

PRODUCTION OF AN INSTRUCTIONAL
TELEVISION UNIT ON ORGANIZATIONAL
COMMUNICATION WITH EMPHASIS ON THE
STUDENT AS A SOURCE OF FORMATIVE INFORMATION

A Thesis

Presented to the Faculty of the Graduate School
of Cornell University for the Degree of

Master of Professional Studies
(Communication Arts)

by

William James Silberman, Jr.

August, 1974

ABSTRACT

In producing two instructional television modules on organizational communication for the basic communication theory course at Cornell University, an instructional development strategy was used that emphasized the student as a source of formative information. Drawing from the instructional development literature on formative evaluation procedures, a decision-making model was developed for low-budget instructional television projects. The slogan, "The Student as Co-Producer," was chosen for the model to reflect an emphasis on student input at every step in the development process. Students from the author's discussion sections were used as a source of internal, external, and contextual information relevant to decision-making.

Greatest emphasis was placed on involving the students in the actual creation of content for the modules. Students were asked to write short scripts on various organizational communication topics. The scripts were then used as prototypes, to be acted out in class and criticized by the students. Such a procedure allows the ITV producer to get an indication of what production strategies and content approaches are most appealing to the target audience. Even if the "student-created content" is not used in the final production (most of it was not in "Organizational Communication"), the scripts carry with them a built-in measure of program appeal.

The unit, "Organizational Communication," consists of two video modules, each about twenty-five minutes in length, and suggestions for utilization of the modules in a multi-media format incorporating cognate

reading, classroom discussion, and role-play exercises. The first module presents organizations as systems of roles and discusses in detail the process of role taking and the types of role conflicts. The second module includes examples of the flow of information in organizations--upward, downward, and horizontally--along with basic material on communication networks, leadership, and organizational climate.

The modules are available for viewing through Dr. Jack A. Barwind, Department of Communication Arts, Mann Hall, Cornell University, Ithaca, New York 14850.

BIOGRAPHICAL SKETCH

William James Silberman, Jr. was born on April 12, 1951, in Chicago, Illinois, and raised in Park Ridge, Illinois, where he attended Maine Township High School South. In the Summer of 1968, he was awarded the Outstanding Speaker Award at the Heart of Illinois Forensic Institute held at Bradley University. He entered Northwestern University, Evanston, Illinois, in the Fall of 1969 and received the Bachelor of Science in Speech degree in June, 1973, with a major in Radio, Television and Film. While in college he completed a 3-month internship in television production at Evanston Hospital, where he produced programs to be used in medical and nursing education. Subsequently, he worked as an Audio-Visual Assistant at St. Francis Hospital, Evanston, Illinois.

Mr. Silberman began graduate study at Cornell University in August, 1973, majoring in Communication Arts and minoring in Organizational Behavior. He is a member of the International Communication Association, the National Forensic League, the National Thespian Society, and Phi Eta Sigma, scholastic honorary. In July, 1974, he joined the staff of WCIC-TV, Ithaca, as a news reporter.

ACKNOWLEDGEMENTS

As is true of any academic thesis, there are many, many people who have influenced its execution. This fact is compounded in this particular project because one must enlist the favors of even more people in the production of low-budget television programming. It would not be possible to acknowledge everyone who helped out in the production of the scripts by donating props, running errands, making suggestions, etc. The omission of names, I hope, will not be taken to connote ingratitude. Without these contributions, "Organizational Communication" could not have been produced. Several people made special contributions to the project, however, and they should be singled out for their help.

Dr. Jack A. Barwind, Chairman of my Special Committee, has been both a friend and a taskmaster to me throughout my graduate program. His example set for me a standard of excellence that forced me to be more critical and more rigorous in my own work. He has been a constant source of support and inspiration.

Dr. Shirley A. White, minor member of my Special Committee, made very real and valuable contributions to the project. Her criticisms of my script were most valuable and I made a number of revisions based on her suggestions. I am especially appreciative of her personal style of leadership, which encouraged me in my work.

Robert J. Corey and Sarah Corey, my good friends, both made unique contributions to the programs. Sarah's beautiful artwork gave a professional quality to the charts and illustrations. Bob's help to me in acquiring photographs and in taking care of production details was

invaluable. In the weeks before the production, Bob was always willing to help me in any way he could. For their assistance in both my task-oriented and socio-emotional needs, my sincere thanks,

I wish also to thank Thomas Tobin and Michele Plescia for narrating the scripts. In many ways, it was their performances that curved the rough edges in the script. Thanks are also extended to Jack A. Barwind, Royal D. Colle, Robert J. Corey, Mark Kostrzewski, Tom Mailey and Bruce Strom for their performances in the dramatic vignettes,

I am indebted to Mr. James H. Powers and the Corning Glass Works for their participation in the programs. I wish also to thank the Center for the Improvement of Undergraduate Education at Cornell for allowing me to use a film from the Cornell Candid Camera Collection.

Finally, I want to thank my parents for always encouraging me to study those things I felt important, and Beth Silberman, my wife, without whom I never would have completed the project.

TABLE OF CONTENTS

CHAPTER	PAGE
I. INTRODUCTION	1
Statement of the Problem	3
Objectives of the Project.	5
II. INSTRUCTIONAL DEVELOPMENT AND FORMATIVE EVALUATION PROCEDURES.	6
Formative Evaluation and the Objective Setting	7
Formative Information Needs.	9
The Children's Television Workshop Model	14
The Student As Co-Producer	18
III. GENERAL CONTENT CONSIDERATIONS	23
Videocassette Delivery System.	23
Length of Modules.	24
Multi-Media Approach	24
Segmented Format	26
IV. SPECIFIC CONTENT CONSIDERATIONS.	29
Setting Educational Objectives	31
Developing Prototype Material.	39
Making Final Production Decisions.	41
V. SUGGESTIONS FOR UTILIZATION.	44
VI. CONCLUSION AND RECOMMENDATIONS	47
APPENDICES	
APPENDIX A: PROGRAM VITA	51
APPENDIX B: PROGRAM SCRIPTS,	53
APPENDIX C: INFORMATION PACKET SENT TO SUBJECT MATTER SPECIALISTS.	82

BIBLIOGRAPHIES

ORGANIZATIONAL THEORY AND ORGANIZATIONAL COMMUNICATION. , . , . .	90
INSTRUCTIONAL DEVELOPMENT AND INSTRUCTIONAL TELEVISION. , . , . .	92

LIST OF ILLUSTRATIONS

FIGURE	PAGE
1. A Classification of Information Needs in Formative and Summative Evaluation	10
2. The CTW Operational Model.	15
3. The Student as a Resource for the ITV Producer	19
4. Sources of Input Into Educational Television Programs.	20
5. Sources of Formative Information Used in the Organizational Communication Unit.	30
6. Table of Specifications of Cognitive Objectives for the Organizational Communication Unit.	38
7. Syllabus for the Author's Fourteen-Week Discussion Course on Communication in Organizations	40
8. A Suggested Syllabus for a One-Week Introductory Unit on Organizational Communication.	46

LIST OF TABLES

TABLE	PAGE
1. Number and Percentages of Students Listing Programs from Various Program Types Among Their Favorite Television Shows	33
2. Mean Ratings by Six Subject Matter Specialists of the Relative Importance of Certain Topics for Inclusion in the Organizational Communication Unit	36

I. INTRODUCTION

The rationale for developing the basic communication theory course at Cornell University (CA 200) on videocassettes has been well documented by Gerard (1973) and by Levinsohn (1974). Briefly, the course director, Jack A. Barwind, sensed a certain incongruity between the mass lecture format of the course and the subject material. While the course encourages the student to develop an insight into his or her communicative self and to be sensitive to communication variables in interaction with others, the mass lecture format works to discourage interaction and communication between students and between students and teaching assistants.

In order to eliminate this incongruity, Barwind (1972) proposed that a series of video modules be produced. These modules would be used in small discussion sections led by teaching assistants. The modules would provide the content input for the course, while the teaching assistants would serve as facilitators of discussion. Hopefully the small sections would encourage participation and interaction from most of the students.

The New York State College of Agriculture and Life Sciences at Cornell, having expressed an interest in experimentation with mediated forms of instruction, made an initial grant of 3,000 dollars to cover the cost of production of pilot programming.

The first pilot, "Nonverbal Communication," was produced by Gary Gerard (1973), a graduate student in the Department of Communication Arts at Cornell. Gerard experimented with the medium by combining clips

from a number of films, dramatic scenes, segments from broadcast television, and slides into a coherent presentation held together by a central narrator. The second pilot, produced by Roann Levinsohn (1974), another graduate student, dealt with that area of communication concerned with communicating across cultures. Whereas Gerard produced one fifty minute program, Levinsohn divided her subject into two discreet modules, each approximately twenty-five minutes long. It was felt that the shorter modules would leave more time for discussion and would be less likely to overwhelm the student with too much information. In these second pilots, Levinsohn tried to incorporate a number of production elements not used by Gerard. Among these, she used statements by a professor at Cornell (high credibility source), segments in which various students related their own intercultural experiences, and exercises in which the student was encouraged to solve a problem presented on screen.

The development of a third pilot, which is documented in this thesis, began in November, 1973, when the author proposed that he produce two programs dealing with communication in organizations. A part of this proposal was that these next pilots should be developed using a particular instructional development strategy, a strategy that emphasized the student as a source of information relevant to decision-making. This thesis, then, is not a report of basic research, but a technical report on a particular instructional development project. As a case study, it should not be taken to make predictive generalizations about the instructional development process. Hopefully, it may suggest hypotheses about instructional development that might someday be fruitfully studied in a more controlled situation.

Statement of the Problem

As implied above, this project dealt with two related problems, one practical, the other more theoretical. The practical problem was the production of two additional video modules for the basic communication theory course at Cornell. These modules present and illustrate some of the basic theories and concepts related to communication in social organizations. The two programs are intended to present organizations as a communication context and stress that organizations are systems of roles that place constraints on individual behavior. Necessarily, this practical aspect of the project involved the author in a review of literature related to communication theory and organizational behavior, and in some of the "nuts and bolts" problems involved in producing low-budget instructional television.

The second, more theoretical, problem was the problem of developing instructional content for the modules that would be effective in meeting the educational objectives of the organizational communication unit. The field of educational television research has been a barren one, littered with studies that either yield no significant differences between variables or which are not generalizable beyond the limitations of the particular experimental design. Most of these studies have tried to arrive at some sort of prescriptive statement about the use of a particular production variable (eye contact, special effects, background music, etc.) in an attempt to provide "rules of thumb" for the ITV practitioner. Much of this research has been reviewed by Chu and Schramm (1967) and by Schramm (1972).

This search for practical prescriptions and proscriptions for the ITV producer has not been very fruitful and has left many practitioners

in a quandary, wondering if there are any guidelines at all for the development of instructional television content. Part of the problem is that ETV and ITV researchers have been somewhat guilty of scientism, of placing too much faith in the ability of the scientific method to make value judgements. It is undoubtedly true that there are situations where the use of a particular production variable, like camera cutting, does not improve student learning. But there are probably also situations in which the use of that same variable greatly enhances learning. Camera cutting, for example, may be necessary to reveal emotions, reactions, or physical attributes and it may be helpful in encouraging attitudes of acceptance or valuing toward the instructional material. The point is that the major production variables are situation-bound. Much of television production involves intuitive and creative judgements as to what communicates the material most effectively and elegantly. It would seem that these are judgments which the scientific method has not yet helped us to make.

Herein lies the problem. If the products of several years of educational television research have not been successful in guiding the practitioner in making content decisions, then should ITV and ETV content be created and sent out into the field on intuitions alone? Some solution to this dilemma may be found in the instructional development literature dealing with formative evaluation procedures. In the absence of generalizable scientific data, the practitioner finds himself making decisions in a highly uncertain environment. Formative evaluation procedures, as explained in detail below, help to reduce some of the uncertainty involved in the decision-making process. The Children's Television Workshop (CTW) has had a considerable amount of success with

the use of formative evaluation procedures, as is explained by Palmer (1973, 1972) and by Rust (1973). CTW has done a great deal of pretesting in the production of "Sesame Street" and "The Electric Company," using a large research staff and sophisticated statistical procedures. Palmer himself admits, however, that CTW enjoys a unique position vis-a-vis other instructional television producers, because it has suffered less from the constraints of time and scarce resources than other ITV ventures (Palmer, 1972, p. 166). In this project, an attempt has been made to create out of the instructional development literature and the experience of the Children's Television Workshop a strategy for decision-making in an environment marked by both time constraints and severe monetary, talent, and facilities constraints.

Objectives of the Project

This project has sought to solve the problem of communicating certain instructional material to a college-level audience by applying various instructional development procedures in the creation of two video modules. The objectives of the project were twofold. First, and always most important, was that effective instructional television programming should be created. Second, it was the objective of the author to experiment with various procedures for obtaining information relevant to decision-making that might suggest development strategies useful to other ITV practitioners. While it is true that all ITV production is situation-bound, it is hoped that some of the development procedures used in this project may seem helpful to other producers in dealing with their own very special and unique situations.

II. INSTRUCTIONAL DEVELOPMENT AND FORMATIVE EVALUATION PROCEDURES

Formative evaluation as an educational procedure has developed out of the instructional product development movement and its concern with programmed instruction. The term, "formative evaluation," was first used by Scriven (1967) to refer to any evaluations conducted in the process of product development. That is, formative evaluations are evaluations conducted while it is still possible to change the product (textbook, ITV program, cassette, slide/tape, etc.) in response to the findings. Cunningham (1973) explains the difference between formative and summative educational evaluation in terms of the audience for the results:

Formative evaluation refers to the gathering of information of use to developers of instructional materials, those who are trying to choose or produce the parts, the elements which will combine to form a successful whole. Summative evaluation would refer to the collection of information that would be of use to the consumer of the instructional materials, one who has the responsibility for deciding whether or not to adopt the materials, to disseminate them on a larger scale, and the like. (1973, pp. 353-354).

Baker and Alkin (1973) also stress the importance of formative evaluation as a source of information for the instructional program developer. They suggest that the developer himself may also perform the evaluation role.

Formative evaluation procedures, then, are tools for instructional development. In a description of the Children's Television Workshop's experience with formative evaluation, Edward L. Palmer (1973) makes this

same important distinction between basic research (that which tests specific hypotheses to construct theories) and formulate evaluation:

The main criterion for formative research [sic] recommendations is that they appear likely to contribute to the product or procedure being developed . . . In the formative situation, their [the researchers] first responsibility is to improve a specific product or practice, and not to contribute to a general body of knowledge (though the two objectives certainly are not incompatible). (1973, pp. 29, 31)*

Formative evaluation procedures are production tools designed to aid in the creation of educationally effective instructional products. For the ITV producer, they are like cameras, lights, and actors--all are important in the creation of the ultimate product. They are inputs into the production of modules which will hopefully produce desired outcomes --positive changes in a student's knowledge and comprehension of the subject matter.

