race for space exploration on October 4, 1957 when it launched its satellite, Sputnik. On February 20, 1962, John Glenn was the first astronaut to orbit the

earth and in the same year, on July 10, 1962, Telstar I was launched by the National Aeronautics and Space Administration for AT&T. The British science fiction writer, Arthur C. Clarke, predicted a communication system using geostationary satellites in a 1945 article published in *Wireless World* (http://lakdiva.org/clarke/1945ww/1945ww_058.jpg) , now AT&T with the help of NASA was making that a business practicality. It would dramatically alter the business model for television.

[43] Neil Postman in his 1985 book *Amusing Ourselves to Death* explains the conflict between a print culture and an image culture.

> The telegraph made a three-pronged attack on typography's definition of discourse, introducing on a large scale irrelevance, impotence, and incoherence. These demons of discourse were aroused by the fact that telegraphy gave a form of legitimacy to the idea of context-free information; that is, to the idea that the value of information need not be tied to any function it might serve in social and political decision-making and action, but may attach merely to its novelty, interest, and curiosity. The telegraph made information into a commodity, a "thing" that could be bought and sold irrespective of its uses or meaning. (Postman 65)

[44] Postman argues that television commercials are the most pervasive form of televised information. These thirty-second miniature movies, some costing millions of dollars to produce, are inserted every six-minutes as non-sequiturs in most commercial television. It does not matter if we are watching a game show or a crime drama, a newscast or

sporting event, these irrelevant bits of fact and fiction are presented to consumers of commercial television.

In fact, these TV ads are the main product of commercial television. The 2007 report of The Project of Excellence in Journalism estimated 2006 ad revenue for the 726 American television stations to be over $27 Billion. That averages to $37 million in annual ad revenue for each television station in America. In 2008, with a presidential election occurring, the ad revenue is expected to be even higher. This is a business model in which the television commercial is center stage. Nothing is left to chance. We may sit passively on a sofa mindlessly distracted by these non-sequiturs that seem to inform us about consumer products, but the producers of these commercials understand us better that we understand them.

(http://www.stateofthenewsmedia.org/2007)

[45] Sun Tzu, *The Art of War*, Trans. Lionel Giles (New York: Filiquarian Publishing, LLC., 2006),15 this attribution is an abbreviated version of what Sun Tzu writes in Chapter 3 "If you know the enemy and know yourself, you need not fear the result of a hundred battles. If you know yourself but not the enemy, for every victory gained you will also suffer a defeat. If you know neither the enemy nor yourself, you will succumb in every battle."

[46] The New York Times carried a November 28, 2008 story titled “Citizen Journalists Provided Glimpses of Mumbai Attacks”

(http://www.nytimes.com/2008/11/30/world/asia/30twitter.html?hp)

[47] *The New York Review of Books* Volume 53, Number 7. April 27, 2006

[48] Douglas Kellner in an article titled “Public Access Television: Alternative Views” published in 1991 details his personal experience with Public Access Television in Austin, Texas.

> Once progressive public access television became more wide spread and popular here in Austin it was, of course, subject to political counter-attacks. The establishment daily newspaper in town, for instance, *The Austin American-Statesman*, published frequent denunciations of public access television to the effect that it was controlled by the “lunatic” fringe of “socialists, atheists, and radicals” and was not representative of the community as a whole--a lie since many conservative church groups, business groups, and political groups also make use of access.

Douglas Kellner, “Public Access Television: Alternative Views”, in *American Media and Mass Culture: Left Perspectives*, ed. Donald Lazere (Berkeley: University of California, 1987) 613-614.

[49] Wikipedia lists over 54 video sharing websites, 5 cable channels that air user produced content, and 3 web based video editing sites.

http://en.wikipedia.org/wiki/List_of_video_sharing_websites

[50] Before the Federal Communication Commission lifted its 1948 freeze on new television licenses in 1952, it issued is Sixth Report and Order, which among other things reserved 70 television channels for educational use. Channels numbered 2 though 13 were already broadcasting commercial television using very high frequency (VHF) bands and now the FCC created 70 additional channels using ultra high frequency (UHF) bands.

> The educational channel reservations, snatching victory from old defeats, were occasion for oratory. Some hopefully predicted that the mounting problems of education—including teacher shortages and pockets of the disadvantaged—would be solved by this miraculous new resource. It was widely compared to the land grants that helped to create “land-grant colleges” after the Civil War. (Barnouw 142-143)

These stations wanted to reach a national audience but they needed a network, like commercial television, to do that. The National Television and Radio Center (NTRC) was created in 1952 by a Ford Foundation grant. Its purpose was to facilitate the distribution of educational programming between these newly licensed educational television stations. NTRC’s early affiliate stations included, WGBH in Boston, WETA-TV in Washington DC, and WCET in Los Angeles, but in 1963 this media consortium began focusing exclusively on television and changed its name to the National Educational Television (NET). Unfortunately, NET had no commercial stream of revenue and was solely dependent on Ford Foundation money. The Ford Foundation realized quickly that this would be an ever-expanding endeavor and in 1966, the Ford Foundation began withdrawing from the project. The U.S. government stepped in and created the Corporation for Public Broadcasting (CPB) in 1967 to provide initial support for NET; however, CPB was interested in creating its own network, the Public Broadcasting System (PBS), which it did in 1969. Rather than continue as a competing educational network, NET merged with Newark’s educational television station WNDT-TV in 1970 and changed its call letters to WNET. WNET’s productions like *Sesame Street* and *Mister Roger’s Neighborhood* were then broadcast on PBS.

[51] Current programming is aired on Current's exclusive channels that are leased from American cable systems (Comcast, AT&T, and Time Warner) and home satellites services (Direct TV and Dish Network) and on Sky Digital and Virgin Media in Great Britain as well as Sky Italia in Italy. On its website, www.current.com it declares that "Current is the only 24/7 cable and satellite television network and Internet site produced and programmed in collaboration with its audience. Current connects young adults with what is going on in their world, from their perspective, in their own voices." Current invites individuals from all over the world to create a short video news story about their community using tutorials on their website then upload the submission to Current's site. The professional staff at Current then evaluates the best and includes the stories with the graphic label VC for viewer content.

[52]The series was called *Genesee Spotlights* and I enlisted the help of local historians to shape the narrative. General Motors Institute's Industrial Historian, Richard Scharchburg, served as to shape the narrative and the director of Sloan Museum's Perry Archives, Dave White, gave me complete access to his facilities for b-roll footage. I produced 30-minute segments on the following institutions: The Flint Chamber of Commerce, Mott Children's Health Center, Crossroads Village, Whaley Children's Center, Flint Labor Museum and Learning Center, Bishop Airport, Sloan Museum, Longway Planetarium, Flint Children's Museum, Buckham Fine Art Project, Big Brothers/Big Sisters, Flint Institute of Arts, and the United Way of Flint.

[53] Steve Allen created *Meeting of the Minds* which aired on PBS from 1977-1981. Allen played the role of a David Letterman like character and interviewed a panel of actors playing historical figures like Socrates, Thomas Jefferson, or Cleopatra. Allen was

quoted, "I felt that putting the greatest figures of all time together and showing them interacting was an entertaining way not only to have a better understanding of what is going on in the world today, but also to be in a better position to make decisions for the future." (http://www.steveallenonline.com/television_pioneer/meeting_of_minds.htm)

[54] In 1992, the school agreed to an arrangement with Chris Whittle, founder of Channel One, where Whittle would provide television sets and VCRs in every classroom if the school agreed to air a 10-minute news broadcast produced by Channel One. Channel One News was produced in Los Angeles and downlinked by the school each night using a Whittle provided satellite receiver. The topics on the newscast were on current events aired that day in mainstream media and reported by young reporters from a teenage perspective. The show has received several Peabody Awards and is professionally produced. The controversy was that Whittle packaged four-minutes of advertising in the news show, which was the revenue source for the company to produce the show, provide the TV/VCRs to schools, and make a profit. My responsibility was to downlink and air the program. Teachers continually argued over whose class period would be "saddled" with the 10-minute show. Privately they complained that the show was too good. After each show teachers complained that their students only wanted to talk about the current events presented on Channel One rather than the school subject at hand.