Formative Evaluation and the Objective Setting

To speak of "outcomes" of an instructional television program is to recognize that ITV exists in an objective setting. Simply put, this means that an ITV program is produced to communicate something to the viewer, to teach the viewer something which he or she did not know before. If an ITV producer is ever to know the "effect" of a program, he must state clearly at the outset exactly what the objectives of the program are. Bloom et al. (1956) and Krathwohl, et al. (1964) have been prominent in the development of a "taxonomy of educational objectives," a classification system for potential instructional outcomes. They have divided educational objectives into three domains: cognitive,

*Palmer uses the term, "formative research," in his paper to designate the kinds of procedures more typically referred to in the literature as "formative evaluation."

affective, and psychomotor. Cognitive objectives are those which involve remembering and reproducing knowledge and which involve the development of intellectual abilities. Typical cognitive objectives include knowledge of terms and facts, ability to make applications from facts, and ability to synthesize and evaluate material. The affective domain includes objectives which seek to attach some sort of affect or sentiment toward the instructional material. Encouraging attitudes of acceptance or valuing of content are examples of affective objectives. The psychomotor domain has not yet been fully developed into the classification system, but is related to the learning of motor-skills.

Formative evaluation procedures are a way of finding out whether or not instructional material that is being developed will actually satisfy the educational objectives of a unit. The goal of formative evaluation is to seek out all possible information that may be helpful in making development decisions about an instructional product. Baker and Alkin suggest that the slogan for formative evaluation activity might well be "data for decision-making." Most of the literature on formative evaluation indicates that a particularly rich source of information may be the experimental prototype or pilot. For the producer of instructional television programs, the prototype might be storyboards, live enactments of scripts, or actual pilot videotapes designed to test production attributes and their relative effectiveness. This pilot material is generally administered to students who are tested for their success in mastering the objectives of the material. Testing procedures are not the only source of formative data, however. Student attitudes toward the subject and the material, expert opinion and criticism, and the comments of parents and administrators are all

potentially valuable sources of formative information. The basic criterion for a formative evaluation procedure is that it yield data, quantitative or qualitative, that will be helpful in making decisions about the development of an instructional product.

Formative Information Needs

Having established that the purpose of formative evaluation is to provide "data for decision-making," it is appropriate to ask just what kinds of data would be helpful in making decisions about instructional product development. What are, for example, the formative information needs of an instructional television producer? To be sure, many of these needs will vary from context to context, but they seem to fall into categories which are generalizable across contexts.

Cunningham (1973) has developed a classification system for evaluation, both formative and summative, which divides information needs into three categories--internal, external and contextual. This classification scheme is outlined in Figure 1 on the following page.

Internal information is obtained "from an inspection of the materials themselves," (p. 357). While this type of evaluation is more common in summative procedures, when the instructional product is in its final form, critical examination of pilot materials can tell the developer a great deal about the "elegance" and possible appeal of his product. For the ITV producer, students, teachers who will use the materials, and subject matter specialists are all valuable sources of internal information. Students in particular can reveal much in their criticisms about what techniques are most effective in attracting their attention. The students now in school were "weaned" on television.

- I. Internal Information
 - A. Descriptive information
 - 1. physical specifications
 - 2. rationale, goals, and objectives
 - 3. content
 - 4. other
 - B. Critical appraisal
 - 1. author
 - 2. experts (subject matter, media, psychologists, etc.)
 - 3. students using the materials
 - 4. teachers using the materials
 - 5. relevant others
- II. External Information
 - A. Assessment of the effects of the material on student behavior
 - 1. achievement
 - 2. attitude
 - 3. skill
 - 4. interest
 - 5. commitment
 - 6. other
 - B. Assessment of the effects of the material on teacher behavior
 - 1. attitude
 - 2. interest
 - 3. commitment
 - 4. competency
 - 5. teaching strategy
 - 6. other
 - C. Assessment of the effects of the material on the behavior of relevant others.
 - 1. parents
 - 2. administrators
 - 3. teachers not using the materials
 - 4. students not using the materials
 - 5. the community
 - 6. others
- III. Contextual Information
 - A. Student characteristics
 - B. Teacher characteristics
 - C. School characteristics
 - D. Community characteristics
 - E. Curricular characteristics
 - F. Other relevant elements in the learning environment

Figure 1. A classification of information needs in formative and summative evaluation. (Cunningham, 1973, p. 356).

Much of what they have learned has been learned, not in the classroom, but from the television set. Student values and experience are shaped both by entertainment and documentary offerings of television. With so much exposure to television, every student is, in a sense, an 'expert' on television production. Students are experts insofar as they can indicate to producers what parts of a pilot they find interesting and what parts they find uninteresting. Ultimately, the student offers the producer two kinds of internal information--attitudes toward the material and opinions about production techniques--the way the material is expressed. These statements, and the statements of opinion by subject matter specialists, teachers, and relevant others, are an important part of the formative evaluation process.

The key to external information is behavior--what effect does the use of the pilot material have on the behavior of students, teachers, and others? External information is gleaned from observation of persons using the materials and from quantitative measurements of the effect of the materials. External information is particularly valuable for formative evaluation, when the instructional product can still be altered in response to the research findings. By observing a teacher using a pilot instructional material, a producer can discover whether or not the program, as designed, is within the realm of potential teachers' competencies. As with internal information, the student occupies a central place as a source of external information. The amount of progress by a student toward mastery of the educational objectives of a pilot program can be measured. This kind of "learner's criterion performance test" (Baker and Alkin, 1973, p. 394) tells the ITV producer whether or not the pilot segments teach what they are supposed to teach. Suggestions

for construction of these tests can be found in Bloom, Hastings and Madaus, (1971), Handbook on Formative and Summative Evaluation of Student Learning. Another measure of student behavior involves the observation of the student's attention to the television screen. Basically, this is a behavioral indication of program appeal. The Children's Television Workshop uses a "distractor technique" to measure young children's attention to the television screen. They measure a child's attention to a black-and-white version of "Sesame Street" or "The Electric Company" in competition with color visuals (projected slides) in other parts of the room, (Rust, 1973, p. 2; Palmer, 1973, p. 19).

The third type of formative information is contextual, information about the situation(s) in which the instructional product will be used. It is axiomatic in communication that a communicator should "know the audience." In common sense terms, if an ITV producer is going to teach a student something, he ought to know something about that student and the things that might motivate him or her. Information about the students' background and interests might suggest the types of characters and approaches that would hold the greatest credibility. An assessment of the target population's current knowledge of the subject matter may help the producer avoid creating a program that is either too difficult or too simple-minded for the average student. Knowledge of the media habits of the student population, the kinds of television and film programs they watch and enjoy, is another source of contextual information. Whether we like it or not, instructional television producers are in competition with other forms of television programming for the student's attention. If the content of an instructional television program is presented to a student in a fashion that is alien to his expectations

about television, the producer risks that the student will "tune out," will not attend to the message.

ITV producer Rolf Lundgren (1972) and educational advisor Gerald S. Lesser (1972) both stress the importance of professional quality production of instructional television in an attempt to compete with broadcast fare. Additional sources of contextual information include the characteristics of the teachers who will utilize the program and data regarding the communities and school systems involved.

Eva L. Baker and Marvin C. Alkin (1973, pp. 409-410) have developed a similar classification system for sources of formative input. They suggest that the three basic types of formative data are (1) expert judgement data, (2) program-response data, and (3) program-critique data. Expert judgement data is just what the name implies--statements by experts about what an instructional product should contain, what approaches should be taken, what should be revised, and so forth. Program-response data, like Cunningham's external information, is basically a behavioral measure. Baker and Alkin suggest that observations of student behavior and records of student errors in response to pilot material can "cue the developer to the particular sections of the program that are not assisting learning," (p. 409). Program-critique data is similar to Cunningham's category of internal information. Essentially, critique data are indicators of whether or not the material is seen by students, teachers, and others, as helpful and/or interesting. In particular, Baker and Alkin recommend

...a post-instructional diagnostic questionnaire, where students are asked to give their analyses and suggestions for revisions of the sequence. An interview can also provide information that should enable the developer to identify particular aspects for revision. (p. 410).

Both the Cunningham and the Baker and Alkin systems are simply methods for classifying the types of information that are appropriate for evaluation and decision-making in an educational context. If the instructional television program can be looked at as a system, the sources of information described by these authors can be thought of as inputs into the program. These inputs give the ITV producer a basis, beyond intuition alone, for creation of program content.

The Children's Television Workshop Model

It is clear that formative evaluation procedures have a great potential value for the developer of instructional television programs. The natural question for the practitioner is, "What specific procedures are appropriate for acquiring formative information? What do I do to get this internal, external, and contextual information?" The answer is not easy. Appropriate procedures will vary from situation to situation. An evaluation strategy appropriate for a year-long preschool children's television series may not be appropriate for a two-program unit on organizational communication. Edward Palmer (1973), Vice-President for Research at CTW, suggests, however, that there are elements in the CTW experience with formative evaluation that can suggest strategies to other TV producers:

The principal activities undertaken in the production of 'Sesame Street' have come to be viewed by CTW as a model, and this model was again applied in the production of 'The Electric Company.' If there is a single, most critical condition for rendering such a model of researcher-producer cooperation effective, it is that the researchers and the producers cannot be marching to different drummers. The model is essentially a model for production planning. More specifically, it is a model for the planning of the educational (as opposed to the dramatic) aspects of the production, and formative research [sic] is an integral part of that process. In the case of 'Sesame Street' and 'The

Electric Company,' at least, it is hard to imagine that formative research [sic] and curriculum planning could have been effective if carried out apart from overall production planning, either as an a priori process, or as an independent but simultaneous function. (1973, p. 6).

The CTW model, as outlined in Figure 2, stresses cooperation between researchers and producers in a major televised instructional effort. The CTW model, then, is one that stresses cooperation between researchers and producers in a major televised instructional effort.

The first step in the model, quite naturally, involves the setting of behavioral objectives for the programs. In developing goals for "Sesame Street," the Workshop held a series of five three-day seminars during the summer of 1968 on various cognitive and affective needs of the preschool child. The seminars were attended by expert advisors in the subject matter areas, by child and educational psychologists, and by advertising and television specialists. The seminar groups suggested educational goals and communication strategies which were later refined by CTW researchers into specific behavioral objectives.

The CTW Operational Model

- A. Behavioral Goals
- B. Existing Competence of Target Audience
- C. Appeal of Existing Materials
- D. Experimental Production
- E. The Progress Testing
- F. Summative Evaluation (including formative use of summative data)
- G. Writer's Notebook

Figure 2. An outline of the Children's Television Workshop Model for formative evaluation and production planning, (Palmer, 1973, pp. 6-12).

With objectives set, the researchers at CTW sought two specific types of contextual information. First, some notion of the competence of the target audience (preschool children, with special attention to the urban disadvantaged child) was needed. CTW compiled that data in the educational literature and supplemented it with some field testing of their own to determine the "knowledge level" of their viewers. Recognizing that "Sesame Street" and "The Electric Company" would have to compete with other broadcast programs for the child's attention, the Workshop felt an assessment of the appeal of the "competition" was in order. They measured carefully the preschool audience's television preferences. This information proved to be valuable in the design of program content. One of the findings was that children attend to commercials and recall advertising copy more readily than they attend to program content. This gave birth to the use of advertising strategies (short, high impact messages) in many program segments, (Mayer, 1972, p. 95).

The fourth step in the CTW model is the most crucial--experimental production. In the development of both series, the Workshop has done elaborate pilot production to determine the production attributes that influence program appeal and comprehensibility. In the production of pilot material for "The Electric Company," Langbourne Rust (1973) studied nine attributes (production techniques) using the "distractor method" mentioned earlier, to see what strategies were most effective in attracting the child's attention to the screen. Among the attributes scoring high in visual appeal were strong repetitive rhythm and rhyme, the use of children as characters, and a close matching of screen activity with the overall meaning of a segment. In addition to measures of attention

to the screen, CTW researchers work with children in experimental settings to determine whether a pilot segment is comprehensible, to see if the meaning of the segment is clear to the child. Methods for measuring comprehensibility at CTW include achievement tests administered after exposure to experimental material (a learner's criterion performance test) and a form of oral problem-solving:

... a program or segment is played once or twice through. It is then presented once again, but this time without the sound (or, in a variation upon the method, with the sound but without the picture), and the viewer is asked either to give a running account of what is happening or to respond to specific questions. (Palmer, 1973, pp. 22-23).

The Workshop was also concerned about the cumulative effect of their material on child development, so they contacted the Educational Testing Service (ETS) to conduct a three-month experiment with children in day-care facilities separated into viewing and non-viewing groups. The data from this "progress testing" yielded information about what objectives were not being satisfied on a long-term exposure basis and not just in specific segments, (Palmer, 1973, pp. 9-10).

Because the projects of CTW are continuous educational efforts, the Workshop is also committed to yearly summative assessments of the impact of both of their series. The summative evaluations are also conducted by ETS according to a carefully coordinated design that incorporates children from different economic and ecological backgrounds. What is distinctive about summative evaluation at CTW is the producer's commitment to use the summative findings as formative data for the next year's programs. As Palmer wrote of the first season's evaluation of "Sesame Street":

Where the results of the first season's summative research fed into production decisions for the second season,

they took on a formative function. For example, the summative data indicated that children's prior knowledge and skills had been underestimated in some goal areas and overestimated in others. This was taken into account in programming the second season of "Sesame Street," (1973, p. 11).

The final step in the CTW operational model is a logical one--the development of a "writer's notebook," incorporating some of the information gleaned by CTW researchers into suggestions for possible educational approaches to segments. (The notebook carefully excludes suggestions about production approaches so as not to limit in any way a writer's creative imagination.) The notebook is the natural extension of the Workshop's commitment to seek out and to utilize a variety of formative information in the educational decision-making process. It must be cautioned once again, however, that the Children's Television Workshop experience is somewhat unique in that it involves extremely long-range projects with budgets large enough to support a wide range of organized evaluative activities.

The Student As Co-Producer

As a part of this project, the author has tried to develop into a model certain procedures tailored to smaller instructional projects. These procedures emphasize the value of the student as a source of formative information. Adapting from the Cunningham (1973) classification system, Figure 3 suggests the types of information which student input can provide for the program developer.

Internal Information	External Information	Contextual Information
Attitudes toward material	Behavior relevant to objectives	Background and demographics
Opinions about production	Observed behavior	Knowledge level
		Media habits

Figure 3. The Student As A Resource For The ITV Producer

Clearly, the student is the focus of the ultimate instructional television module. The module is created to improve the student's knowledge of a particular subject matter. It is only sensible that the student has much to offer the ITV producer as a source of information relevant to product development. The slogan, "The Student As Co-Producer" has been selected for this instructional development model to reflect a commitment on the part of the ITV producer to seek out student input at every step in the instructional development process. It involves the placing of value in the ability of one's current students to assess materials designed to teach the subject to future students. Figure four depicts the instructional development process as having three steps, emphasizing the importance of student input at each step.