[55] Barnouw wrote in the forward to *The Children of Telstar: Early Experiments in School Television Production* by Kate Moody:

> My wife and I were at the time Mamaroneck residents; our children had gone through its schools. We were aware that things were stirring in the school system

and that not everyone approved. We heard that a group of enthusiasts had persuaded the school administration to allot space for a television studio and persuaded others to donate television cameras, control room equipment, and then monitors for every classroom. We heard of students busily involved in set building, special effects, announcing, and various performing specialties. Some students, it was said, liked nothing better than pushing video cameras around the studio, stalking the action. Was this what was needed-more amateur theatricals, diverting time, attention, and funds from educational basics? Were Mamaroneck schools actually embracing the monster? We heard before long that a day at Mamaroneck High began with a telecast from the studio to all classrooms, by students. It might include world news highlights, local news, and details of the school schedule for the day. We heard of students staying up to all hours of the night to prepare for the next day's telecast, and others getting up at 4:00 A.M. to complete the work … Though a Mamaroneck resident, with special interest in the media, I did not become involved in the school television venture. In the 1960s and 1970s I was busy with communications from Oxford University Press, which began with a three-volume history of broadcasting in the United States. It kept me on the go, to New York, Washington, Hollywood, and points between. I now realize I missed an important chapter that took place under my nose in Mamaroneck public schools.

http://www.medialit.org/reading_room/article339.html

APPENDICES

Appendix A

Community Television Volunteer Curriculum (1992)

I designed this training program to train students and community volunteers as crew for community productions like school sports, public meetings, and community events. Instruction consisted of three 3-hour workshops, handouts, exercises, written exam, evaluation rubric, and student feedback questionnaire.

The objective of the class was to introduce individuals to the equipment, vocabulary, and processes involved in a television production. The seminar class would also allow individuals to practice as a team and develop skills to efficiently assemble and disassemble remote television production equipment and work interchangeably as a production team. Some productions like sports are quite long and camera operators need relief. The ability to interchange production staff works best. This operates contrary to professional film or television projects which follow a more guild or union type of classification of work. However, I found that distributing the power and the burden of work more evenly built stronger teams.

I patterned the classes after similar ones that I designed and taught in Flint, Michigan, to public access producers. I focused on safety and teamwork. Television equipment is expensive and can be inadvertently damaged if care is not applied when fitting and tightening pieces of equipment. Direct and clear communication is absolutely essential. Productions run on a tight schedule and miscommunication can sabotage a successful production. Television production is also much like theater. All actors are interdependent and the director, who operates as the executive in charge, is powerless

with poorly trained assistants who lack confidence. Education, motivation, and communication are a director's best tools. These classes followed that principle.

NETWORK NINE VOLUNTEER PROGRAM

HOW TO BECOME A VOLUNTEER:

*Attend a three-day workshop taught by the Network Nine staff. Days and times to be arranged. The program outline is as follows:

1ST CLASS

TIME	AGENDA
12:00 - 3:00	ORIENTATION/INTRODUCTION VIDEO PRESENTATION BREAK QUESTIONS/DISCUSSION CAMERA FEATURES (JVC/HI-8) VT/CREW RESPONSIBILITIES

2ND CLASS

12:00 - 3:00	CAMERA OPERATION & SETUP DIRECTOR COMMANDS/SHOT COMPOSITION PRACTICE PERIOD BREAK CRITIQUE OR WORK VIDEO PRESENTATION

3RD CLASS

12:00 - 3:00	VIDEO PRESENTATION ORAL EXAMINATION WRITTEN EXAMINATION BREAK PROGRAM EVALUATION REVIEW EXAMINATIONS CERTIFICATION

WRITTEN EXAM

VIDEO PRODUCTION CLASS

NAME:_____ DATE

1. What should the filter be set to for indoor light?

A. 3
B. 2
C. 4

2 . What should the filter setting be for bright outdoors?

A. 4
B. 3
C. 2

3. To insure that the object or subject is always in focus, it is necessary to:

4. Pre-zoom
5. Pre-focus
6. Shift focus

3. Which of the following will damage the pickup tube in the camera:

A. Pointing the camera at a very bright object
B. Shooting a busy pattern
C. Shooting a shiny floor

4. When striking the set, cameras should be placed in _____and

A. Color bars and Filter 2
B. Color bars and Filter 1
C. Standby and Filter 1
D. Standby and Filter 2

5. In order to white balance, you must zoom into and focus on:

A. A black and white board
B. A white board

C. A board with a color wheel

7. When removing or storing a camera, you should always point the lens to the ground so as not to damage the pickup tube.

A. True
B. False

8. When on a shoot, the cameraperson should always follow the director's cues.

A. True
B. False

9. Allowing enough space above a subject's head is referred to as:

A. LeadRoom
B. NoseRoom
C. HeadRoom

10. The Small Black and White monitor located on top of the camera is referred to as a:

A. Viewfinder
B. Tube
C. Picture Set

11. Both the Panning lock and Tilt Lock must be engaged before abandoning the camera.

A. True
B. False

TOTAL CORRECT X 3 =

Each question is worth 3 points. Possible 33 Points. Must receive 21 points to pass.

PROFECIENCY EXAM

VIDEO PRODUCTION CLASS

NAME:_____ DATE

	Good	***Average***	***Poor***
	5	***3***	***0***

tripod

camera

Demonstrate the following:
A cover shot
A close up
A waist shot
A slow pan
A slow zoom
A Combination pan and zoom
Pre-focusing a shot
A Combination tilt and zoom

Demonstrate two ways to raise the camera

Place the camera in bars

Place the camera in Filter Wheel 2

Adjust brightness on viewfinder

White balance the camera

Lock the pan and tilt locks

Lock the dolly locks

Set the gain to "0" db

Place the camera in standby

TOTAL SCORE:

Each Student Needs 40 points to pass the Oral Examination.

PASS_____FAIL

STUDENT EVALUATION OF THE PROGRAM

VIDEO PRODUCTION CLASS

PLEASE CIRCLE ONE OF THE FOLLOWING FOR EACH QUESTION BELOW:
A=MOST DEFINITELY B=IN SOME RESPECTS C=NOT AT ALL

1. This workshop has increased my understanding of video product ion.
   A B C

2. The instructor(s) for this workshop was well-prepared and knowledgeable in the field.
   A B C

3. I would recommend this workshop to anyone.
   A B C

4. My instructor(s) respected me as a person.
   A B C

5 The workshop videos and print materials increased my understanding in video production.
   A B C

6. My instructor encouraged me to use the reference books and materials to better my understanding of video production.
   A B C

7. I now feel comfortable using the station's video cameras.
   A B C

8. What did you like best about the classes?

9. What would you like to see eliminated from this class?

10. What would you like to see added to this workshop?

OTHER COMMENTS OR SUGGESTIONS:

Appendix B

College Intern Curriculum (1995)

As my high school students and community volunteers began to produce more polished productions, and their work was seen on community television across Macomb County, the reputation of our training program grew. I began to receive requests from college seniors for unpaid internships. These internships would provide them graduation credit for their television production degree program, create a professional portfolio, and I would have part-time assistants for volunteer training and evening television playback duties.

The internship program evolved as I became more convinced that little time was spent in college programs to address the needs of growing community television industry. Storytelling was at the core of the program I designed. I required each intern to produce several training videos featuring elements of a functioning community television station. The attached playback internship requires each intern to produce 3-5 minute videos on: electronic community message boards, satellite-downlink programming, television program playback, and Public Service Announcements (PSA). Other internships required videos on: public meeting production, event production, and live television production. I felt the capacity to tell a story using video was the single most important skill to develop for community television.

These internships introduced interns to the workings of a community television station while teaching powerful storytelling techniques. In the end, the intern would be better prepared to work in community television and would have a portfolio of their storytelling ability for varying jobs, even those outside of community television. I, on the

other hand, would have a growing library of training tapes to use to teach students, staff, and future interns.

MACOMB CABLE NETWORK

INTERNSHIP PROGRAM

MCN's Internship Program is designed to expose you to all aspects of a community television station. You will program playback and script, shoot and edit training videos.

At the end of your internship you will have a hands-on appreciation of the operations of a local cable television station and several portfolio examples for your professional resume.