Because of the constraints of time and scarce resources, not all of the procedures included in the model depicted in figure 4 were able to be included in the development of the units on organizational communication. Most regrettably, the learner's criterion performance test had to be omitted because of a lack of resources and the impending end of the academic semester. Figure 4 should stand as a suggestion of an ideal type of instructional development program for smaller ITV ventures. The specific procedures and results obtained in the use of this model in

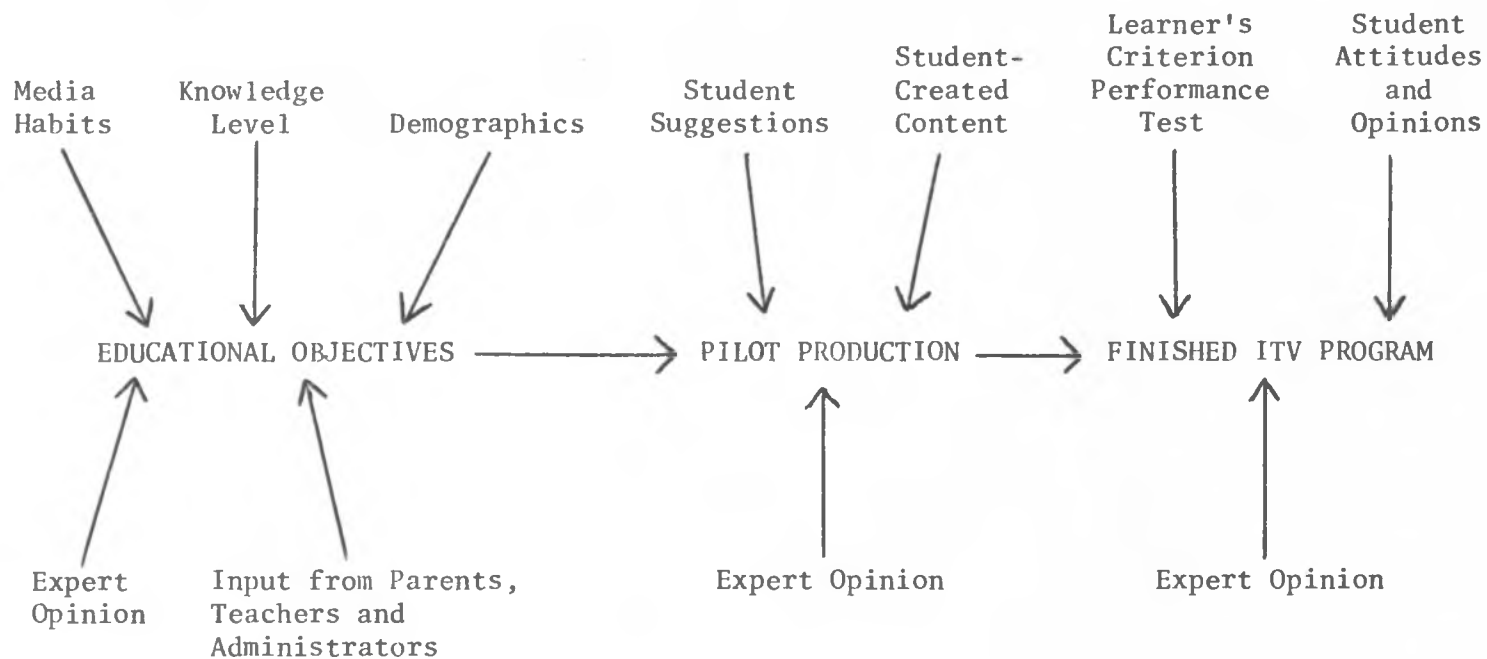


Figure 4. Sources of input into instructional television programs, emphasizing the student as a source of formative information.

this particular project are reported in detail in Chapter Four of this thesis.

The most innovative element in this model is undoubtedly the inclusion of student-created content in the experimental production and in the modules themselves. Generally, the student is overlooked when scripts, storyboards, and other pilot materials are being prepared. The usual procedure is for subject matter specialists and ITV producers to prepare the materials for presentation to the student. The student reacts to the pilot, but does not contribute to its creation. Why not treat the student as a "co-producer" and involve him or her in the creation process as well? When an instructor is developing a video module on a certain subject, it may be valuable for him or her to encourage his or her students to write scripts themselves. This was done in the production of "Organizational Communication" with considerable success, as is reported in Chapter Four.

What is the potential value of student-created content? The student scripts, even if they are not used in the video module (most were not in the production of "Organizational Communication"), give the program developer some insight into the kinds of examples and production strategies that may be appealing to the target audience. Each of the scripts carries with it a kind of built-in pre-test of program appeal.

An obvious question about this procedure is that of whether or not the students are appropriately trained to write a television script. It was suggested earlier that every student is an "expert" on television production as a result of extensive exposure to the medium. While a student may not be trained in script-writing or production techniques, most students, even young ones, are quite capable of critically evaluating

visual expression. To overcome the knotty problem of lack of training, a producer might simply tell the student "writers" to prepare the script in any form they wish, as long as it somehow makes clear "what's going on on the screen."

It is the feeling of the author that this model, which emphasizes the student, may be of more value to the person producing video modules for the classroom use than the CTW model. By developing the content for the module in concert with one's present students, the producer is less likely to create a program that is unappealing to his or her future students. Neither this model or the CTW model is meant to be taken as absolute prescriptions for formative evaluation programs. They are merely meant to suggest the possible sources of data that might be valuable.

III. GENERAL CONTENT CONSIDERATIONS

Not all of the production and instructional development decisions made in the creation of "Organizational Communication" were made on the basis of formative data. Many basic content decisions were made on the basis of the author's personal experiences with the medium and on the experiences of other writers who have found, through a process of trial and error, certain techniques to be valuable for instructional television. Necessarily, some review of various literature relevant to instructional technology had to be taken either to motivate or to reinforce those decisions. From the literature and from the author's experiences, four general content considerations for the project were formulated.

Videocassette Delivery System

The rationale for producing the modules on videocassettes is discussed in detail by Gerard (1973). Videocassettes are compact, easily stored, and easily utilized by an untrained person. Anyone, even a child at a relatively young age, can be taught to utilize the playback machinery in just a few minutes. Videocassettes are more advantageous for use in a classroom situation than broadcast material because their content may be tailored for very small audiences. The videocassette removes instructional television from the arena of "mass communication" and places it back properly within the sphere of education. Another advantage of the videocassette over broadcast television is that the cassettes may be used at any time of the day that the instructor chooses. Richmond (1969) points out that when ITV utilization must depend upon

standard broadcast facilities,

"Everything is fine if, by happy coincidence, the broadcast station puts its new program on the air at the time the teacher can best use it, but this seldom seems to happen."

As Richmond emphasizes in his article, the videocassette breaks this "time barrier" by allowing the instructor to choose the time for utilization and by allowing students to view difficult material several times, at their convenience.

Length of Modules

In Chapter One, it was noted that the first module developed for CA 200 was fifty minutes in length. After some experience with utilizing the module and observing students as they watched it, Levinsohn (1974) and Dr. Barwind decided that it might be more effective to produce the modules as twenty to thirty minutes of input into a longer classroom session. This decision is reinforced by the experiences of members of the American Psychological Association, as reported by Sanford (1969). After reviewing a variety of recorded materials designed for use in introductory psychology courses, a panel of specialists strongly recommended that the average length of televised material be reduced from forty-five to fifty minutes to fifteen to thirty minutes long. The folk saying that "the mind cannot absorb what the seat cannot endure" is appropriate here. If students begin to lose interest in a video module after a certain length of time, it makes little sense to keep throwing material out at them. Students should learn material, not simply be exposed to it. Hopefully, the shorter format will enhance learning.

A Multi-Media Approach

One of the most essential features of the videocassette delivery

system to be utilized in CA 200 is that the modules are intended to be presented in a multi-media format. Lundgren (1972) points out that;

An ITV program is never a self-contained unit. It is always intended to be part of some kind of educational work which can vary very much in quantity and quality. It can be a matter of very informal follow-up discussions around a cafe table, and it can be a matter of quite complicated classroom work with a multi-media package of which the TV program is a part. (pp. 8-9).

Lundgren goes on in his article to describe some of the multi-media packages he has developed as a part of the Swedish Broadcasting System. Many of the packages incorporate supportive printed materials, audio-tapes, videotapes, and appropriate classroom work into coherent educational units.

The modules being developed for CA 200 are intended to be used in combination with cognate readings, discussions and exercises led by a teaching assistant, and a study guide to be written for the entire course (should the proposal to produce the course on video be approved.) A particularly good design for a study guide is the one used by the Miami-Dade Junior College in their "Man and Environment" series (1973). For each module, the guide includes an overview, a summary of the main ideas, definitions of key terms, a list of things to look for in the videotape, a list of "guiding questions," and suggested readings. Such a design might appropriately be adapted to the needs and objectives of CA 200.

Follow-up discussions and exercises led by teaching assistants with background in the general area of communication theory is another important part of the total CA 200 utilization strategy. Wade (1968) found such a "socratic method" of ITV utilization to be significantly superior ($p < .01$) in terms of student performance on a standardized test

than an "ad hoc" utilization plan in which the videotapes had to stand alone. Additionally, she found the "socratic method," incorporating video and follow-up discussions, to be significantly superior ($p < .01$) to a "teacher-tell" method in which the content of the videotapes was presented live by a classroom teacher. No differences were found in effectiveness between the "ad hoc" and "teacher-tell" strategies, suggesting that the factors inherent in the "socratic method" operating to improve student learning were;

- 1) exposure to more relevant material
- 2) feedback of correct and incorrect responses
- 3) insured practice, (Wade, p. 2)

By combining video modules with discussions, exercises, cognate readings, and, ultimately, a study guide, the multi-media approach to CA 200 should accrue the advantages which enhance student learning,

Segmented Format

A segmented format has been used successfully not only in educational television ("Sesame Street," "The Electric Company," "VD Blues"), but also in commercial television ("Laugh-In," "Sonny and Cher.") Basically, what this format does is provide for a change not only in the visual material, but also in the characters and subject matter, several times within the scope of a module. Lesser (1972) notes that, in producing "Sesame Street," it was the diversity of content, style and pace that increased attention to the program material. The segmented format, according to Lesser, reduces the "feeling of sameness that apparently reduces children's attention," (p. 158). He writes:

Trying to tie content together within a plot will reduce the range of subject matter that could be presented within a program, but the story line approach does not enhance learning; indeed, attention seems sharply reduced

as the latter phases of a running plot unfold. (p. 159).

Lesser's research colleague at CTW, Edward Palmer (1972), also cites advantages for the segmented format. From the researcher's point of view, such a format allows segments which are found to be effective to be removed from a program without forcing the entire program to be rewritten and re-produced.

In producing "Theories of Human Communication," a segmented format was used that would allow the use of a number of different types of content approaches and allow a number of different topics to be discussed. "Organizational Communication," for example, incorporates the use of narration, slides, dramatic vignettes, film clips, explanatory charts, and a business example in two modules concerned with role-taking, role conflicts, upward, downward and horizontal communication, communication networks, leadership, and organizational climate. Particular emphasis was put on the use of dramatic vignettes at the suggestion of Sanford (1969) in his report of the American Psychological Association's meeting on the use of video in the classroom. Sanford noted that the specialists at that meeting found the use of material involving interaction between people in appropriate situations to be particularly effective in expressing social psychological concepts. Because much of the material in CA 200 is social psychology-oriented, this suggestion is appropriate for the series. In addition to the original dramatic vignettes, a film from the Cornell Candid Camera Collection was selected for inclusion in the modules because of its value in demonstrating the social psychological concept of role behavior. Maas and Toivanen (1969] have made extensive use of films from "Candid Camera" in teaching an introductory psychology course.

The segmented format allows a producer the flexibility to present his or her content in an imaginative way, using all of the resources of television. As Hunter (1967) wrote of the capacities of television:

Television, basically, is a multiple medium device. It is radio, it is the film strip, it is the phonograph, the museum, the lecture, the exhibit, the blackboard, the field trip, the demonstration. It is all of these things singly, and, more importantly, it is all of these things combined in an integrated way and presented by a warm, communicative personality.

IV, SPECIFIC CONTENT CONSIDERATIONS

In Chapter Two, a model (Figure 4) was offered of potential sources of input into the creation of instructional television modules. That model is based on the slogan, "The Student As Co-Producer," reflecting a commitment on the part of the producer to seek out and utilize student input at every stage in the instructional development process. Whenever possible and appropriate, this model was used in the production of "Organizational Communication." Because of time and monetary constraints, not all of the elements of the model depicted in Figure 4 were able to be utilized in the project. Figure 5 shows the sources of formative information actually used in the production of "Organizational Communication." While the procedures utilized in this project are not easily quantifiable into numerical measures of effectiveness vis-a-vis objectives, they did provide a basis for decision-making beyond intuition alone,

Throughout the project, the author's discussion sections in the basic communication course for which the modules are designed were used as a sample of typical students from the target audience. The students had all chosen the discussion section themselves because it was concerned with the special topic, "Communication in Business." Having demonstrated by electing the author's sections at least a cursory interest in the topic, the students provided an excellent "sounding board" for discussions about various approaches to the module. The students were told that they would be asked to help in the creation of two television programs designed to communicate the information they were learning to future students in the course. In particular, a kind of oral problem solving

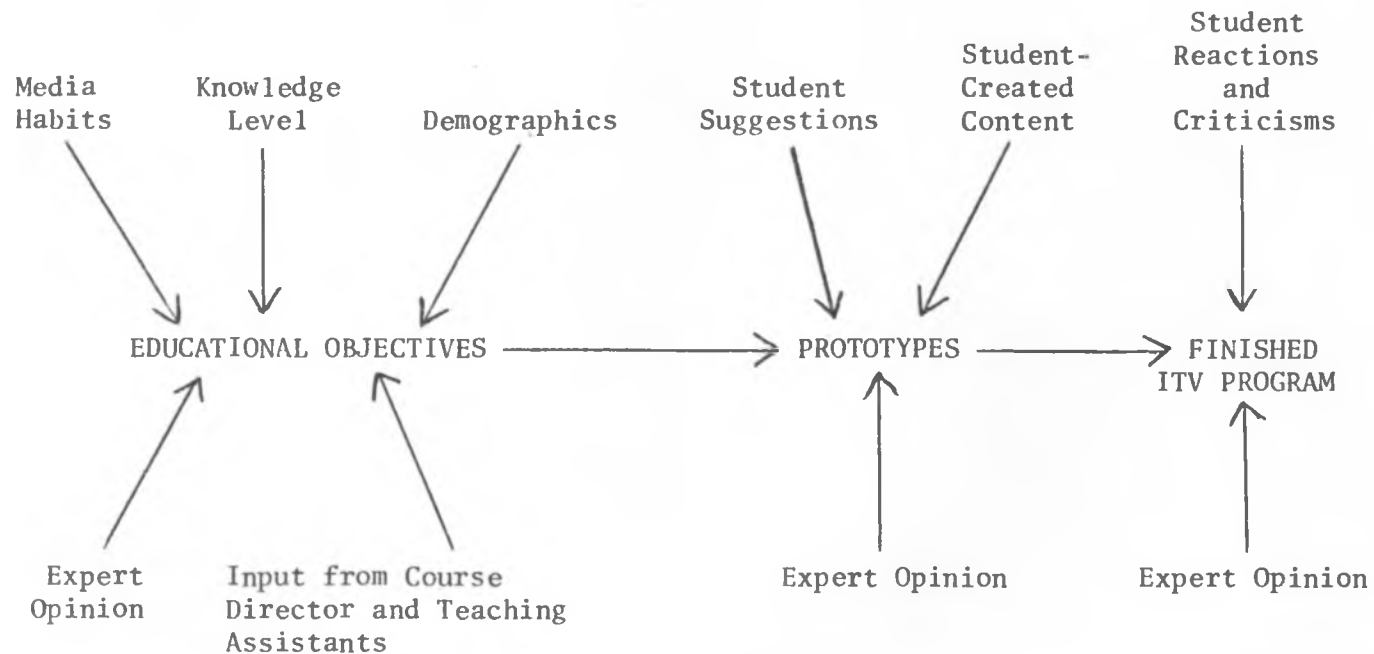


Figure 5. Sources of formative information used in the development of the organizational communication unit.

was used with the students to give the author an indication as to whether the prototype material was too simple or too complex for the average student. Cunningham (1973) suggests that various types of oral problem solving hold great promise as a form of formative evaluation:

One methodology ... holding great promise for the formative evaluation of instructional materials is what I call oral problem solving. Essentially this technique consists of placing the author (or his agent) with students as they use the materials. At first only one or two students are used and these students are asked to "think aloud" as they work through the materials. The authors often make assumptions concerning the mental processes the students will employ when using the materials but seldom check to see if these assumptions are correct. Students can also help the author locate ambiguities, errors of sequence, and so forth ... Textbook authors could benefit greatly by having students read and comment on earlier drafts or texts. Filmmakers could have students react to the storyboard of a film to uncover problems that might exist before the film is shot. (p. 361).