FIRST THINGS FIRST

You will be expected to be prompt and notify us immediately if emergencies arise that require you to be absent.

You will be expected to work 3pm-8pm Monday - Thursday and will, with supervision, perform playback of MCN programming. Additionally, you will produce 5-6minute training tapes covering playback activities. A schedule of your activities is attached.

An extension of one month is also offered if you would like more advance training. If you are interested in this option please let us know by your 4th week. You will receive a certificate of completion at the end of the program and letters of reference will be available.

PROJECT MANAGEMENT

The 21st century will require creative, self-motivated and disciplined media producers. Your internship helps you polish skills that will allow you to thrive in such an environment.

There will be three steps to each assignment you will be given. First, assess the available resources. Second, develop a plan of approach. And finally, execute the plan and achieve the objective.

These steps will take varying amounts of time depending on the complexity of the project but the activities will be the same no mater whether you are organizing a storage area or producing a training video.

Each video project will require you to complete the following documents.
1. Project Timeline
2. Research Agenda
3. Content Outline
4. Treatment
5. Script
6. Storyboard
7. Field Footage Log

Creating these document will help you shape and manage your projects and will be a way for others to reflect on and evaluate the production process you have used.

We have prepared forms that will assist you with this. Station staff will also offer feed back at each stage of the project.

EVALUATION

You will be evaluated monthly to give you feedback on your strengths and weaknesses as we perceive them. This is intended to help you get the most from your time here. An evaluation form is attached.

PAID PROJECTS

MCN takes pride in the fact that we successfully compete for numerous commercial production projects. You are invited to audition for positions on these projects.

We maintain high standards but give first priority to students and interns for these paid positions. If you do take on one of these positions, it is done with the understanding that it is above and beyond your time commitment to the internship program.

SCHEDULE OF ASSIGNMENTS

WEEK 1		
Day 1		Head End Introduction
Day 2		Organize/clean studio
Day 3		Guide to videotape editing
Day 4		Introduction to S-VHS Camera
WEEK 2		
Day 1		Research/Script writing(InfoChannel)
Day 2		Research/Script writing(InfoChannel)
Day 3		Research/Script writing(InfoChannel)
Day 4		Editing(InfoChannel)
WEEK 3		
Day 1		Editing(InfoChannel)
Day 2		Editing(InfoChannel)
Day 3		Editing(InfoChannel)
Day 4		Editing(InfoChannel)
WEEK 4		
Day 1		Research/Script writing(Leightronix)
Day 2		Research/Script writing(Leightronix)
Day 3		Research/Script writing(Leightronix)
Day 4		Editing(Leightronix)
WEEK 5		
Day 1		Editing(Leightronix)
Day 2		Editing(Leightronix)
Day 3		Editing(Leightronix)
Day 4		Editing(Leightronix)
WEEK 6		
Day 1		Research/Script writing(Satellite programming)
Day 2		Research/Script writing(Satellite programming)
Day 3		Research/Script writing(Satellite programming)
Day 4		Editing(Satellite programming)
WEEK 7		
Day 1		Editing(Satellite programming)

Day 2		Editing(Satellite programming)
Day 3		Editing(Satellite programming)
Day 4		Editing(Satellite programming)
WEEK 8		
Day 1		Research/Script writing(Playback)
Day 2		Research/Script writing(Playback)
Day 3		Research/Script writing(Playback)
Day 4		Editing(Playback)
WEEK 9		
Day 1		Editing(Playback)
Day 2		Editing(Playback)
Day 3		Editing(Playback)
Day 4		Editing(Playback)
WEEK 10		
Day 1		Research/Script writing(promotional PSA)
Day 2		Research/Script writing(promotional PSA)
Day 3		Research/Script writing(promotional PSA)
Day 4		Research/Script writing(promotional PSA)
WEEK 11		
Day 1		Editing(promotional PSA)
Day 2		Editing(promotional PSA)
Day 3		Editing(promotional PSA)
Day 4		Editing(promotional PSA)
WEEK 12		
Day 1		Editing(promotional PSA)
Day 2		Editing(promotional PSA)
Day 3		Editing(promotional PSA)
Day 4		Editing(promotional PSA)

Appendix C

Middle School Curriculum (1995)

I wanted to expand my training classes to include a more rigorous examination of the commercial organization and cultural codes used in television. I needed to educate myself regarding media business, cultural criticism of communication technology, and educational philosophy. To that end, I found an ideal program at Wayne State University: a Master's Program of Interdisciplinary Studies.

One of the first classes was Instructional Technology class taught by Dr. Alvin Edelson. I explained my interests and he suggested that I exam a videotape that he helped produce, *Creating Critical Viewers*, and design a class using video segments on the tape. The tape was created in conjunction with the National Academy of Television Arts and Sciences and contained several brief segments examining how television news is organized and produced, how television advertisers make decisions regarding timeslot buys, and how editing shapes storytelling.

It was fortuitous that I was approached by Macomb Community College to offer a TV summer camp for middle school students. The curriculum that follows is the class I designed and taught that summer.

I divided the class into two one-hour segments. One hour was spent in a seminar viewing videotape and discussing media literacy skills while the second hour was spent working as a team learning to operate the equipment necessary to make television. A core homework assignment was for students to keep a diary of their television viewing. Students would then discuss their viewing habits in class and describe how the TV summer camp changed their behavior towards television.

I discovered that as the classes advanced, students' television viewing habits changed. The more informed they became about techniques used by television producers to sell them products, the less they wanted to watch television made by others and the more they wanted to make television themselves.

TV WORKSHOP

An Overview

LESSON PLANS

The following class was designed for 6th-8th grade students and was taught through Macomb Community College during the summer of 1995 as a part of their College For Kids program.

WHEN/WHERE

The class met at the studios of Macomb Cable Network for 2 1/2 hours, twice a week for four weeks. Class began at 10 a.m. with a fifteen minute break at 11 a.m. for popcorn and pop in the station's break-room followed by a one hour session concluding at 12:15 p.m. The last fifteen minutes were reserved for discussion of the homework assignment.

WHO

Nine students enrolled out of a maximum of fifteen allowed. The class was split into two groups and team taught by the Executive Director and the Station Manager. The Executive Director taught critical viewing techniques, as well as, assigned and reviewed homework. The Station Manager demonstrated and taught hands-on use of the equipment.

HOW

The groups rotated so that everyone spent one hour with each of the instructors. At the beginning, students were assigned to groups. However, by the second week, students were allowed to group themselves. Surprisingly, students had moods that varied each session, depending on if they wanted to talk about TV or use the equipment. At times, some were very eager to show-off their homework, others wanted to play with the equipment first.

All students were issued a color coded name tag that gave admittance to certain areas of the station (station personal also wore color coded name tags). These name tags were kept at the station and were required to be worn at all times.

Discussion involving critical viewing and homework assignments were conducted in the station's Conference room. Hands-on demonstrations were done in the Studio and the Master Control room. Homework assignments were typed handouts and students were required to hand-in written reports and be prepared to make oral presentations.

SESSION ONE

INTRODUCTION OF STAFF
ICE BREAKER: Who you are, where you are from, your favorite TV show and why you are in the class.
DISCUSS/HANDOUT: Rules/Procedures
CONF-RM:
Discuss - Production methods, distribution methods, economies
View - "Economics of TV" - TRT 13:31
Handout - TV Fact book
Assign #1 - TV diary
HANDS-ON:
Tour - Studio Control, Studio, Headend, Roof(detail- microwave and satellite receiving dish, C-band verses KU-band & fixed verses stearable)

SESSION TWO

CONF-RM:
review - Previous homework assignment and diary discuss - Roles of production team members
view - "Behind the scenes at CNN" - TRT 11:25 assign #2 - Review of favorite show
HANDS-ON
detail - Studio Camera & Tripod
demonstrate - Camera Operator movements
view - "Camera Composition" training video - TRT 10:15 discuss - Camera Operator responsibilities

SESSION THREE

CONF-RM:
review - Previous homework assignment and diary
discuss - Esthetics/codes: camera style, transitions, lighting, music, graphics view - Segments of "Citizen Kane" without sound - students describe the story from the codes they observe.
assign #3 - Write a narrative description of a :30 second commercial
HANDS-ON
review - Camera: anatomy, movement, commands, composition
illustrate - Camera focus
student exercise - Using studio camera demonstrate: Full, Medium, Head & Shoulders, Close-Up, Extreme Close-Up
discuss - Director's commands

SESSION FOUR

CONF-RM:
review - Previous homework assignment and diary
discuss - Scriptwriting vocabulary, movie vs split page script, program categories
handout - Program categories, pages 1-10 of "Star Wars" script
view - Beginning of "Star Wars" in slow-motion while students compare movie to script
assign #4 - Choose two different types of TV shows, write about: the story, the audience, the commercials
HANDS-ON:
review - Shot composition, directors commands
detail - Audio mixer, microphones, cables/connectors demonstrate - Audio set-up
student exercise - Mock run-through using: taped open, CD music, Host/Guest talking with Director's commands. Students rotate as audio operator.