Oral problem-solving, in this project, proved to be a worthwhile procedure for the instructional television producer.

Setting Educational Objectives

As with the CTW model, the first step in the instructional development strategy used in this project involved the setting of educational objectives. In order to have a basis of any kind on which to formulate objectives, something had to be known about the target audience. Obviously, much of this contextual information inhered in the instructional situation itself. All of the students who take the course for which the modules are designed are students at Cornell University, ranging in academic experience from freshmen to seniors. There is particularly heavy enrollment of sophomores and of students with majors in the College of Agriculture and Life Sciences.

A very rough assessment of the knowledge and exposure of the intended audience to the subject matter of the modules was obtained from

a poll of the author's discussion sections. Of twenty-nine students in the two sections, only three had ever taken a course in organizational behavior, industrial psychology, or related areas and only two of those students were familiar with the terminology and sources used in determining the objectives for the unit. Six of the students had taken previous communication courses, most of them dealing with public speaking or some aspect of mass communication. Thus, in writing the objectives for the organizational communication unit, it was assumed that the intended audience had little or no exposure to the subject matter area, but was capable of handling material at the introductory college level.

Following the precedent set by Palmer (1972) and the Children's Television Workshop, an attempt was made to get a rough assessment of the media habits of the intended audience. Again, the author's discussion sections were polled. The students were asked to list their five favorite television programs. Table 1 reports, in part, the results of this rough survey. In the table, the number and percentage of students naming at least one program of various program types are given. An individual student might have listed five situation comedies as his or her favorites, for example, but would only be credited as having named a situation comedy. The results show a strong preference for situation comedies, with milder preferences for action dramas, science fiction shows, movies and sports. Among the situation comedies, nearly all of the students' preferences were for "social comedies" like "All in the Family," "M*A*S*H," "Sanford and Son," "Maude," and "Good Times." Along with a strong preference for situation comedies, the media poll indicated that the target audience does not view a lot of television. Seven of the twenty-five respondents indicated that they did not have five "favorite"

TABLE 1
NUMBER AND PERCENTAGES OF STUDENTS LISTING PROGRAMS
FROM VARIOUS PROGRAM TYPES AGAINST THEIR FAVORITE
TELEVISION SHOWS

Program	Number of Students (N=25)	Percentage
Situation Comedies	20	80%
Action Dramas	11	44%
Science Fiction	10	40%
Movies	9	36%
Sports	8	32%
News	4	16%
All Others	4	16%

television shows. Five of the respondents mentioned in their reply that they did not have much time to watch television. The media preference poll was probably less valuable in this instructional context than in the Children's Television Workshop situation. Two observations were of value in designing content for this audience, however. First, it was noted that the students were extremely critical and selective viewers and would probably be as critical of the content of an instructional module. (This observation was reinforced in follow-up discussions after these students viewed the pilot modules on nonverbal and intercultural communication.) Second, the observation that the students tended to prefer "social comedies" reinforced an earlier decision to emphasize dramatic and comic vignettes in the production.

With this knowledge about the background and competencies of the audience for the modules, preliminary educational objectives could be

written. A review of some of the literature of organization theory and behavior and of organizational communication was conducted. Among the sources consulted in formulating a list of objectives were Katz and Kahn (1966), The Social Psychology of Organizations; Thayer (1968), Communication and Communication Systems; Cartwright and Zander (1960), Group Dynamics; Likert (1961), New Patterns of Management; Redding and Sanborn (1964), Business and Industrial Communication: A Sourcebook; Huseman, Logue, and Freshley (1969), Readings in Interpersonal and Organizational Communication; and a variety of journal articles. From these sources, a preliminary design for the organizational communication ITV unit was composed, listing cognitive objectives for the programs. This information was prepared as a descriptive packet to be sent to twenty subject matter specialists in colleges and universities, with a form enclosed for reactions, suggestions and criticisms. Copies of the material included in this packet can be found in Appendix C to this thesis.

Of twenty packets mailed, seven responses were received after a follow-up mailing. The relatively low return actually did not affect significantly the value of the responses. Most of the persons who did respond are among the top writers and researchers in their fields, some with a number of publications dealing directly with organizational communication. The respondents were;

Dr. Jack A. Barwind
Department of Communication Arts
Cornell University

Dr. Royal D. Colle
Department of Communication Arts
Cornell University

Dr. Frank E.X. Dance
Department of Speech Communication
University of Denver

Dr. Harold Guetzkow*
Gordon Scott Fulcher Professor of Decision-Making
Northwestern University

Dr. Richard Hackman
Department of Administrative Sciences and Psychology
Yale University

Dr. Mark L. Knapp
Department of Communication
Purdue University

Dr. W. Charles Redding
Department of Communication
Purdue University

While the critique forms included a number of seven-point semantic differential-like scales for respondents to indicate whether they thought a given concept was important or unimportant for inclusion in the unit, the scales were used more as a way of making the form easy to respond to than as a way of generating statistical information. Table 2 reports the results of these questions.

*Dr. Guetzkow did not respond on the form provided, but made a number of helpful comments in a longer letter.

TABLE 2

MEAN RATINGS BY SIX SUBJECT MATTER SPECIALISTS
OF THE RELATIVE IMPORTANCE OF CERTAIN TOPICS
FOR INCLUSION IN THE ORGANIZATIONAL
COMMUNICATION UNIT*

Concept or Theory	Mean Rating
Roles and Role Theory	6,833
Direction of Communication Flow	6,333
Group Processes	6,133
Leadership	5.833
Information Input Overload	5,666

*(1=not important; 7=very important).

The responses suggested that the subject matter specialists considered all of the topics to be of relative importance, but that the concept of roles and role theory was perhaps the important topic. This data was reinforced by Mr. Guetzkow's comment in his letter that the role concept should be emphasized throughout the presentation. The decision to emphasize role theory by devoting an entire module to it was motivated, at least in part, by these responses. Similarly, when it was clear that some part of the original objectives would have to be eliminated in order to fit the confines of two twenty-five minute modules, the decision to omit information input overload was affected by this formative information.

On a seven-point scale from good (7) to bad (1), the overall plan for the ITV unit received a mean rating to 6,000, which suggested that the objectives, as formulated, were quite good but could yet be improved.

Other questions on the critique form asked for suggestions as to literature the producer might consult and possible topics that might have

been omitted from the design of the unit. A brief discussion of the concept of "organizational climate" was added to the final list of objectives at the suggestion of Drs. Knapp and Redding. The warning of Dr. Dance that the unit tried to cover too much material in too short a period of time played a role in the ultimate decision to emphasize role theory and the flow of information and place less emphasis on other subjects like leadership and group processes.

Changes in the instructional objectives of the unit were also stimulated by student opinion. In final oral discussion section exams, nearly every student answered the question, "What do you think is the most important concept we've studied this semester?," with some aspect of communication flow--upward, downward or horizontally. This reaction and enthusiasm on the part of the students stimulated the decision to devote much of the second module to the direction of communication flow in organizations.

The finalized cognitive objectives for the organizational communication unit are listed in Figure 6, which adapts from Bloom, Hastings, and Madaus' (1971) chart for specifying educational objectives.⁷ Most of the cognitive objectives are relatively simple, generally involving only the ability to remember and recall certain terms, facts and principles. Some of the more sophisticated cognitive behaviors outlined in the Taxonomy of Educational Objectives (Bloom, et al., 1956) can only be expected in a much longer unit involving more feedback and reinforcement.

Figure 6 suggests that the student, after viewing the modules (plus doing cognate reading and participating in follow-up discussions), should be able to give definitions of seventeen key terms. Additionally, the student should be able to state several principles and be able to

A. Knowledge of terms	B. Knowledge of facts	C. Knowledge of rules and principles	D. Ability to make translations	E. Ability to make applications
Organization				
Role Set-----		organization is a----- system of roles	give an example of role-taking	
Role Conflict --Intrasender --Intersender --Interrole --Person-Role			give an example of each type of role conflict	
Downward Comm. Upward Comm.----- Horizontal Comm.				make recommendations to solve a practical problem
Communication Networks-----	Leavitt/Bavelas & Guetzkow/Simon----- experiments			explain how the exper- iments apply to the Corning Glass exper- ience
Formal Group Informal Group		informal groups develop in organizations; people have associative as well as instrumental orienta- tions		
Task Leadership Ability----- Socio-Emotional Ability		two types of leadership style		
Organizational Climate				

Figure 6. Table of specifications of cognitive objectives for the organizational communication unit, (after Bloom, et al., 1971).

translate or apply some of the information on roles and the flow of information to other organizational situations.

There are also two affective objectives, as outlined in the second volume of the Taxonomy (Krathwohl, et al., 1964), which the unit should satisfy. The first is that the student receive the message and attend to it. The second is that the student respond to the message in some way, perhaps by volunteering to participate in a role-play exercise or by making several statements in a follow-up discussion. Again, more sophisticated affective objectives, such as valuing and the organization of values, probably cannot reasonably be expected in so short a unit. As Smith (1966) pointed out, however,

...to teach any concept, principle, or theory is to teach not only for its comprehension, but also for an attitude toward it--the acceptance or rejection of it as useful, dependable, and so forth. (p. 53).

The modules on organizational communication definitely seek to encourage acceptance of the material as having valuable practical applications in a variety of organizational settings.

Developing Prototype Materials

The next step in the development of "Organizational Communication" involved the development of prototype material based on the educational objectives of the unit. As was suggested in Chapter Two, it was at this step in the instructional development process that the strategy used in developing these modules was somewhat unique. In keeping with the spirit of the slogan, "The Student as Co-Producer," most of the prototype material was written by students in the author's discussion sections, rather than by the author himself. The students were divided into small task groups to write short scripts on various topics related

to organizational communication. Figure 7 outlines the syllabus for the fourteen-week discussion course.

Week One: Introduction--Communication in Organizations
 Week Two: Role-Taking in Organizations
 Week Three: Role Conflict
 Week Four: Group Sessions (to write scripts)
 Week Five: Direction of Communication Flow
 Week Six: Direction of Communication Flow
 Week Seven: Group Sessions (to write scripts)
 Week Eight: Communication Networks
 Week Nine: Group Performance Variables
 Week Ten: Leadership
 Week Eleven: Information Input Overload
 Week Twelve: Group Sessions (to write scripts)
 Week Thirteen: Discussion of Scripts (and enactment)
 Week Fourteen: Discussion of Scripts (and enactment)

Figure 7. Syllabus for the author's fourteen-week discussion course on communication in organizations.

A total of fifteen scripts, each about five minutes in length, were prepared. Five dealt with role conflict, five with directions of communication flow, two with information input overload, two with leadership, and one with group processes. Most of the scripts combined narration with dramatic and comic scenes, though a few relied on slides and narration and one would have required heavy use of animated film. Of the fifteen scripts, parts of two scripts were actually used in the final production--the vignettes on intersender and interrole conflict. All of the scripts, along with some supportive material written by the author, were used as prototypes for the production. While it was not economically and physically possible to videotape the vignettes so that they could be used for execution of a systematic learner's critique performance test, each of the scripts were acted out in class by the students who wrote them. These live enactments were followed by a group problem-solving session in which the students discussed whether or not the scripts were appealing and whether or not they clearly

taught the material they were intended to teach,

By involving the students in the creation of prototype material, the units benefitted significantly. Final production decisions were made with great sensitivity to the reactions of the students to the prototype material,

Making Final Production Decisions

Final production decisions were made and the production script (see Appendix B) was written in consideration of four factors. Obviously, the first important consideration was the list of educational objectives for the unit. The script had to satisfy those objectives. Another important consideration was the limitation of the equipment available for production. The fact that only one slide chain was available, for example, prompted some decisions that aesthetically might not have otherwise been made. Having taken into account both the educational objectives of the unit and the various limitations of the equipment, by far the two most important factors influencing final production decisions were 1) the reactions of students to the prototype material, and 2) the reaction of students to the modules on nonverbal and intercultural communication.

In criticizing the prototype material, the students exhibited a real concern that the material teach as well as entertain. One script, produced by five female members of the class, was a hilarious farce about communicating a role to a neophyte prostitute. While the class found the comedy highly entertaining, they decided that the script did not clearly communicate the process of role-taking and that the subject of the vignette would distract attention away from its instructional purpose. The students seemed to prefer scenes occurring in industrial

and business settings and scenes from the university. Also, in discussion, the students stressed that they felt the use of vignettes as examples of various organizational concepts, when combined with some explanatory narration, would be the best teaching device,

Group discussion and oral problem-solving was also used to get feedback from the students on the first two sets of video modules produced for the course. This was a qualitative form of what Palmer (1973) calls "the formative use of summative data," (p. 11). The student reactions to the modules produced by Gerard (1973) and Levinsohn (1974) became formative information for the production of "Organizational Communication." Among the useful comments the students made were;

1. The use of film clips, dramatic scenes, and student examples were the strongest teaching devices.
2. The narration was sometimes condescending. The repetition of definitions and the use of phrases like "think about, . . ." and "reflect upon. . ." were generally below the level of the class.
3. At times, there was so much happening visually that it was difficult to follow the narration.
4. Generally, both modules seemed to do a good job of communicating the subject matter.

In response to the students' comments and criticisms of their own material and of the modules on intercultural and nonverbal communication, a list of five important considerations for writing the script was composed;

1. Heavy emphasis should be placed on the use of dramatic and comic vignettes and film clips as examples of various concepts,
2. The vignettes should occur, for the most part, in industrial or

management settings or in universities.

3. Use of a unifying narrator or narrators is important, particularly in clarifying the meanings of the vignettes.
4. When narrators are talking, the slides or other visuals should not change so rapidly as to destroy the student's concentration,
5. The narration should be written in a manner appropriate for the understanding and maturity of college students.

In producing the two programs on communication in organizations, a great deal of emphasis was placed on the use of student input. Hopefully, this emphasis was worthwhile in producing modules that are appealing to the target audience as well as instructive. A more complete program of formative evaluation would include the production of pilot videotapes to be tested for their effectiveness vis-a-vis their objectives. For low-budget instructional development projects, however, the use of student-created content and oral problem-solving and discussion sessions shows great promise as a means of acquiring information relevant to decision-making.