SESSION FIVE

CONF-RM:
review - Previous homework assignment and diary
discuss - Commercials: audiences, codes, stereotypes
handout - Blank forms: split page script, storyboard
view - "Brought To You By..." TRT 12:10
assign- #5 Select a favorite commercial and write a script that fits the commercial, due for session seven
HANDS ON:
review - Director's commands, audio operators duties
detail - Computer graphics workstation (Video Toaster)
demonstrate - Key pages, Frame-stores, Graphic Roll & Crawl, Loading Fonts, Font boarders, Font shadows, Saving and Loading projects.
student exercise - Create a graphic ID.

SESSION SIX

CONF-RM:
review - Diary
discuss - Storyboards, transitions (dissolves, cuts, wipes, SFX), homework assignment
view - Commercials without sound, students describe transitions and why assign - Assignment continued from last session
HANDS-ON:
review - Director commands, creating and loading graphics detail - Video switcher, camera CCU's
discuss - Responsibilities of Technical Director & Floor Director

student exercises - Mock run-through of Graphics Operator and Technical Director with Director's commands.

SESSION SEVEN

CONF-RM:
review - Homework assignment #5 and diary
discuss - Editing; juxtaposing/splitting audio & video view - "Assignment Editing" TRT 10:43
HANDS ON:
review - all production positions
student exercise - rotate production positions: Technical Director, Camera Operator/Floor Director, Graphics Operator, Audio Operator, Talent with Director's commands.

SESSION EIGHT

CONF RM:
Group discussion of final exam - each student writes answer in exam after collective agreement of correct answer - no one fails!
HANDS-ON:
demonstrate - Hand-held camera operation.
student exercise - Operate hand-held camera
PIZZA PARTY!!
Questions pulled from a fishbowl - winners get CDs - questions taken from final exam - parents/friends invited.

TV WORKSHOP

Strategies

- Outcome: To understand and operate a color television camera.
  Activities: Recognize component parts of a camera and demonstrate the assembly, disassembly and use for a television production.

- Outcome: To understand and operate a television audio system.
  Activities: Operate an audio system for a television production.

- Outcome: To understand and operate a television graphics workstation.
  Activities: Organize, design and produce production graphics for a television production. -

- Outcome: To demonstrate pre-production planning for TV
  Activities: Execute a script for a television production.

- Outcome: To demonstrate teamwork
  Activities: Recognize the value of multiple intelligence's and illustrate organizational ability while modeling for peers on a television production team.

- Outcome: To demonstrate critical analysis skills.
  Activities: Examine and evaluate the politics, economics, and esthetics of television production.

TV WORKSHOP

Goals

1. Students will be able to distinguish mediated reality from the real world.
2. Students will be able to recognize the codes and conventions in media.
3. Students will be able to understand the economics and politics of media.
4. Students will be able to use a professional television graphic workstation.
5. Students will be able to use a professional audio mixer.
6. Students will be able to use a professional television camera.
7. Students will be able to critically evaluate media.
8. Students will be able to derive pleasure from using media.

Appendix D

Dual Enrollment Media Management Class (1998)

My next challenge was to create a rigorous high- school curriculum that would engage students in the commercial and civic components of television. Part of my coursework at Wayne State University's Master of Interdisciplinary Studies program was a graduate level class in Electronic Media Management. As a student in the class, I designed a business plan for a community cable television station. As a part of the business plan, I created a market and competitive analysis, facility, capital, and human resourse need assessment, organizational chart, capital budget, sales projections, and marketing plan. I also created a business pro forma detailing by-month expenses and income.

I would use this business plan in a high-school curriculum. I designed "Introduction to Media Management and Production" and taught it in 1998 at Mount Clemens High School.

Students spent the first two weeks surveying communication codes from spoken words to digital words and reviewing the business of electronic communication from the telephone to the Internet. They were then introduced to video equipment which they would use to collect opinions from others while fashioning those sound-bites into a narrative story.

I also assigned my students to teams which would spend three weeks creating a business plan for a community cable television station. These students used most of the business plan I created for my Wayne State University class, but they would create their own marketing plan, sales projection, and pro forma. Their marketing plan would

contain new community programs that they would invent as well as the expected audience and how the show's production cost could be funded. The students would then configure the entire cable station expenses (salaries, rent, equipment repair, etc.) with income (underwriting, grants, commercial sales, etc) into a pro forma and present their plan to a panel of fellow students who were role-playing a bank loan committee.

Finally, they would script, storyboard and produce their own stories. The material was rigorous and demanded a serious commitment from students. I was fortunate that the Mount Clemens Community School was able to arrange dual-enrollment with Detroit College of Business. Students realized that they were taking college level class work, which would require the commensurate commitment on their part. I had seven students sign up for the class and all completed the class with A/B work.

INTRODUCTION TO MEDIA MANAGEMENT AND PRODUCTION

SYLLABUS

Class Description

This class is available to Mount Clemens High School students and will use an interdisciplinary approach to teach media. It will meet one evening each week for three hours at a professional cable television station located in the high school. Students will create a business plan for a television station and produce various media projects, including a 30-second television commercial and a television news story. Two thirds of the class time will be spent in a hands-on laboratory and it is recommended that students posses strong computer and communication skills. Successful students will receive 4 college credits from Detroit College of Business.

Class Outline

Timeline	*Class content*	*Portfolio objective*
Week 1	Evolution of media network technology: telegraph, telephone.	
Week 2	Evolution of media network technology: radio, television and the internet.	
Weeks 3, 4 & 5	Introduction to video camera, audio, lighting, & interview techniques	Produce a videotaped interview.
Weeks 6, 7 & 8	Organization and management of a television station	With a team, create a business plan for a cable TV station.
Week 9 & 10	Computer generated graphics	Design and execute a computer generated Public Service Announcement (PSA).
Weeks 11 & 12	Scriptwriting and Storyboarding	Design a research agenda, content outline, treatment, script and storyboard for a 30 second PSA.
Weeks 13 &14	Editing	Edit a 2-minute promotional tape.
Weeks 15, 16 &17	Video production	Team produce a video PSAs
Weeks 18, 19 & 20	Electronic news gathering	Team-produce a 1-5 minute news stories.

Instructor

John Kotarski, executive director, Macomb Cable Network, will be the lead teacher. Mr. Kotarski's resume is attached and he is currently enrolled in a master of interdisciplinary studies program at Wayne State University. Among some of his coursework are graduate classes in educational philosophy, media management, and instructional technology. Mr. Kotarski is completing his thesis and will graduate with a MIS degree in community media.

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INTRODUCTION TO MEDIA MANAGEMENT AND PRODUCTION

CLASS OUTLINE

Instructor: John Kotarski

I Introduction

- A. Why Teach Media
- B. Overview of the Chapters

II Communication Codes

A. Prehistoric Codes
    1. The Voice-box
    2. Magic
- B. The Alphabet
    1. Hieroglyphics
    2. Phonics
- C. The Word
    1. The Spoken Word

B. Art and Religion
    2. The Written Word

C. Golden Age of Greece
    3. The Printed Word

D. European Renaissance
    4. The Electronic Word

E. Common Time
    5. The Digital Word

F. Computers

III. Electricity

- A. Static Electricity
- B. Dead Frogs
    1. Benjamin Franklin
    2. Luigi Galavani
    3. Count Alessando Volta
- C. The Telephone
    1. Alexander Graham Bell
- D. The Telegraph
    1. Samuel Morse
    2. Guglielmo Marconi
- E. The Radio
    1. Lee De Forest
    2. Edwin Howard Armstrong
    3. David Sarnoff
    4. RCA

F. Television
    1. Philo T. Farnsworth
    2. NBC
    3. Cable television
G. The Internet
    1. The Enigma Machine
    2. The Transistor
    3. ARPA
    4. The World Wide Web

IV. The Display
A. Television
B. The Internet
C. The Future

V. The Business of Television
A. Programming
    1. Ratings
    2. Scheduling
    3. Sources
    4. Controversy
        a. Technology
        b. Economic
        c. Ownership
        d. Regulatory
        e. Ethical
B. Management Theory
    1. Classical
    2. TQM
C. Revenues
    1. Advertising
    2. Subscription
    3. Hits
D. Financial Records
    1. Balance Sheet
    2. Income Statement
    3. Budgets
E. Promotion
    1. Audience
    2. Sales

VI. Graphics
A. Television Graphics
B. HTML
    1. Tags
    2. Images
    3. Tables

4. Attributes
5. Color
6. Links
7. Stealing Ideas

C. Designing Strategies

VII. The Internet

A. Inverted Hierarchy
B. Packet Switching
C. Mass Market vs Particle Market
D. Pull Media
E. User Profile
F. Web Site Strategies

VIII. Interviewing

A. Interview Strategies
   1. Funnel
   2. Inverted Funnel
   3. Tunnel
   4. Free Form
B. Listening
C. The Question
D. The Follow-up Question

XI. Storytelling

A. Balance
   1. The Hook
   2. The Picture
      a. Rule of Thirds
B. Brainstorming
C. Story Outlines
   1. Treatment
   2. Scriptwriting
   3. Storyboards
D. Grammar
   1. Movie Grammar
   2. Television Grammar
   3. Internet Grammar
E. Editing
   1. Persistence of Vision
   2. Rhythm
   3. Habit
F. Non-Linear Storytelling
   1. Branching
      a. Hierarchical

b. Free-form
2. Backtracking
3. Style

X. The Tools
- A. Cameras
  1. Signal Processing
  2. Filters
  3. Shutter Speed
  4. Lens
- B. Computers
  1. Graphics
  2. RGB vs NTSC
- C. Microphones
  1. Dynamic vs Condenser
  2. Omnidirectional vs Directional
  3. Feedback
  4. Sensitivity
- D. Lighting
  1. Types of Instruments
  2. Color temperature
  3. Studio Lighting
  4. Portable Lighting
  5. Techniques
- E. Talent
  1. Performers vs Actors
  2. Cues
  a) Teleprompter
  b) Auditions

XI. Projects
- A. An Interview
- B. A Public Service Announcement
- C. A Business Plan
- D. A Web Page

XII. Conclusion
- A. Change is Constant

XIII. Appendix
- A. Timeline of Communication History
- B. Class Syllabus
- C. Class Assignments
- D. Proficiency Exams
- E. Video Supplement

COMPETENCIES CERTIFICATION

INTRODUCTION TO:
MEDIA MANAGEMENT AND PRODUCTION - ELECTIVE

Detroit College of Business
and
Macomb Cable Network

STUDENT _____ DATE _____

INSTRUCTOR _____ DATE _____

Secondary Course: **Introduction to Media Management and Production**

DCB Course: **Elective**

These competencies are to be attained at the Macomb Cable Network's studios. Individual students will be evaluated on each competency in the following scale:

Level	Competency
0	No exposure
1	Exposed to task
2	Task accomplished with assistance
3	Task accomplished to criteria by student
4	Ability to teach or demonstrate task to others

Student must attain a Level 3 or 4 on all of the competencies. The Executive Director of the Macomb Cable Network will complete the competency form for qualifying student. Completed competency forms will be retained in the cable network's office. Completed forms are to be mailed to DCB upon student's registration at DCB.

Competency Score:

Students must complete the secondary course with a grade of "B" or higher. They must also attain a level "3" or "4" on all of the following competencies to be accepted unconditionally into DCB portion of the program. Any deficiencies will require additional course work at DCB. Student must demonstrate the ability to:

1)	Recognize how media shapes attitudes, behavior, and ideas about the world	0 1 2 3 4
2)	Recognize codes and conventions in media	0 1 2 3 4
3)	Recognize the artistry of story telling, technical feats, and the creative vision in media production	0 1 2 3 4
4)	Recognize ways to derive pleasure from using media	0 1 2 3 4
5)	Distinguish mediated reality from the real world	0 1 2 3 4
6)	Recognize personal interaction with media and speculate about ways others might use media	0 1 2 3 4
7)	Understand the economics and politics of media	0 1 2 3 4
8)	Recognize the interrelationship of art, technology, economics, and politics in media production	0 1 2 3 4
9)	Understand the organization and management of a media business	0 1 2 3 4
10)	Create a business plan for a television station	0 1 2 3 4
11)	Practice media literacy skills through exercises in reading and writing for the media `	0 1 2 3 4
12)	Design, shoot, and edit a 30-second Public Service Announcement	0 1 2 3 4
13)	Understand and operate a television graphics workstation	0 1 2 3 4
14)	Organize, design, and produce graphics for a video production	0 1 2 3 4
15)	Organize, design, and produce an Internet web page.	0 1 2 3 4

16) Recognize the value of multiple talents through group work in a video production team 0 1 2 3 4

17) Develop critical analysis skills by examining and evaluating the esthetics of a video production 0 1 2 3 4

18) Recognize the power of television for its multi-media approach and network capacity 0 1 2 3 4

19) Explain the production of media for a television network 0 1 2 3 4

Appendix E

Interdisciplinary Media Studies Program (2005 - 2006)

Mount Clemens students of varying abilities wanted to take media classes and the school asked me to design a cluster of classes that would teach students media skills while serving as a vehicle to distribute school messages that were traditionally announced over the public address system by staff.

Besides distributing the daily school messages, my goal was to teach teamwork and language codes as well as computer technology skills. I chose to start with carefully crafted audio messages recorded to a CD rather than a televised version of the announcements that many schools have done.

Editing the announcements into a written script allowed students to more closely examine language and delivery as elements of the story. We examined different forms of language from formal to vernacular. Each had an appropriate role in conveying meaning and grabbing attention.

The classes I designed for school messages were digital production and digital editing. These classes operated asnews team with an emphasis on peer tutoring. Students in the production class competed for the position of news director and assistant news director. The daily school messages were assembled by the news director and assigned to student scriptwriters who fashioned the messages into radio scripts to be read by student anchors. The news director rehearsed with the anchors and the assistant news director mentored the scriptwriters. Scriptwriters and anchors changed positions weekly. The student anchors would then perform the script which recorded on a computer hard-drive for the digital editing class to edit.

The digital editing class was similarly organized. An edit director with an assistant would peer mentor the digital editing students as they edited the performance of the production class adding music and sound effects where appropriate.

Digital imaging was a class I designed as an introduction to the software Adobe PhotoShop. Students were given real-world assignments and I expected to use the student's graphic skills as a feeder class for video of web production classes in the future.

I also added an individual studies class because some middle school teachers wanted my advanced media students to assist them in media storytelling. The class was called "student media instructor."

Finally, as an extracurricular class for which students auditioned, I created a community news program: Bath City Beat. Students competed for paid after-school positions as community reporters. Five reporters were selected each semester and students were encouraged to work only two consecutive semesters. The show was well received and aired in 30 communities across two Michigan counties, Macomb and St. Clair reaching 150,000 homes.

INTERDISCIPLINARY MEDIA STUDIES PROGRAM

Mount Clemens Community Schools uses its cable television station to teach students 21st Century media skills. The City of Mount Clemens pays the school district to manage its cable access channels and report community news to residents. Student reporters are local celebrities while they learn research, storytelling, digital cameras and desktop editing skills. Colleges have recruited our students and have offered some students advance placement in there media program. Mount Clemens media students learn to use software to tell compelling community stories to their neighbors.

There are three curriculum classes offered through the cable station: digital imaging, digital production, digital editing. The objective of each class is to teach media software, give real world assignments that can be published to the school or resident community, and to create a portfolio for each student. We also offer a directed studies and a paid extra curricular after school job as a community news reporter.