V. SUGGESTIONS FOR UTILIZATION

Obviously, "Organizational Communication" was created for a specific instructional purpose within a particular instructional context. This fact, however, should not prevent the modules from being used in other contexts and at other universities. Many of the courses at Cornell might profitably use the modules as a basis for generating discussion and further study. Among these, the courses in Small Group Communication, Interpersonal Communication, and Psychology of Communication in particular might use the modules appropriately. Whenever the modules are used, two procedures are highly recommended.

First, it is strongly recommended that there be cognate readings used in conjunction with the programs. As mentioned earlier, the use of supportive printed material can serve to reinforce the television content (Lundgren, 1972). The following sources are particularly recommended:

1. Chapter 10: Interpersonal Communication on the Job in McCroskey, Larson, and Knapp, An Introduction to Interpersonal Communication, Englewood Cliffs, N.J.: Prentice-Hall, 1971, pp. 188-230.
2. Chapter 7: The Taking of Organizational Roles in Katz and Kahn, The Social Psychology of Organizations, New York: John Wiley and Sons, 1966, pp. 171-198.
3. Chapter 9: Communication: The Flow of Information in Katz and Kahn, The Social Psychology of Organizations, pp. 223-258.

The chapter in McCroskey, Larson and Knapp (1971) discusses in detail the concept of organizational climate and reviews some of the research dealing with communication in social organizations. Chapter Seven in Katz and Kahn (1966) should serve to reinforce the content of

the first module on role-taking and role conflict, while Chapter Nine should reinforce and expand upon the content of the second module. In particular, there is a very good discussion in Chapter Nine of Katz and Kahn on information input overload, a topic that could not be dealt with in the modules because of time constraints. The instructor utilizing the modules may wish to suggest additional or alternative readings to compliment the unit.

Cognate readings are only one part of the multi-media approach being used in the basic communication theory course at Cornell. The modules, it was suggested, are to be viewed in small groups. After each module is shown, discussion is expected to ensue. In presenting these modules on organizational communication, a slightly different procedure is suggested. After the first module is shown, it may be interesting and instructive to enact a series of role-playing exercises. Basically, the instructor would probably want to cast students in various organizational roles so that the students might come to understand experientially some of the problems involved in performing roles in organizations. An example of a typical role-play episode can be found in the teacher's manual to McCroskey, Larson and Knapp (1971).

The first module and follow-up role-play exercises would comprise one class period, one hour to one hour and one-half in length. The second module would be shown on the following class day and should serve as the stimulant for a class discussion. Most instructors and teaching assistants will probably want to use questions of their own, but some possible topics for discussion might be:

1. There was a great deal of emphasis in both programs on the importance of trust for effective communication in organizations. Trust, it was said, is related to the amount of respect and liking an employee will have for his supervisors and to the amount of

communication attempts he will make with other members of the organization. How can trust be increased in an organization?

2. Assume that you have been asked by the local chapter of the Knights of Garbonzo to give a speech entitled, "Communication for Effective Management." What kinds of things would you say in that speech?
3. Describe how communication flows upward, downward and horizontally within this course.

In summary, Figure 8 suggests a possible "syllabus for a one-week unit on organizational communication. When woven together, such a unit should provide the student with an effective introduction to the area.

Before the next meeting of this class, you should read Chapter 10, "Interpersonal Communication on the Job," in McCroskey, Larson and Knapp, An Introduction to Interpersonal Communication, pp. 188-230.

Meeting #1: Video Module--Organization Communication
Part One: Role Processes

Discussion: Role Play Exercises

Read Chapter 7, "The Taking of Organizational Roles," in Katz and Kahn, The Social Psychology of Organizations, pp. 171-198.

Meeting #2: Video Module--Organizational Communication
Part Two: The Flow of Information

Discussion: Communication in Organizations

Read Chapter 9, "Communication: The Flow of Information," in Katz and Kahn, The Social Psychology of Organizations, pp.

Woven together, such a unit should provide an effective introduction to organizational communication as a field of study.

Figure 8. A suggested syllabus for a one-week introductory unit on organizational communication.

VI. CONCLUSION AND RECOMMENDATIONS

Producing "Organizational Communication" was instructive to the author in so many ways that it is difficult to summarize the experience. One of the lessons to be learned in producing any kind of instructional television unit on a low budget is that one is forced to omit elements of the instructional development program that he or she is convinced would improve or validate the project's overall effectiveness. This is particularly true in this project of the forced omission of a learner's criterion performance test. Cunningham (1973) predicts that scarce resources will present problems to instructional developers in the conclusion to his article on educational evaluation:

...it is recommended that the evaluator of replicable forms of instruction remain flexible in determining his information needs. The model proposed here is in no sense intended to be prescriptive; few evaluations will (or perhaps should) consist of all the information listed in the model. The model is suggestive of the sorts of information that might be relevant ...and which should at least be considered. All evaluators face the problem of scarce resources and will have to concentrate on the information they value most. (p. 364).

After all of the production and instructional development contingencies were taken care of, however, the project was still successful in many ways. Two more modules that seem to be effective have been created for the basic communication theory course at Cornell. In producing the modules, several procedures for obtaining formative information were utilized, many borrowed from other instructional projects, one wholly new. That new procedure, the use of student-created content in the production of both experimental material and the final videotapes, shows great promise. Scripts written by students may suggest to the producer

various content approaches that his or her audience find appealing. The scripts carry with them a kind of built-in "pre-test" of program appeal. The emphasis on the student throughout the instructional development process, too, proved valuable. While not expressed in quantifiable terms, we can be a bit more sure that the content of the programs on organizational communication will be of interest to the students than if the scripts had been written in isolation.

Several kinds of research and evaluation projects should be conducted in the future. First, there must be some summative evaluation of the first three sets of pilot modules so that there is some measure of learning effectiveness. Second, there might be some value in using these first three sets of modules as a control for a series of experiments on instructional contexts. One might measure the relative effectiveness of the modules with and without supplementary printed material and/or follow-up discussions. It would be interesting to compare the impact of the modules when shown in viewing groups of various sizes. A number of experiments could be conducted using the modules as a control, but the overwhelming and immediate need is for a systematic attempt to measure their effectiveness vis-a-vis their stated objectives.

Further research should also be conducted to test the consequences of various instructional development procedures. Does the use of student-created content improve program appeal? Do learner's criterion performance tests make instructional products more effective in satisfying their objectives? These are questions that can only be answered by "research about research," a controlled investigation of evaluation techniques.

One final and most critical recommendation--from this author's

limited and highly subjective viewpoint, the programs that have been produced from the original 3,000 dollar grant from the New York State College of Agriculture and Life Sciences have provided some exciting content input for the basic communication theory course at Cornell and for a number of additional courses at Cornell. Hopefully, some individual or institution, after viewing the programs created in this project and the programs produced earlier by Levinsohn (1974) and by Gerard (1973), will feel the same way and will supply the necessary funds to develop the entire course on a modular basis.

APPENDICES

APPENDIX A:
PROGRAM VITA

Unit: Organizational Communication

Number of Modules: Two

Producer: William J. Silberman, Jr.

Principal Talent: Michele Plescia
Thomas Tobin

Advisors: Dr. Jack A. Barwind
Dr. Shirley A. White

Production Assistance: ETV Center
Cornell University

Format: Sony U-Matic Videocassette

Available: Through Dr. Jack A. Barwind
Department of Communication Arts
Mann Hall
Cornell University
Ithaca, New York 14850

Module One: Role Processes

Time: 25 minutes, 05 seconds

Module Two: The Flow of Information

Time: 26 minutes, 46 seconds

APPENDIX B:
PROGRAM SCRIPTS

PROGRAM: ORGANIZATIONAL COMMUNICATION
PART ONE: ROLE PROCESSES

PRODUCER: W. SILBERMAN

TAPE: JULY 1, 1974

TIME: 25.05

FADE IN:

CU PHONE

SFX: PHONE RINGS.

ZOOM TO MCU

NARR 1

NARR 1: (ANSWERS PHONE) Hello ...

ZOOM TO LS OFFICE
SET

ETX: THEME FULL (:58 SECONDS.)

SUP COURSE TITLE

(OFFICE BUSINESS.)

LOSE SUP

MCU NARR 2

SUP CREDIT

LOSE SUP

ZOOM TO TWO-SHOT
NARR 2 & NARR 1

SUP UNIT TITLE

LOSE SUP

SUP PART TITLE

LOSE SUP

ZOOM IN TO MS
NARR 1

THEME OUT.

NARR 1: There are many types of organizations, varying in size, complexity and formality from the corner grocery store to General Motors. Organizations differ in the benefits they provide for their members, and in the demands which they place on those members.

One thing is clear--organizations have become the dominant social institutions of our time and they are continuing to gain in importance. The fact is that we live in an organizational world. The chances are good that you were born in an organizational setting and that you will die in one. In between, you will have been educated in organizations, worked in organizations, and found (more)

DISS SLIDES

*WORKERS

*HOSPITAL

*I.C. SIGN

*MORSE SIGN

*YMCA SIGN

much of your recreation in organizations. Or, as sociologist Amitai Etzioni puts it, we spend most of our lives paying,

*WESTONS SIGN

praying,

*CHURCH SIGN

and playing in organizations.

*FRATERNITY SIGN

DISS MCU NARR 2

NARR 2: We're going to look at what goes on in organizations. Specifically--at how people communicate with one another to accomplish the goals of an organization. We'll look at how the way we communicate affects our performance in organizations, and we'll examine the effects that membership in organizations have on the way we communicate.

MCU NARR 1

NARR 1: Chester Barnard was one of the first organizational administrators to talk about the importance of communication in organizations. In his book, The Function of An Executive, Barnard described organizations as cooperative systems bound together by a common purpose, a willingness to serve, and communication. He wrote that "... in an exhaustive theory of organization, communicating would occupy a central place, because the structure, extensiveness, and scope of organizations are almost entirely determined by communication techniques." Barnard stressed that communication is a vital link in securing cooperation between individuals.

SUP "CHESTER
BARNARD"

LOSE SUP

DISS SLIDES

*STEUBEN FACTORY

NARR 2: More recently, Daniel Katz and Robert Kahn have suggested an open-systems perspective on organizations. In this view organizations are seen as continuous processors of energy and information inputs. Inputs--natural resources, materials, human resources and symbols--are transformed in the system into certain outputs.

*BESSEMER FURNACE

A steel mill, for example, takes iron, coke, (more)

- *STEELWORKERS furnaces, machinery and steelworkers--and transforms
- *COIL STEEL those inputs into rolled coil steel, steel sheets, I-Beams, and so forth. The organization as a
- *SYSTEM CYCLE system is characterized by recurrent cycles of input, transformation, and output. This implies that organizations are not static, closed production systems, but dynamic open systems in constant interaction with other systems in the environment. The organization must interact with other systems in the environment in order to obtain inputs and dispose of outputs.
- *SUBSYSTEMS The opens-systems perspective views all systems as being composed of a larger number of interacting subsystems. Individuals and groups in organizations are subsystems of input, transformation and output which interact to form the organization itself. The sales clerk takes certain inputs--
- *SALES CLERK job instructions, knowledge of the task, a cash register and so forth--and transforms those inputs into outputs--among these, sales of merchandise, a level of job satisfaction, a level of customer satisfaction. An organization is composed of the structured interaction of human subsystems, of individuals and groups within the organization. What links these subsystems together are the patterns of communication, control, and influence. Communication serves as a systems binder--the vital link between human resources in an organization.
- *SYSTEMS BINDER NARR 1: In organizations, information is a valuable commodity that can only be shared through communication. Management consultant Charles Redfield expressed this well when he said that "Producing, distributing and service organizations --no matter what their endeavor--are made up of individuals and groups whose work is related to (more)
- DISS MCU NARR 1

other individuals and groups and to the organization as a whole. The process of getting all of the work routines to move along together smoothly calls for the highest order of decision-making, programming, controlling and reappraising. All of these activities depend heavily, sometimes crucially, on communication." Redfield's statement implies that if a task requires the effort of more than one person, there must be clear and open communication between the people involved in order for work to get done.

MCU NARR 2

NARR 2: We've already suggested the variety of types of organizations that exist. There are organizations involved in manufacturing and sales, action organizations, social organizations, health organizations--there are almost as many types of organizations as there are things people do. But what do these groups have in common? What is an organization? We're going to suggest a definition

SUP DEFINITION

of organizations as goal-directed, boundary-maintaining, role systems. This definition implies three things. First, to say that organizations are goal directed implies that there are objectives that the members of an organization try to fulfill. Behavior in organizations is not random, but is motivated toward accomplishment of some kind. The fact that organizations have goals, however, should not lead us to assume the goals of an individual member of an organization are the same as the goals of the organization. The goals of a faculty member at Cornell University might be earning a salary and enhancing his or her professional standing. The goals of an employee in a factory are probably, again, earning a salary, and, perhaps, association with others. An (more)

DISS SLIDES

*FACULTY MEMBER

*FACTORY WORKER

individual may have whatever goals he or she chooses as long as his or her behavior contributes toward satisfaction of organizational objectives.

*LECTURING The faculty member must contribute to the University goals in teaching, extension, service and research. The factory worker must contribute to the production of the factory. Organizational objectives place constraints on individual behavior. Because organizations have objectives, we say they are goal directed.

*LINE PRODUCTION

*BOUNDARIES NARR 1: When we say that organizations maintain boundaries, we simply mean that there is something about that group of people that we call an "organization" that differentiates them from the environment. There is an authority of some kind that regulates membership, that decides who makes it across organizational boundaries. There are procedures for entry into and exit from the organization. Pledgeship and initiation in the fraternity, hiring and firing in the corporation, enrollment and graduation in the university, are all procedures by which organizations define and maintain their boundaries. Because there are criteria for membership in an organization, we say they are boundary-maintaining.

*ENTRY/EXIT

*PLEDGESHIP

*HIRING

*COMMENCEMENT

LOSE SUP
DISS MS NARR 1
SUP "ROLE SYSTEMS"

LOSE SUP

Finally, organizations are role systems. Simply enough, this means that there is interaction between individuals in an organization who are acting out roles prescribed by the organization. This point is extremely important in understanding the function of communication in organizations. Roles are communicated to individuals by other members of the organization. We say that people in organizations occupy an office. Secretaries, foreman, accountants and students all hold offices (more)

in their respective organizations. Associated with those offices are sets of behavior, activities which the office-holder is expected to perform. Those activities comprise the role of a person who occupies an office. In other words, other people in an organization have expectations as to how a given role will be performed. Supervisors, fellow employees and clients all expect certain kinds of behavior from the person performing a role. Anyone holding an expectation about the performance of a given role--is a member of the role set for that role. Members of the role set communicate their expectations to the role occupant in attempt to influence his or her behavior. We often find ourselves responding to absurd and even capricious messages from members of our role set, simply because it is a part of our role to comply.

SUP "ROLE SET"

CUT TO FILM
CANDID CAMERA
PART ONE

SOF: CANDID CAMERA SEQUENCE (PART ONE)

Description: A boss seriously rewards his employees for rather ridiculous merits (e.g., saving staples, parking correctly in the parking lot by never touching parking space lines.) The employees are tactful in their acceptance, trying not to offend the boss. Demonstrates the concepts of role and compliance.