DIGITAL IMAGING **Media Studies I**
This class is open to all grades and students can progress for up to four years through increasingly more complicated projects. In the first semester students are introduced to PhotoShop and learn to navigate through layers and tools to manipulate images for posters, yearbook ads, cable TV productions and web sites. The begin by making a Mr. Potato head or changing eyes, ears or noses from magazine photos then they progress to original works of art.

DIGITAL PRODUCTION **Media Studies II**
Students work as a team to produce school announcements. Students complete for positions of News Director, Assistant News Director, and DJ. All other students take week long turns as Anchor and Scriptwriter. The News Director assigns stories to a Scriptwriters and works with the writers to develop and assemble the stories into a script. The Assistant News Director works with Anchors to rehearse the morning and afternoon scripts which are read from a teleprompter and recorded to a computer. Students can also compete for a DJ music radio program of 3-5 minutes in length that is played back during class breaks and after school while students are boarding busses. The music must be approved the week prior to airing and scripts are reviewed for appropriateness. The DJ Music Show is recorded to a computer hard drive for the Digital Editing class to edit.

DIGITAL EDITING **Media Studies III**
Students use Adobe Premier to edit school announcements and DJ Music shows then burn them to a CD. Students can use a music and sound effects library where appropriate. Advance students lean to edit video and submit their work to the Bath City Beat producer.

BATH CITY BEAT

Bath City Beat is an after school extracurricular program where students compete for paid positions as a news reporter. Student Reporters are given assignments by the show's producer and they are expected to research the story, write interview questions, contact the newsmakers, conduct the interview, capture the video to a computer and edit the story adding music, graphics and b-roll that is appropriate. Bath City Beat air to over 100K+ home in southeast Michigan in these communities: Mount Clemens, Warren, Harrison Twp., Clinton Twp., Shelby Twp. It will soon expand to Port Huron, Bruce Twp., Washington Twp., and Romeo. Reporters are celebrities in there hometown which builds in a dedication to excellence.

STUDENT MEDIA INSTRUCTOR

Advance media students are invited to sign up for a directed studies program in which they learn to teach media skills to their younger peers. The Student Media Instructor leads a reading class of 7th graders in writing, performing, recording and editing a CD of the monthly instructional focus for the middle school. This CD is then played back twice each week. The 7th grade students write and audition their scripts each week. The selected scriptwriters/performers and then invited to the cable station which located in the high school adjacent to the middle school. The selected anchors are then invited back the next week to edit their peers wining script.

Media Studies I – Digital Imaging (Adobe Photoshop)

Syllabus

CLASS DESCRIPTION

This class will be an introductory class on the Adobe Photoshop 7.0 software. Students should be prepared to work exclusively on computers. The class will be taught by Missina Miller and John Kotarski with assistance from the cable station staff and will include the following topics: What Photoshop Can Do; Image Resolution; Rotating and Cropping; Marquees and Lassos; the Magic Wand; Fill and Color; Painting Tools; Brushes; Editing Tools.

Photoshop II and III will be offered to advanced students as directed studies programs.

ASSESSMENT

Students will use Photoshop to create images for video programs and web projects. Additionally, successful students may compete for after-school paid production positions available at the cable station.

INSTRUCTION & ASSIGNMENTS

These topics will be presented through lecture, demonstration, handouts, and in-class tutorial projects from videotape and multimedia training DVD's.

Handouts and coursework will be assigned to students from either the Total Training DVD series and/or the following textbooks: Adobe Classroom in a Book; Adobe Against the Clock; Photoshop 7 Visual Quickstart Guide.

Once all assignments have been completed, extra credit projects may be available.

GRADING

Students will present each project followed by a critique by the teachers and classmates. Project grades will be greatly determined by appropriateness and creativity of the design, level of skill displayed in the visual presentations, and neatness of the presentations.

Each unexcused absence will result in a lower grade.

Final course grade will be determined by a computation of grades on each of the following: Exercises; Quizzes; Mid-term Project; Final Project.

Media Studies II – Digital Production (School Announcements)

Syllabus

CLASS DESCRIPTION

This class will be working entirely as a group to prepare and deliver the daily school announcements. Students should be prepared to perform, use technology, and write.
John Kotarski and Missina Ormsby will teach the class with assistance from the cable station staff.

This class will include the following topics: Improvisational Exercises, Reading and Writing Scripts, Using Video Equipment and other Technology.

Desktop Editing I and Photoshop I will be offered to students as well as II and III, which may be taken by advanced students as directed studies programs.

ASSESSMENT

Students will use: creative writing, to create interesting and new daily announcements; Video equipment, to deliver the announcements in a technological manner; and Improvisational Exercises, to assist in quality of performance.

Student announcements will be completed through the P.A. system and then aired on the school's television network. Some of the work may also be aired on a cable program produced by the cable station staff and aired in Mount Clemens on the resident cable network.

Successful students may compete for after-school paid production positions available at the cable station.

INSTRUCTION & ASSIGNMENTS

These topics will be presented through lecture, demonstration, hand-outs, and in-class projects.

Hand-outs and coursework will be assigned to students as well as the following projects:
Mid-term Project, Final Project, Group Announcement Project.

Once all assignments have been completed, extra credit projects may be available.

Final course grade will be determined by a computation of grades on each of the following:
Exercises; Quizzes; Mid-term Project; Final Project.

Media Studies II – Digital Production

Daily Lessons:

1. Research
2. Review and Analyze
3. Write Announcement Scripts
4. Review and Edit Announcement Scripts
5. Digital File Organization
6. Rehearse Scripts
7. Record Announcements Digitally
8. Organization of Hard Copy Files

Other Lessons and Projects:

1. Research Project (2 page paper)
2. Research Presentation

Digital Production Positions:

1. News Director
2. Assistant News Director
3. Anchor
4. Copywriter
5. Disc Jockey (DJ)

Media Studies III – Digital Editing (School Announcements)

Syllabus

CLASS DESCRIPTION

This class will be an introductory class on the Adobe Premiere 6.5 software. Students should be prepared to work exclusively on computers. Missina Ormsby will teach the class with assistance from the cable station staff.

This class will include the following topics: Introducing the Premiere Interface; Capturing, Editing and Working with Digital Video; Creating Titles, Motion and Transparency; Audio Video Effects and Still-Image Editing.

Desktop Editing II and III will be offered to advanced students as directed studies programs.

ASSESSMENT

Student projects may be aired on a student news program cablecast on the school's television network. The work may also be aired on a cable program produced by the cable station staff and aired in Mount Clemens on the resident cable network. Successful students may compete for after-school paid production positions available at the cable station.

INSTRUCTION & ASSIGNMENTS

These topics will be presented through lecture, demonstration, hand-outs, and in-class tutorial projects from videotape and multimedia training DVD's.

Hand-outs and coursework will be assigned to students from the Total Training DVD series and/or Adobe Classroom in a Book textbook, as well as the following video projects: 30-second Public Service Announcement, 3-minute news story and a music video.

GRADING

Students will present each project followed by a critique by the teachers and classmates. Project grades will be greatly determined by appropriateness and creativity of the design, level of skill displayed in the visual presentations, and neatness of the presentations. Each unexcused absence will result in a lower grade.

Final course grade will be determined by a computation of grades on each of the following: Exercises; Quizzes; Mid-term Project; Final Project.

Media Studies III – Digital Editing

Daily Lessons:

1. Review Announcement Script
2. Import Necessary Audio Tracks
3. Review and Edit Digital Announcement Files
4. Digital File Organization
5. Analyze and Peer Edit Digitally
6. Export Digital Announcement Files
7. Copy Edited Files to CD
8. Review CD
9. Put Equipment Away

Lessons for Music Segments:

1. Music Review
2. Add Sound Effects

Other Lessons and Projects:

1. Research Project (2 page paper)
2. Research Presentation

Digital Editing Positions:

1. Editing Director
2. Editor

Appendix F

Interdisciplinary Community Television Program (2000 - 2008)

In 2000, I was approached by Davison Community Schools in Genesee County, Michigan, to design a master plan for a school-based community cable television station. I interviewed existing media instructors, administrative staff, board members and community leaders to get their input. All had very distinct ways they imagined community television should work. Each brought to the table an agenda. Administrators wanted to demonstrate a progressive technology-driven school curriculum, board members want to establish strategic relationships with community stakeholders, and community leaders wanted a television production facility for local government and businesses to promote their interests. Teachers had mixed feelings about how television should be taught. Some saw television as tool to advance a technologically sophisticated education. Other teachers saw television as a tool used to degrade rational discourse and rob students of an appreciation of text. However, everyone saw it as a powerful communication tool with enormous cultural impact. Each wanted to use television's storytelling capacity, but they each had a different story to tell.

The one thing everyone could agree on was the value of storytelling. They all wanted proficient student storytellers. I designed a master plan that allowed for students to use television technology to collect and edit the stories of others rather than present their own point of view. Students could add nuance and subtlety through the editing of the story while maintaining the power of putting the story within a broader context. Putting these stories within the context of a larger civic story allowed students enormous

power and in the end they received the celebrity as the community reporter. It seem to all to be a win –win situation.

Four years later, I assembled an interdisciplinary media studies program for Mount Clemens Schools to introduce the diversity of the story of media. I proposed that media history and media scriptwriting be team-taught with a television practicum as an assessment tool. The plan was for a history and drama teacher to co-teach media history and scriptwriting by studying the personalities that had worked in those respective fields. Along with writing assignments, students would study the events and personalities, then role-play these historic figures as they respond to modern issues of media ethics, commercial organization, and social responsibility. The plan was for students to perform their characters on a television production modeled after a late-night talk show. Residents would be invited to call into the live televised program and a student audience would be available to ask performers questions. This was seen by school administrators as too complicated to produce and there was insufficient funds to provide release time necessary for a collaboration by the teachers.

In 2007, I was asked to create a proposal that incorporated all of these ideas. I have attached the proposal I prepared for Kettering High School of Waterford Community Schools in Waterford, Michigan. I formed a business called Media Tech Partners and have attached the Kettering proposal.

The Kettering proposal refines and expands all of the ideas I have outlined above. First, I proposed establishing a professional learning community to develop a shared understanding while identifying community partners and potential funding sources. This community of stakeholders would create a strategic planning document, a

Community Media Master Plan. I found in the Davison project that many community stakeholders have an interest as well as a need for a school-based media center. The media center I was proposing would be custom-made and provide trained community storytellers as well as a sophisticated media hub that could network the community media produced by students. The time taken to develop shared community goals is probably the most important part of this project. Some communities might want to emphasize community sports and events while others would want to focus on emergency or civic information and still others might want to promote culture activities or tourism. Whichever approach or combination will require adept storytellers and a network to publish these community stories.

The media curriculum also needs to take into consideration all educational stakeholders: students, teachers, administrators, and parents. The first phase of the Kettering proposal emphasized storytelling and distributed storytelling exercises among several different academic departments: mathematics, history, English, and science. In this way, unrelated academic departments saw first-hand the power and ease of multimedia storytelling. These storytelling exercises would build a school library of instructional videos while turning students into media stars.

The second phase of the Kettering project turned the high school auditorium into a television production studio managed as a media business run by students. This practicum was imbedded into a rigorous academic curriculum that used role-playing to engage cultural codes, commercial organization, and ethical issues relative to modern media. The televised talk show that featured students role-playing figures in media history would be presented to parents and community as an academic recital-like event.

The practicum could also be adapted to other academic areas to demonstrate to broader educational stakeholders the students' intellectual rigor and depth of understanding. American science fairs of the early 1950's had a similar community goal for science education. A school-based media production facility hosting multiple practiums could do the same for history, mathematics, technology, and language skills.

KETTERING HIGH SCHOOL
WATERFORD COMMUNITY SCHOOLS

COMMUNITY TELEVISION

PROPOSAL
2007

Media Tech Partners (MTP) believes that media literacy must be an integral part of K-12 education. Effective Media Studies curriculum can inform all academic subjects while it teaches students language and technology skills.

We hold these core beliefs:

1. *Storytelling is a core educational tool.*
2. *The art of crafting and telling a story is the essence of effective communication.*
3. *Schools can reinvent their identity to themselves and to their resident community through multimedia storytelling by students.*

Kettering Proposal – Phase One

MTP proposes to develop a three-year strategic master plan and custom design Kettering-specific curriculum, including staff development, for the first year of a multimedia production class.

Customized Curriculum

We will develop a customized curriculum that provides an engaging, purposeful, relevant context in which students can both understand and create media. As students move through this program, they transition from their early work as digital storytellers experimenting with editing software to becoming polished citizen journalists with refined composition and production skills. An integral feature of this program is the school-to-community link, giving the curriculum real-world application. In a course that fosters both cooperation and collaboration through project and portfolio assessment, the rigor and reward of individual competition exists as well. By the end of the second year students compete to be part of a small community news team, a group that actively reports on issues and events both in and outside of school. Members of this group often become local celebrities as their shows are aired on community cable, YouTube and SchoolTube. All students will be required to engage in the project competitions on the Web, allowing them to assess and critique their work along with that of their peers in other schools around the world. Overall, the MTP media studies program delivers the social, professional and technical proficiencies needed in the 21st century and is an exemplary training ground for careers in computer technology, visual and performing arts. Further it promises a polished crop of media literate young citizens who can perform well in a global society

Two Phases

MTP proposes a comprehensive two-phase master plan for a media studies program at Kettering High School. The initial Phase One utilizes existing sites and computers—including proposed upgrades to computer software. Within this framework, students engage in a first-year course comprised of Kettering-specific curriculum focusing on the art of digital storytelling. Phase One seminar will create a community news show that will establish a media presence for the school in the community and enhance fundraising for Phase Two. The second phase logically builds upon the first by upgrading the school auditorium to a multimedia television studio. Phase two will require additional investment for equipment and provides the students with a more advanced curriculum. The Phase Two practicum will include an Ophra Winfrey-like talk show with a studio audience. Phase Two seminar will create a student-run production company that will manage the auditorium as a community resource and a revenue generator. This two-year media studies curriculum effectively addresses Michigan's Educational Technology Standards and

Expectations while fostering skilled student journalists, creating a school-community news organization, and developing a multimedia auditorium for school/community use.

PHASE ONE

Professional Learning Community

This preliminary step is important in establishing a professional learning community that has a media studies curriculum as its shared goal. Students, faculty, staff, school administration, and community members will be surveyed through questionnaires, focus groups and town-hall meetings. The object of this process will be to: 1) develop a shared understanding; 2) create a strategic planning document; 3) identify partnerships and funding sources.

Site Assessment and Resource Analysis

Evaluating all possibilities using existing site and equipment will save money. Evidence suggests the curriculum for the first year can unfold successfully utilizing existing equipment with software upgrades. The assessment for upgrading the auditorium to a television studio will include equipment and engineering recommendations with specific budget estimates.

Curriculum

Students learn how to use capturing and editing software, how to navigate media networks, and how to develop collaborative production techniques. A core skill for this first year involves the art of crafting and telling a good story using Kettering-specific curriculum. Course content for the first term, Multimedia Production, shall include: a historical overview of multimedia; a critical analysis of ethical and legal issues; an introduction to CS3 software and intensive work to attain mastery in editing. By the end of year one students are confident competent multi-media storytellers able to capture the story elements, edit them into a multimedia story, share/compare/critique and to publish those stories to multiple audiences in various media venues. The first-year curriculum consists of two classes: Multimedia Production and The Waterford Beat.

Seminar Class – The Waterford Beat

This class will produce a community news show that will air on cable TV and the Internet. This class will report on community news both in and around the school building. Prerequisite to this class will be Multimedia Production.