FADE TO BLACK
FADE IN:
MS NARRATOR 2
FRAMED LEFT
WITH CHART #1

NARR 2: To say that roles are communicated implies that role-taking is not a one-way static relationship in which members of the role set tell the role occupant what his or her job is. Rather it is a dynamic process through which the role set and the role occupant arrive at some agreement--a mutual understanding--as to what the individual's role in the organization is. In this diagram, Katz and Kahn divide the process of role taking into (more)

CU CHART

four parts. First, role senders - members of the role set - form certain expectations about how the role occupant's job ought to be performed.

MS NARR 2

Different members of the role set may very well have quite different expectations. A foreman on the assembly line may expect a worker to produce two hundred widgets an hour, while his co-workers pressure him to keep output down to a hundred-and-sixty widgets. Anyway, these members of the role

CU CHART

set communicate their expectations, at least in part, to the role occupant. He or she then assimilates these messages and, in combination with his or her perception of the role, assigns some meaning to the role. The role occupant then engages in some sort of role behavior--in other words, does something as a role occupant. At this point the cycle starts all over again (BROAD

ZOOM TO INCLUDE
NARR 2

GESTURE.) The members of the role set watch what the role occupant does and evaluate his or her performance. Certain members of the role set will probably send additional messages about what was acceptable and what was not acceptable in the individual's performance. Again, these messages will be received and assimilated and the role occupant will adjust to the new demands of the role set. Role-taking is an ongoing process in which the people who surround an individual in an organization are constantly evaluating that person's performance and sending messages in an attempt to modify his or her behavior.

ZOOM TO MCU
NARR 2CUT TO FILM
CANDID CAMERA
PART TWOSOF: CANDID CAMERA SEQUENCE (PART TWO)FADE TO BLACK
FADE IN:
MCU NARR

NARR 1: In considering role-taking as a communication process, we imply that members of a role set (more)

supply messages, information about their expectations to the person performing the role. He or she then transforms those messages into some form of role-related behavior. In the example we used earlier, the worker making widgets will probably decide how many widgets he actually should produce in response to the different demands placed on him by different members of the role set. The worker, in this case, transforms messages about his role into a definition of what that role is. In other words, roles are not injected into people in organizations. They are taken on by the individuals themselves. Obviously, this means that the role occupant himself has some input into the way a role is performed.

MCU NARR 2 FRAMED
LEFT TO KEY SLIDES
*ROLE CONFLICT

NARR 2: When different people in an organization send an individual messages about what his or her role is, there is a real possibility that those messages will place conflicting pressures on that individual. Psychologist Robert Kahn estimated that, in 1964, only one out of every six male wage earners was free from tension created by conflict about what their role was. Kahn suggests that conflict about what a person's job is usually creates psychological conflicts within the person. He identifies four types of role conflicts which can create stress for individuals in organizations. Intersender role conflict occurs when two members of an individual's role set send conflicting messages about what the person should do. The person feels "caught in the middle." Salesmen often experience conflict in trying to satisfy the demands of the customer and the requirements of the employer. Union members sometimes receive different orders from their foreman and their union steward. And sometimes different supervisors (more)

*INTERSENDER

give orders that seem contradictory.

CUT TO:
MS LARRY

LARRY: (AT WORK, WHISTLING)
(MR. PETERSON APPROACHES)

MEDIUM TWO-SHOT

PETERSON: Hi, Larry, how's it going?

LARRY: Not bad, not bad. I'm turning out plenty of these things.

CU PETERSON'S
HANDS WITH PIECE

PETERSON (LOOKING AT FINISHED PIECE) Hmmm...say, Larry, did you notice this crack? What's the trouble here?

TWO-SHOT

LARRY: I don't know. I'm doing them the same as always, but something's wrong. Maybe the wood is lousy.

CU PETERSON

PETERSON: No, I don't think so, the wood was just milled yesterday. No, I think it's you that's doing something wrong. We're just getting too damn many rejects down here, Larry, and, well, things have just got to improve.

TWO-SHOT

LARRY: Well, I'm trying my best...

PETERSON: That's not the point. These pieces have got to be improved or we'll just have to find somebody else to do the job.

LARRY: I'll try to make them better, that's all I can do.

PETERSON: Okay, then make them better. No more rejects, right?

LARRY: Yeah, I guess so...(PETERSON WALKS OFF)

ZOOM TO MS LARRY

(MOCKING) Okay then make them better (BLOWS A RAZBERRY). I'd like to see him turn out these things. (FOREMAN APPROACHES.)

TWO-SHOT LARRY &
FOREMAN

FOREMAN: Hey, Lar! I just got the new pay rate sheets from production--there's been a change in your job.

LARRY: Hey, no kidding. You mean I finally got a raise?

FOREMAN: No, not exactly. They want you to turn (more)

out twenty-five of these things instead of nineteen a day, so they've lowered the piece rate to a dollar and a quarter.

LARRY: Aw for crying out loud! How do they expect us to do that?

FOREMAN: They want you to turn the heat on the machine up and take them out four minutes earlier. They figure you can make twenty-five easily.

MCU LARRY

LARRY: Well, I don't know what's happening around here. I just got hell for too many rejects and now they want me to work faster--it just don't make sense.

CUT TO:

MCU NARR 2
FRAMED LEFT FOR
KEY SLIDE
*INTRASENDER

NARR 2: Intrasender role conflict occurs when the same member of a role set makes conflicting demands on an individual. A child whose father tells him to be polite, but to beat up anyone who hits him may experience intrasender role conflict. John Dean may have experienced conflict from President Nixon's veiled suggestions to suppress the Water-gate scandal without breaking the law. A teaching assistant is certainly not immune from this kind of role conflict.

CUT TO:

TWO SHOT
T.A. & PROF.

PROF: You have to try in your discussion sections to create a warm atmosphere--one that will encourage the students to participate--do you know what I mean?

T.A.: Yeah, we should try and establish some sort of rapport with the students.

PROF: Exactly. Now, in grading the papers you should develop some fairly stiff criteria. We don't want the students getting the idea that this course is a pushover.

T.A.: Well, how do I do that and maintain this rapport with the students?

(more)

PROF: You'll have to figure that out.

CUT TO:
MCU NARR 2
FRAMED LEFT FOR
KEY SLIDE
*INTERROLE

NARR 2: No individual has only one role. Most people belong to a number of organizations and perform different roles in them. Conflict can occur when different roles which an individual performs place conflicting demands on him or her. Many women experience such interrole conflict between their roles as wives or mothers and their occupational role. The owner of a corner bar may experience conflict between that role and his role as a deacon of the church. Interrole conflicts are a source of great stress because they often force decisions between one's occupational role and one's social or family role.

CUT TO:
TWO SHOT
FATHER AND SON

SON: Hey Dad, the hockey game starts in half an hour. Shouldn't we leave pretty soon?

CU FATHER

FATHER: Uh, listen, Jeff...I thought I could get most of this stuff cleared up before we left for the game, but I'm afraid it's going to take a lot longer than I thought...like all night.

TWO-SHOT

SON: Well, when were you going to tell me?

FATHER: I'm really sorry, Jeff. I didn't even realize how late it was.

SON: Then you mean you can't go?

FATHER: I want to, but I have to get this work done. We got a new account today, and I have to go over this sales information so I can make some recommendations tomorrow.

SON: But we got tickets for the game weeks ago!

CU FATHER

FATHER: I know! But what can I do, Jeff?? You can see what a bad position I'm in. This work has to take priority.

(more)

CUT TO:

MCU NARR 2
 FRAMED LEFT FOR
 KEY SLIDE
 *PERSON-ROLE

NARR 2: Stress is also generated by conflicts between an individual's personality and training and demands of a role that individual must perform. Many interns and residents experience conflict between their professional training and the requirements placed on them by hospitals. A waitress may feel stress in waiting on a customer, who, although a big tipper, insults her as a woman.

CUT TO:

TWO SHOT WAITRESS
 & CUSTOMER

CUSTOMER: Listen, baby. I'd like a nice cheeseburger--medium rare, and pull me a beer. Then for dessert I'll have a dish of sherbet--and maybe a couple of cupcakes, get it? Har-har. Thanks, honey (SLAPS WAITRESS ON HER BEHIND.)

MCU NARR 1

NARR 1: Role conflict, according to Kahn, lowers the amount of trust which an individual will have in the people he or she works with. Conflict also decreases the amount of respect and liking which the person will have for other people in the organization. Because trust is a requirement for free and open communication, role conflicts can reduce the amount, the openness and the honesty of communication in organizations. An individual experiencing a role conflict may begin to avoid other people in the organization and may distort the information he supplies to them. Ultimately, role conflict decreases an organizational members willingness to cooperate and communicate with others in the organization. The effect can be disastrous, as Robert Kahn said, "The reduction in the person's cooperative orientation toward others is costly for the organization as a whole as well as for the immediate group. To the extent that coordination of behaviors within the role set is required for meeting organizational objectives, (more)

LOSE SUP

the effectiveness of the unit is impaired when role conflicts are present. And this is all the more serious because conflicts beget conflicts; the circle tightens.

MCU NARR 2

NARR 2: Role-taking in organizations is a communication process. Whenever someone joins an organization, they come in contact with other people who hold expectations about the way their role should be performed. These expectations are communicated to the individual in an attempt to influence his or her behavior within the role. When expectations about roles clash, conflicts result which create stress for the individual and reduce both the quantity and quality of communication. Communication is a necessary requirement in organizations for effective task coordination. It is a systems binder--a vital link between individuals and groups within the organization who are occupying roles.

ZOOM OUT TO SET
SHOT

CUT TO
CANDID CAMERA
SEQUENCE #3

SOF: CANDID CAMERA SEQUENCE (PART THREE)

DISS SLIDE
*COURSE TITLE

FADE TO BLACK

PROGRAM: ORGANIZATIONAL COMMUNICATION
PART TWO: FLOW OF INFORMATION

PRODUCER: W. SILBERMAN

TAPE: July 1, 1974

TIME: 26.46

FADE IN:

CU PHONE

SFX: PHONE RINGS

ZOOM TO MCU

NARR 1

NARR 1: (ANSWERS PHONE) Hello...

ZOOM TO LS OFFICE

SET

ETS: THEME FULL (.58 SECONDS.)

SUP COURSE TITLE

(OFFICE BUSINESS.)

LOSE SUP

MCU NARR 2

SUP CREDIT

LOSE SUP

ZOOM TO TWO-SHOT

NARR 2 & NARR 1

SUP UNIT TITLE

LOSE SUP

MS NARR 1

SUP PART TITLE

LOSE SUP

THEME OUT.

DISS SLIDES

* SYSTEMS BINDER

NARR 1: In the first program on communication in organizations, we stressed that an organization is a system of roles. More specifically, organizations are composed of individuals and groups performing roles that are relevant to organizational objectives. We emphasized that role-taking is a communication process and that messages about roles are attempts to influence an individual's behavior in organizations. Communication serves as a systems binder in organizations, linking human resources together. Most tasks in organizations require some degree of interaction and communication between organizational members.
(more)

*SUPERIOR/
SUBORDINATE

*COMMAND

* TWO WORKERS

*WORKER CLOWNING

*COFFEE BREAK

*TOMATO MARKET

*FACTORY WORKER

*PRODUCTION OFFICE

*SALES OFFICE

*STEEL PLANT

Information must be communicated about task requirements and specifications, and about progress that is being made toward satisfaction of organizational goals. Commands and instructions are also important communication functions in organization. Communication can serve to integrate the individual into the organization and instill within him the feeling that the organization has worth. Communication also has an associative value that, while not directly relevant to task coordination, may improve an individual's overall satisfaction with the organization. Individuals in organizations usually have a social orientation as well as a work orientation and they communicate to satisfy their social as well as their instrumental needs. Many of the people you work with are probably also the people you choose to socialize with outside of the organization.

NARR 2: Even when tasks are highly routine and there is little variation in the work process, some communication is necessary to achieve task coordination. A factory worker must at least be told what his or her job is and receive some sort of feedback about the quality of his or her performance. As tasks grow more complex, the need for communication increases. As you move from the assembly line to the production office and from the sales offices, the increased importance of communication for task coordination is visually clear. It has even been suggested that upper level managers do little else but engage in communication with other members of the organization. To illustrate the role of communication in task coordination, consider such a relatively simple problem as the handling of a customer complaint at a steel distribution company.

(more)

CUT TO:
SPLIT SCREEN
MS ZINSCHLAG
& DAVIES

(TALENT ARE BOTH SPEAKING ON THE TELEPHONE)

ZINSCHLAG: Hello, Bill: Harold Zinschlag, Peerless Rolled Gutter. Listen, Bill--we got that load of metal I ordered from you last week and the stuff is rotten! We've run about a third of it through our machines and the metal is cracking like peanut brittle...

DAVIES: Hmmm, that's not good.

ZINSCHLAG: You're damn right its not good! And even when the metal doesn't break, the galvanized coating is peeling and breaking off. I mean this stuff is a bunch of junk--I can't send gutters out like that.

DAVIES: No, absolutely not--that shouldn't be happening. I sent you prime metal--guaranteed to take any kind of bend your machines'll give it.

ZUNSCHLAG: Well, I don't know what it's guaranteed to do, but I know what it's doing--it's breaking all to pieces in my machines.

DAVIES: Okay, I'll have to bring it back and take a look at it.

ZUNSCHLAG: Great, but Bill...can you get me a replacement right away? I've got a bunch of orders backed up and with that bad metal you sent me, I've lost a full day's work.

DAVIES: I'll have to check that, Harold. Can you hold the phone a minute?

LOSE SPLIT SCREEN
CENTER DAVIES

(PUTS PHONE ON HOLD, PUNCHES ANOTHER BUTTON, DIALS PHONE, PAUSES)

Inventory? Twenty-six gauge Galvanized sheets, 36 by 96. How much prime have you got in stock? No, twenty-six gauge.

Thirty-six by ninety six inch sheets.

90,000 pounds? That's great. Thanks a bunch...

(more)

MOVE DAVIES TO
LEFT: SPLIT SCREEN
AS BEFORE

(PUNCHES OTHER BUTTON, PAUSES)

Harold?

ZINSCHLAG: Yeah, Bill?

DAVIES: No problem on the metal. I'll send the replacement out on a truck tomorrow morning and pick up the bad metal.

ZINSCHLAG: Real good, Bill--I appreciate it.

DAVIES: I'll get right on it, Harold.

LOSE SPLIT SCREEN
CENTER DAVIES AND
ZOOM OUT TO FOLLOW
AS HE GOES TO JOHN'S
DESK. END UP WITH
TWO-SHOT

(HANGS UP PHONE. SHUFFLES A FEW PAPERS, THEN GETS UP AND WALKS OVER TO ANOTHER SALESMAN'S DESK.)

DAVIES: Say John, I just got a reject on some galvanized I sent to Peerless Gutter.

JOHN: Hmmm, what gauge was it?

DAVIES: Twenty-six gauge. Thirty-six by ninety-six sheets.

JOHN: You know, I had a reject yesterday on that size from one of my heating duct accounts. What mill is that crap coming out of?

DAVIES: Lemme check the book...Let's see, the stuff I sent...and the stuff you sent...came out of Republand. I wonder if maybe we don't have a mill claim. Let's mention it to the boss.