MULTIMEDIA PRODUCTION CLASS

Semester 1: The making of a digital storyteller - editing

Week 1: *History-Current Practice*
Week 2: *Intro to Software*
Week 3: *Workshop: audio editing (principal's speech)*
Week 4: *Workshop: audio editing*
Week 5: *Workshop: video editing (milkshake)*
Week 6: *Workshop: video editing*
Week 7: *Workshop: video editing*

Week 8: *Workshop: edit video conversation (teacher conference)*
Week 9: *Workshop: edit video conversation*
Week 10: *Workshop: edit video conversation*
Week 11: *Limitations and Capabilities; Free speech, law and ethics, human responsibility*
Week 12: *Music Video*
Week 13: *Music Video*
Week 14: *Music Video*
Week 15: *Treatments, scripts and storyboards*
Week 16: *Team Projects: animal voice over birthday party*
Week 17: *Team Projects: project continues*
Week 18: *Team Projects: project continues*
Week 19: *Team Projects: Rehearsal*
Week 20:

Semester 2: The making of a digital storyteller – team production

Week 1:	*Learn use of camera microphones, and the job assignments. Form teams and plan*			
Week 2:	*for the position and topic rotations to ensure comprehensive technical experience*			
Week 3:	*Team A:*	*Team B:*	*Team C:*	*Team D:*
Week 4:	*Science focus*	*History focus*	*English focus*	*Math focus*
Week 5:	*Each team shall be given a specific topic regarding an academic activity, concept*			
Week 6:	*or event. Then the team will engage in a comprehensive story plan: observe, research, treatment, script, storyboard, shooting, logging clips, and editing*			
Week 7:	*Team A:*	*Team B:*	*Team C:*	*Team D:*
Week 8:	*Math focus*	*Science focus*	*History focus*	*English focus*
Week 9:				
Week 10:				
Week 11:	*Team A:*	*Team B:*	*Team C:*	*Team D:*
Week 12:	*History focus*	*English focus*	*Math focus*	*Science focus*
Week 13:				
Week 14:				
Week 15:	*Team A:*	*Team B:*	*Team C:*	*Team D.*
Week 16:	*English focus*	*Math focus*	*Science focus*	*History focus*
Week 17:				
Week 18:				
Week 19:	*Culminating exhibitions and submission of Best of Show to community news program and School Tube*			

PHASE TWO

Multimedia Auditorium

Phase Two will require a studio, multiple cameras, and a control room. We propose this to be an upgrade to the high school auditorium. This would increase the auditorium's functionality and provide instructional space beyond theater classes. We believe we can design the studio to accommodate the duality of instruction. The auditorium currently has lighting, audio, set design, and audience seating. Adding studio cameras and sharing the lighting/sound control booth with a television control room would give you the flexibility to enhance and record existing performances in the space as well as create new television projects. It could be a revenue source from organizations like music and dance groups that want to videotape their performance. With the capacity to go live on cable television, it would be the location of choice for community discussions like town-hall meetings. A specific budget would be provided in Phase One. The estimated cost is $100K - $500K for the equipment upgrade and installation.

Digital Signage

The opportunity exists to synergize community information sources, including the school, and process these digital messages from a server at the school to displays throughout the community.

Information as varied as class assignment reminders and emergency alerts can be created and published to appropriate displays by students and community stakeholders. Students will learn digital graphic media acquisition and editing as well as publishing for multiple display formats. Community stakeholders will value the school as a technology hub that informs and educates all residents of the community.

This project consolidates the multiple media message options at the school. The hallway and classroom monitors and the digital street displays can be coordinated with cable TV through a web interface. The content for these displays could be created by students using a class practicum. School district and community administrators could also provide messages via the web. Different messages could be sent independently to different displays. The web interface will allow the school to recruit community stakeholders like township administrators and public safety officers to provide content via the web. This will allow authorized individuals to enter messages like road or school closings at any time from any place that has internet access. The messages once approved by school staff can be remotely published via the web to any of the various displays.

Curriculum

The Multi-Camera Production Class will teach students technical aspects of multiple camera production as well as the business of running a production facility that serves the school and resident community. Students will team-produce events like sports, public meetings and performances in the school auditorium.

Assessment Practicum

This practicum will be produced by the production class and be an Ophra Winfrey-like television show that will interview historic personalities from other classes like: A Survey of Media

History, The Business of Media, A History of the Internet, Media Literacy, A History of Radio, A History of Television, Copyright Laws. The show will be modeled after Steve Allen's Emmy award winning PBS show Meeting of the Minds, and Mr. Wenning will host the show with students and teachers role-playing figures from current or past history. These "guests" will be asked to offer opinions on today's dilemmas involving ethics, technology, educational reform, learning strategies, community responsibility, and culture. The student body will be invited to be a part of the studio audience and ask questions of the "guests."

Seminar Class - A Production Business

The class will run the auditorium/studio as a production company. Prerequisite will be the Multi-Camera Production Class. Students will be given executive, marketing, maintenance, technical, creative design, and production positions. This team will produce in-house productions like sports and the above practicum as well as recruit media production work from local bands, churches, businesses, and other schools.

MULTI-CAMERA PRODUCTION CLASS

Semester One: The history of electronic media and the making of a production team

In the first semester the student will be introduced to the history of electronic media from the wireless telegraph to the Internet. Students will be introduced to the personalities that have created this history. They will also be introduced to the equipment and positions necessary to produce a multi-camera production. Finally, they will produce a multi-camera production of a late night like talk show in which students will role-play individuals in media history.

Week 1: Intro to equipment and signal flow
Week 2: The World of Guglielmo Marconi and the Radio Corporation of America
Week 3: Intro to control room positions: program director, assistant program director, technical director, graphics operator
Week 4: Practice with control room positions
Week 5: The Birth of NBC and the Golden Age of Radio,
Week 6: Intro to studio positions: camera operator, assistant camera operator, floor manager, production assistant.
Week 7: Practice with camera positions
Week 8: Steve Allen, CBS and Sid Caesar
Week 9: Troubleshooting equipment and signal flow
Week 10: The McCarthy Years and the Kennedy/Nixon Debates
Week 11: Studio lighting
Week 12: CNN, C-SPAN
Week 13: Studio audio
Week 14: Media Ethics and Criticism and TV Wars
Week 15: Program design
Week 16: The Birth of the Internet and the World Wide Web
Week 17: Creating a run-down
Week 19: Program rehearsal
Week 20: Program taping

Semester Two: The Business of Media

Students in the second semester of the class will review business models for media production and distribution companies and work in teams to create a business plan for a media business of their own.

Week 1: Media production models
Week 2: Media production financial management models
Week 3: Media production human resource management models
Week 4: Media distribution models
Week 5: Government regulations
Week 6: Media revenue models
Student will establish teams to collaborate on a business plan for a media company
Week 7: Create company objective and executive summary
Week 8: Create market and competitive analysis
Week 9: Create human resources needs and organizational chart
Week 10: Create facility needs and capital budget
Week 11: Create a marketing plan and revenue projections
Week 12: Create a proforma for months 1-12
Week 13: Create a proforma for years 2-5
Week 14: Create a promotional video promoting this media company
Week 15: Create a promotional video promoting this media company
Week 16: Create a business plan
Week 17: Present business plan to a banking committee
Week 18: Multimedia production planning
Week 19: Multimedia production rehearsal
Week 20: Multimedia production taping

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ABSTRACT

This thesis develops a new model for teaching media literacy through school-based community television. I trace the history of television from its use as a military and commercial vehicle intended for control of many by a few, to Internet enabled television produced by individuals for personal expression or amusement. I also trace the criticism of commercial media from post-world war II to the present through writings of philosophers like Martin Heidegger and Herbert Marcuse as well as social critics Noam Chomsky, Neil Postman, Todd Gitlin, and Susan Jacoby. I finally detail my personal experience adapting high school television curriculum for civic use.

I have included in the appendix several curriculum overviews that I have designed at Mount Clemens High School in Mount Clemens, Michigan, between1992 and 2007. These projects trace my exploration of the civic nature of community television.

AUTOBIOGRAPHICAL STATEMENT

John Kotarski has an extensive background working in creative arts, political activism, and community service. He was recruited in 1992 by the Mount Clemens Schools to develop a cable television station in their high school located in Mount Clemens, Michigan. In 1994, Kotarski became aware of a Master of Interdisciplinary Studies (MIS) program at Wayne State University that would allow him to customize a graduate degree program to help him with the Mount Clemens project.

With the help of Ron Aronson, the chair of the program who is also a philosopher, historian, and political activist, Kotarski experimented in designing classes and projects that would inform his views on community television. Using ideas shaped through the MIS program, Kotarski was able to develop the high school cable television station into a facility that was recognized as one of the three best of its size in the nation. He also received numerous state and national awards for his curriculum design. Kotarski currently presents at conferences on civic television.