MCU DAVIES

(DIALS PHONE)

DAVIES: Boss, this is Bill in Sales--we've had a couple of rejections out of that new shipment of light gauge stuff from Republand--customers claim the metal won't take a bend. (PAUSE)

Uh, huh (PAUSE)

Uh, huh (PAUSE)

Okay, we'll put a hold on that stuff and have engineering check it out. Meanwhile, I'll ship replacement stock from other mills. (PAUSE)

Will do...

TWO-SHOT DAVIES
& JOHN

(HANGS UP PHONE)

He wants us to have engineering check to see if
(more)

the metal is hard or not, Meanwhile don't use any of the Republand metal to fill orders,

JOHN: Okay, I'll call engineering and have them make the tests--you go ahead and send your shop order through so your replacement gets out in the morning.

FOLLOW DAVIES
BACK TO HIS DESK
ZOOM TO MS

(DAVIES WALKS BACK TO HIS DESK, SITS DOWN, PICKS UP AN ORDER FORM, THEN PICKS UP PHONE AND DIALS)

FRAME DAVIES LEFT
FOR SPLIT SCREEN
DAVIES & JOE

JOE: (PICKS UP TELEPHONE) Shop. Bay 7A.

DAVIES: Joe, this is Bill Davies in Galvanized, I've got a replacement order I've gotta have out tomorrow morning. Can you guys get it up before you leave?

JOE: (ANNOYED) I suppose--what do you need?

DAVIES: Twenty-six gauge Galvanized, thirty-six by ninety-six sheets. I need ten thousand pounds.

JOE: No problem on that one--we've got a bundle of that new stuff from Republand out already.

DAVIES: No good, Joe--we've got a hold on that Republand metal--looks like it's all hard. You'll have to dig in and find some of the foreign stuff --here's a lift number, A-33930.

JOE: Aw, hell...I don't want to do all that digging late in the day. Me and Sully were just getting ready to leave. Can it wait until the morning?

DAVIES: Not this time, Joe. You and Sully'll just have to put in a full day's work today. This is a good customer and he really needs the steel.

JOE: Okay, but Sully isn't gonna like it. What was that tag number?

DAVIES: Tag number A as in Apple 33930. That's 26 gauge Galvanized 36 by 96 sheets.

JOE: Apple--33930. Who's it for?

DAVIES: Tag it for Peerless Rolled Gutter as a replacement order--I'll send the shop order down (more)

in a few minutes,

JOE: Okay, boss--we'll get it up,

FADE TO BLACK

FADE IN:

MCU NARR 2

DISS SLIDES

*DOWNWARD COMM

*SUPERIOR/SUBORD

*RULES PAMPHLET

*DOWNWARD COMM

CUT TO: VTR

SPLIT SCREEN

DAVIES AND JOE

SUP 'DOWNWARD
COMMUNICATION'

NARR 2: In handling the complaint from Peerless Rolled Gutter, Bill Davies had to communicate with people at different levels in the company hierarchy. There are status differences in organizations which affect both the quality and the amount of information that is shared by members. Fundamentally, there are three ways communication can flow in organizations. First, communication can flow downward from superiors--bosses, foremen, boy scout leaders and so forth--to subordinates. Typically, the information that flows downward in an organization is instrumental, designed to communicate more clearly the subordinate's task, status and responsibility. In a work situation, a boss will want to communicate the how of a job--job instructions--and the why of the job--the job rationale. Additionally, he or she will probably want to inform the subordinate about organizational rules and regulations and provide the worker with feedback about the quality of his or her performance. The superior may also wish to provide information of an ideological nature in order to imbue the subordinate with a sense of mission and encourage him to identify with the organization. In the scene we watched earlier, Bill Davies engaged in downward communication when he provided task instructions and rationale to Joe in the shop.

(SOUND ON TAPE)

JOE: Shop.

DAVIES: Joe, this is Bill Davies in Galvanized, I've got a replacement order I've gotta have out tomorrow morning. Can you guys get it up before (more)

you leave?

JOE: (ANNOYED) I suppose so--what do you need?

DAVIES: Twenty-six gauge galvanized, thirty-six by ninety-six sheets. I need ten thousand pounds.

JOE: No problem on that one--we've got a bundle of that new stuff from Republand out already.

DAVIES: No good, Joe--we've got a hold on that Republand metal--looks like it's all hard. You'll have to dig in and find some of the foreign stuff. Here's a lift number, A-33930.

JOE: Aw, hell...I don't want to do all that digging late in the day. Me and Sully were just getting ready to leave. Can it wait until the morning?

DAVIES: Not this time, Joe. You and Sully'll just have to put in a full day's work today. This is a customer and he really needs the steel.

JOE: Okay, but Sully isn't gonna like it. What was that tag number?

DAVIES: Tag number A as in Apple 33930. That's 26 gauge Galvanized 36 by 96 sheets.

JOE: Apple--33930. Who's it for?

DAVIES: Tag it for Peerless Rolled Gutter as a replacement order--I'll send the shop order down in a few minutes.

JOE: Okay, boss--we'll get it up.

FADE TO BLACK
FADE IN: SLIDES
*UPWARD COMM

Narr 1: While Bill Davies was giving Joe instructions about the replacement order, Joe provided Bill with some feedback about his understanding of the task and about his attitude toward it. Such upward communication--communication from a subordinate to a superior--is the most difficult, most distorted and least prevalent form of communication in organizations. Ideally, accurate information about a subordinate's problems and valuable (more)

*STREET CREW

*GIVING ORDERS

*NOT LISTENING

*OPEN SUPERVISOR

*NONVERBAL FEEDBACK

CUT TO: VTR

MCU DAVIES

SUP 'UPWARD COMM'

feedback about organizational policies and procedures should flow upward in an organization. Unfortunately, many supervisors are very good at communicating downward for task coordination and control, but are not very good listeners. If subordinates do not trust their superior, or if they are afraid that the information they feed upward might be used against them, they will restrict the amount of communication attempts they make with superiors and distort the information they provide. Because upward communication is more difficult to obtain, supervisors need to be sensitive to the communicative needs of their subordinates and establish a trusting relationship with them. Additionally, supervisors should watch for the nonverbal cues from their employees that might provide information about their attitudes toward their job, their performance, and the performances of their co-workers.

(SOUND ON TAPE)

DAVIES: Boss, this is Bill in Sales--we've had a couple of rejections out of that new shipment of light gauge stuff from Republand--customers claim the metal won't take a bend.

Uh, huh.

Uh, huh.

Okay, we'll put a hold on that stuff and have engineering check it out. Meanwhile, I'll ship replacement stock from other mills.

Will do...

FADE TO BLACK

FADE IN: SLIDES

*HORIZONTAL COMM

NARR 2: Horizontal communication, communication between peers at the same hierarchical level in an organization, has important value for task coordination as well as for the social atmosphere (more)

*ACCOUNTANTS

*FOREMEN

*SECRETARIES

*SHOPWORKERS

of the workplace. When accountants talk to accountants, when foremen talk to foremen, and when secretaries talk to secretaries, they share their understanding of their tasks. This shared understanding can lead to more efficient and more effective performance. Communication between peers can serve as an escape from the role conflicts and frustrations associated with upward and downward communication. Unrestricted horizontal communication can be dysfunctional for an organization, however, as when groups of pranksters develop out of horizontal relationships. When peer relationships become more important than organizational goals, there may be a need for some restructuring of communication networks. Still, most horizontal communication is positively functional for organizations in that it allows members to share information and to create a social atmosphere conducive to work.

*STEBEN WORKERS

CUT TO: VTR
TWO-SHOT
DAVIES & JOHN

(SOUND ON TAPE)

SUP 'HORIZONTAL
COMMUNICATION'

DAVIES: Say John, I just got a reject on some galvanized I sent to Peerless Gutter.

JOHN: Hmmm, what gauge was it?

DAVIES: Twenty-six gauge. Thirty-six by ninety-six sheets.

JOHN: You know, I had a reject yesterday on that same size from one of my heating duct accounts. What mill is that crap coming from?

DAVIES: Lemme check the book...Let's see, the stuff I sent...and the stuff you sent... came out of Republand. I wonder if maybe we don't have a mill claim. Let's mention it to the boss.

FADE TO BLACK
FADE IN:
MS NARR 2

NARR 2: The understanding that the flow of
(more)

LOSE SUP
ZOOM OUT TO
INCLUDE CHART

CU CHART--
CIRCLE NET

PAN FROM CIRCLE
TO CHAIN NET

PAN FROM CHAIN
TO WHEEL NET

MS NARR 2
& CHART

FOLLOW TALENT
MOVEMENT

communication within an organization is important for task coordination has led some researchers to ask whether or not certain communication networks might be more efficient for achieving organizational goals. Harold Leavitt and Alex Bavelas were the first of a number of researchers to compare the performances of groups solving an identical problem under different communication networks. Using a relatively simple problem, Leavitt arranged members of work groups physically so that they could not only communicate with one another through certain structural arrangements. (POINT OUT VARIOUS NETS ON CHART AS THEY ARE DISCUSSED). In the "circle network, each person could communicate only with the people on either side of him. In the "chain" network, the two people at the periphery of the net had to relay their messages through one, two or even three other persons. The "wheel" network was the most highly centralized of Leavitt's experimental networks, with all messages passing through one individual. Leavitt found that the less structured the group, the more time it took for the group to complete its task. The less structured groups also made more errors than the highly centralized groups. Leadership emerged more quickly in the wheel network and tended to be more effective. Morale, however, was lower in the highly structured networks than in the more loosely structured "circle" and "chain" networks.

A number of variations of Leavitt and Bavelas' experiments have been conducted. One, by Harold Guetzkow and Herbert Simon (CHANGE CHART), compared the highly structured "wheel" network with a totally unstructured network. This pattern, which (more)

CU ALL-CHANNEL
NET

they called the "all-channel network" allowed every member of the group to communicate freely with every other member of the group. They found that, although the unstructured group took more time to organize for efficient task performance, it eventually developed a structure that was equal in efficiency to the highly structured "wheel" network. The all-channel network had the added advantage of having the sanction of group members, thus providing a more satisfying work experience. The implication of this may be that a highly structured network, like the "wheel", may be best when it is necessary to organize a group quickly. If there is time to allow a group to develop its own structure, though, that structure will be more satisfying for group members.

MS NARR 2 WITH
CHART

MCU NARR 1

NARR 1: Communication networks are important for coordination and control in organizations. Highly complex organizations spend a great deal of time and money trying to design communication networks that are both efficient in achieving organizational objectives and satisfying to organizational members. Mr. James H. Powers of the Corning Glass Works has been involved in designing a physical facility around the communication patterns of the employees. He explains what he discovered about communication networks at Corning.

CUT TO: VTR
JAMES POWERS
CORNING GLASS

(SOUND ON TAPE) JAMES H. POWERS, CORNING GLASS

LS POWERS AND
CHARTS

POWERS: At Corning Glass Works, it was planned that the Consumer Products Division, comprised of approximately 185 people, was to move into a new office facility. This was seen as a perfect opportunity to analyze the communication patterns existing within the division. For it had been
(more)

felt for some time that its scattered locations and perhaps poor communications was a deterrent to its operating efficiency. A consultant was hired to perform what he called a "communication interaction analysis." To perform this task, he administered a series of questionnaires to the people of the division, questioning them on who they felt they should be communicating with, how often, and why. This data was then fed into a computer program, the result of which was a series of "bubblecharts" depicting the various communication patterns existing within the division. The first chart shows that, on the micro level, each individual has a specific communication pattern. The manager of the Product Engineering Department is shown as a hub around which the various communication patterns in his department revolve. On the macro level, each department is a part of a number of communication networks. This chart, with its dark lines depicting more frequent communication, shows the Product Management Department frequently communicating with the Retail Sales Planning Group, the Market Planning Group and the Product Engineering Department. On the other hand, the Product Engineering Department is part of a different communication network. It shows frequent communication with the Product Design Department. This information, then, was used to compile an actual floorplan and layout for the new office facility. This chart, which depicts the actual office environment, shows the Product Management Department surrounded by the Product Planning, Sales Planning and Market Planning Groups. The direct correlation can be seen between the office facility and the data compiled through the questionnaires. This program was then presented to

(more)

CU CHART 1

TILT DOWN TO
CHART 2

MS POWERS
TO FOLLOW HIM

CU FLOORPLAN

LS POWERS AND
CHARTS

the top management of the division, approved by them, and disseminated to the division managers and their personnel. Feedback from them was monitored to adjust and tune up the initial layout depending on their particular departmental needs. This, then, was the basic layout that the building was occupied by. Since then, some changes have been made, either to modify the initial layout or to change the layout, adapting it to new or changing communication patterns and other changes of the times. At Corning, we feel that this has been one of our more successful approaches to the problem of reorganization and reallocation of space for department personnel.

FADE TO BLACK
FADE IN: SLIDES
*WORKERS

*WORK GROUP

*FORMAL CHART

*FRIENDS ON JOB

*SUPERVISOR

*TASK LEADERSHIP
ABILITY

*TECHNICAL
COMPETENCE

*ADMINISTRATIVE
COMPETENCE

NARR 1: There are many factors which influence the flow of information and the way people communicate in organizations. The groups in which people associate within the organization obviously affect the way information flows. While the organization may designate formal work groups on the organization chart, informal groups develop out of the interpersonal associations of members. These informal groups may be more valuable in explaining how things really get done in organizations than the formal organization chart.

The style of supervision may also affect communication in organizations. From a number of surveys, it appears that there are two factors that are important in organization management. First, a supervisor needs task leadership ability--the ability to lead members to satisfaction of organizational objectives. Task leadership ability requires some technical competence related to the task and some administrative competence. The second important factor in supervision is the (more)

*SOCIO-EMOTIONAL
SUPPORT

*SHAKING HANDS

*CONTINUUM

*EXECUTIVE

*FOREMAN

DISS MCU NARR 2

ability to provide social-emotional support for members of the organization. This requires skill in human relations--the ability to create a climate within the organization conducive to interpersonal trust. Whether a leader should emphasize task leadership or social-emotional support is probably dependent on the demands of the particular situation. In organizations confronted with a high level of change and a turbulent, uncertain environment, members will probably look to their leaders for technical information and task-related decision-making. In organizations where tasks are moderately routine and the environment is relatively certain, a leader may have more need for his or her human relations skills. What makes an effective leader depends on the demands of the situation.

NARR 2: Perhaps the most crucial factor affecting the way people communicate in organizations is the overall atmosphere, or "climate," of the organization. In 1964, Charles Redding of Purdue University suggested that members of organizations are very often the kinds of communicators that the organization "compels" them to be. This suggests that the atmosphere of an organization itself places constraints on individual behavior and on the way individuals communicate within organizations. What differences will there be in the way people communicate in an organization that emphasizes efficiency and cost-accountability over human values? In an organization that places greatest stress on the sentiments and emotions of members and on absence of interpersonal conflict? And in an organization that adapts its climate to the demands of the situation and the characteristics of the individual?

(more)

MCU NARR 1

NARR 1: These are just a few of the factors that affect interpersonal communication in social organizations. In these two programs, we have tried to stress that organizations are systems of roles that achieve objectives by placing constraints on individual behavior. These constraints must be communicated to the individuals involved in order for work to get done. Yet, an individual member's goals are seldom the same as the goals of the organization. Perhaps it is the job of management to create a communication system within their organization that allows the individual enough latitude to satisfy his or her personal goals while contributing toward satisfaction of organizational goals.

ZOOM OUT TO TWO-
SHOT (LOOSE)

NARR 2: A large part of this job is the ability of organization management to create a climate conducive to the establishment of trusting relationships between members. In organizations where interpersonal trust is high, the information which flows upward, downward and horizontally within the organization is more likely to be open, undistorted and plentiful--the kind of communication that is most helpful is establishing cooperative links between people in an organization.

ZOOM OUT TO
SET SHOT

ETS: THEME FULL (TALENT WALKS OFF SET)

DISS SLIDES

SUP CREDITS

FADE TO BLACK

THEME OUT,

APPENDIX C:
INFORMATION PACKET SENT TO
SUBJECT-MATTER SPECIALISTS



GRADUATE TEACHING AND RESEARCH CENTER
DEPARTMENT OF COMMUNICATION ARTS
NEW YORK STATE COLLEGE OF AGRICULTURE,
A STATUTORY COLLEGE OF THE STATE UNIVERSITY,
AT CORNELL UNIVERSITY
640 STEWART AVENUE
ITHACA, NEW YORK 14850

RESEARCH OFFICE

January 31, 1974

Dr. _____
Address
City and State

Dear Dr. _____,

You will find enclosed information describing a plan for the production of two television programs dealing with communication in organizations. I hope that you will take a few minutes to read this information and to criticize this plan on the form provided. A stamped envelope has also been enclosed.

Because of your expertise in this area, your assistance is not only appreciated but highly valued.

Thank you for your kind attention.

Very truly yours,

William Silberman, Jr.
Graduate Assistant

UNIT: Organizational Communication

COMPONENTS: Two videotape modules, each twenty-five minutes in length
Supplementary discussions led by teaching assistants
Supplementary printed material

Communication Arts 200 is an introductory course concerned with "Theories of Human Communication." The course is being developed on a modular basis incorporating lectures, discussion, readings, and audiovisual materials.

This unit is concerned with the problems of interpersonal communication in complex organizations, what is often called "business and industrial communication." It is a pilot project designed to test strategies for instructional development that will be used in the production of other content units.

The students in Communication Arts 200 are mostly undergraduates without previous exposure to either communication theory or organization theory. The overall goal of the unit is to present the workplace as a communication context and to explain the dynamics of interpersonal communication as they operate in a task-oriented (objective) setting.

The unit is divided into two modules. The first will present the organization as it exists in an objective setting, explain the organization as a system of roles (Katz and Kahn, 1966), and discuss directions of communication flow in organizations. The second module will be concerned with communication networks, information overload, group processes, and leadership. Supplementary printed material will include organizational problems for the student to solve, a glossary, and suggested readings.

You will find four documents attached:

- 1) An outline of the topics to be covered in the unit
- 2) A chart specifying the educational objectives of the unit
- 3) A form for criticism of the unit and its objectives
- 4) A copy of the current syllabus for Communication Arts 200

I hope you will take a few minutes and fill out this form, offering any and all criticisms you might have of the unit. If you would like more information about this unit or about "Theories of Human Communication," we will be happy to provide it for you.

Your cooperation is greatly appreciated.

William Silberman, Jr.
Graduate Assistant

Jack A. Barwind
Course Director

CA 200 "Theories of Human Communication"

UNIT: Organizational Communication

OVERVIEW: To present complex organizations as a communication context in which the dynamics of interpersonal communication are motivated toward some kind of goal.

1.0 The Objective Setting

2.0 The Organization as a System of Roles

2.1 The Role Episode

2.11 Role Expectations

2.12 Role Sending

2.13 Role Receiving

2.14 Role Behavior

2.2 Role Conflict

2.21 Intrasender

2.22 Intersender

2.23 Interrole

2.24 Person-Role

3.0 Direction of Communication Flow

3.1 Downward Communication

3.2 Horizontal Communication

3.3 Upward Communication

4.0 Communication Networks

4.1 Place restrictions on communication between members

4.2 Importance of size of communication loop

4.3 Network Structure and Efficiency

5.0 Information Input Overload

5.1 How It Happens

5.2 Responses of Systems

5.21 Omission

5.22 Error

5.23 Queuing

5.24 Filtering

5.25 Approximation (Cutting Categories)

5.26 Using Multiple Channels

5.27 Escaping from the Task

6.0 Groups

6.1 Formal organization chart and formal groups

6.2 Informal Groups

6.3 Autocratic and Democratic Groups

7.0 Leadership

7.1 Leadership Factors

7.11 Social-Emotional Ability

7.12 Task Leadership Ability

7.2 Leadership Power Base

7.21 Referent Power

7.22 Expert Power

7.23 Legitimate Power

TABLE OF SPECIFICATIONS FOR ORGANIZATIONAL COMMUNICATION UNIT
(after Bloom, et al., 1971)

A. Knowledge of terms	B. Knowledge of facts	C. Knowledge of rules and principles	D. Ability to make translations	E. Ability to make applications
Role episode-----		organization as a system of roles	explain theory in a practical situation	
Role conflict				
--Intrasender				
--Intersender-----			identify conflicts in real situations	
--Interrole				
--Person-Role				
Downward Comm.				
Horizontal Comm.-----				make recommendations to solve a practical problem
Upward Comm.				
Comm. networks-----	Leavitt/Bavelas experiment	restricted social systems		
Information overload		systemic responses		
Formal group				
Informal group-----		informal groups will develop in organizations		
Autocratic groups				
Democratic groups-----	Lewin experiments			
Leadership				
Social-emotional ability-----		two factors of leadership		
Task ability				
Referent power				
Expert power-----			identify power dynamics in real situations	
Legitimate power				

Critique: Organizational Communication Unit

Name _____ School _____

Department _____

1. What is your overall opinion of the unit? (Place an "X" between colons)

Bad 1 : 2 : 3 : 4 : 5 : 6 : 7 Good

2. Are there any significant concepts, principles, or terms which have been omitted from the unit? What are they? (Please list)

3. How important do you feel inclusion of the following items in an instructional unit on organizational communication is?

3A. Roles and Role Theory

Very important 7 : 6 : 5 : 4 : 3 : 2 : 1 Not important

3B. Leadership

Very important 7 : 6 : 5 : 4 : 3 : 2 : 1 Not important

3C. Information Input Overload

Very important 7 : 6 : 5 : 4 : 3 : 2 : 1 Not important

3D. Group Processes

Very important 7 : 6 : 5 : 4 : 3 : 2 : 1 Not important

3E. Directions of Communication Flow

Not important 1 : 2 : 3 : 4 : 5 : 6 : 7 Very important

4. Are there any sources which you feel the producers should consult before writing the script? If so, what are they?

_____	_____
_____	_____
_____	_____
_____	_____

5. Would you be interested in using these videotapes on organizational communication in your classes?

YES _____ NO _____

6. With this questionnaire you will find the course syllabus for Communication Arts 200. Please list any other units which you might be interested in using in your classes.

_____	_____
_____	_____
_____	_____

Thank you for your cooperation. Please offer any additional criticisms you may have in the space below.

BIBLIOGRAPHIES

SELECTED BIBLIOGRAPHY

ORGANIZATION THEORY AND ORGANIZATIONAL COMMUNICATION

- Aldrich, H. 1971. Organizational boundaries and inter-organizational conflict. Human Relations, 24, 279-291.
- Barnard, C. 1938. The functions of the executive. Cambridge, Mass.: Harvard University Press.
- Bavelas, A. 1950. Communication patterns in task-oriented groups. Journal of the Acoustical Society of America, 22, 725-730.
- Biddle, B.J., and E.J. Thomas, 1966. Role theory. New York: John Wiley and Sons.
- Blau, P., and W. Scott. 1962. Formal organizations. San Francisco: Chandler.
- Burgess, R.L. 1970. Communication networks and behavioral consequences. Human Relations, 22, 137-159.
- Cartwright, D., and A. Zander (Eds.) 1960. Group dynamics: research and theory, 2nd ed. Evanston, Ill.: Row, Peterson.
- Fiedler, F.E. 1967. A theory of leadership effectiveness. New York: McGraw-Hill.
- Fleishman, E.A. (Ed.) 1961. Studies in personnel and industrial psychology. Homewood, Ill.: The Dorsey Press.
- Guetzkow, H., and W.R. Dill. 1957. Factors in the organizational development of task-oriented groups. Sociometry, 20, 175-204.
- Guetzkow, H., and H.A. Simon. 1955. The impact of certain communication nets upon organization and performance in task-oriented groups. Management Science, 1, 233-250.
- Hall, R.H. 1972. Organizations: structure and process. Englewood Cliffs, N.J.: Prentice-Hall.
- Hare, A.P. 1962. Handbook of small group research. New York: The Free Press.
- Heise, G.A. and G.A. Miller. 1951. Problem solving by small groups using various communication nets. Journal of Abnormal and Social Psychology, 46, 327-335.

- Huseman, R.C., C.M. Logue, and D.L. Freshley. 1969. Readings in interpersonal and organizational communication. Boston: Holbrook Press.
- Kahn, R.L., D.M. Wolfe, R.P. Quinn, J.D. Snoek, and R.A. Rosenthal. 1964. Organizational stress: studies in role conflict and ambiguity. New York: John Wiley and Sons.
- Katz, D., and R.L. Kahn. 1966. The social psychology of organizations. New York: John Wiley and Sons.
- Lawson, E.D. 1964. Change in communication nets, performances and morale. Human Relations. 18, 139-148.
- Lawson, E.D. 1964. Reinforced and non-reinforced four-man communication nets. Psychological Reports, 14, 287-296.
- Leavitt, H.J. 1951. Some effects of certain communication patterns on group performance. Journal of Abnormal and Social Psychology, 46, 38-50.
- Lieberman, S. 1956. The effects of changes in roles on the attitudes of role occupants. Human Relations, 9, 385-402.
- Likert, R. 1961. New patterns of management. New York: McGraw-Hill.
- McCroskey, J.C., C.E. Larson, and M.L. Knapp. 1971. An introduction to interpersonal communication. Englewood Cliffs, N.J.: Prentice-Hall.
- Miller, J.G. 1955. Toward a general theory for the behavioral sciences. American Psychologist. 10, 513-531.
- Miller, J.G. 1960. Information input, overload and psychopathology. American Journal of Psychiatry, 116, 695-704.
- Perrow, C. 1972. Complex organizations: a critical essay. Glenview, Illinois: Scott, Foresman.
- Redding, W.C. and G.A. Sanborn. 1964. Business and industrial communication: a sourcebook. New York: Harper and Row.
- Roethlisberger, F.J. and W.J. Dickson. 1939. Management and the worker. Cambridge, Mass.: Harvard University Press.
- Selznick, P. 1957. Leadership in administration. Evanston, Ill.: Row, Peterson.
- Thayer, L. 1968. Communication and communication systems: in organization, management and interpersonal relations. Homewood, Ill.: Richard D. Irwin.
- Weick, K.E. 1969. The social psychology of organizing. Reading, Mass.: Addison-Wesley.

SELECTED BIBLIOGRAPHY

INSTRUCTIONAL DEVELOPMENT AND INSTRUCTIONAL TELEVISION

- Baker, E.L., and M.C. Alkin. 1973. Formative evaluation of instructional development, Audio-Visual Communication Review, 21, 389-418.
- Barwind, J.A. 1972. Proposal for an audio-visual teaching module system for Communication Arts 200. December 11, 1972. (Mimeographed.)
- Barwind, J.A., M.J. Johnson, and K.A. Miller. 1973. Communication, learning and art as identical concepts: implications for curriculum development. Paper presented at the International Communication Association, Montreal, Quebec.
- Bloom, B.S. (Ed.) 1956. Taxonomy of educational objectives--handbook one: cognitive domain, New York: David McKay Company.
- Bloom, B.S., J.T. Hastings and G.F. Madaus. 1971. Handbook on formative and summative evaluation of student learning. New York: McGraw-Hill Book Company.
- Chu, G. and W. Schramm. 1967. Learning from television: what the research says. Washington, D.C.: National Association of Educational Broadcasters.
- Cunningham, D.J. 1973. Evaluation of replicable forms of instruction. Audio-Visual Communication Review, 21, 351-367.
- Gerard, G.L. 1973. The creation of a videotape module for Communication Arts 200. Unpublished master's thesis. Ithaca, N.Y.: Cornell University.
- Hunter, C.F. 1967. Training teachers for television utilization. In A.E. Koenig and R.B. Hill (Eds.) The farther vision. Madison, Wisconsin: University of Wisconsin Press, 299-308.
- Krathwohl, D., B.S. Bloom, and B. Masia. 1964. Taxonomy of educational objectives--handbook two: affective domain. New York: David MacKay Company.
- Lesser, G.S. 1972. Assumptions behind the production and writing methods in "Sesame Street." In W. Schramm (Ed.) Quality in instructional television. Honolulu: University of Hawaii Press, 108-164.
- Levinsohn, R.K. 1974. The creation of two intercultural communication ITV modules for Communication Arts 200. Unpublished master's thesis. Ithaca, N.Y.: Cornell University,

- Lewis, C. 1968. The TV director/interpreter. New York: Hastings House.
- Lundgren, R. 1972. What makes a good instructional program? In W. Schramm (Ed.) Quality in instructional television. Honolulu: University of Hawaii Press, 6-22.
- MacLean, R. 1968. Television in education. London: Methuen Educational Ltd.
- Man and environment study guide: volume one. 1973. Miami: Miami-Dade Junior College.
- Mayer, M. 1972. It isn't easy being educational: the "Sesame Street" process. Audience, 2, 92-108.
- Palmer, E.L. 1972. Formative research in educational television production: the experience of the Children's Television Workshop. In W. Schramm (Ed.) Quality in instructional television. Honolulu: University of Hawaii Press, 165-187.
- Palmer, E.L. 1973. Formative research in the production of television for children. New York: Children's Television Workshop. (34 pp. Photocopied.)
- Richmond, W.G. 1969. Breaking the time barrier. Audiovisual Instruction 14, 88-89.
- Rust, L.W. 1973. Attributes of "The Electric Company" that influence children's attention to the television screen. New York: Children's Television Workshop. (38 pp. Photocopied.)
- Sanford, F.H. 1969. Television in higher education: psychology. Bloomington, Indiana: National Center for School and College Television.
- Schramm, W. 1972. What the research says. In W. Schramm (Ed.) Quality in instructional television. Honolulu: University of Hawaii Press, 44-67.
- Scott, R.O. and S.L. Yelon. 1969. The student as co-author: the first step in formative evaluation. Educational Technology, 9, 76-78.
- Scriven, M. 1967. The methodology of evaluation. In AERA monograph series on curriculum evaluation, number one. Chicago: Rand-McNally.
- Smith, B.O. 1966. Teaching and testing values. In Proceedings of the 1965 invitational conference on testing problems. Princeton, N.J.: Educational Testing Service, 50-59.
- Wade, S.E. 1968. The effect of different television utilization procedures on student learning. San Jose, Calif.: Santa Clara County Office of Education.
- Zettl, H. 1968. Television production handbook. Belmont, Calif.: Wadsworth Publishing Company.