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REHABILITATION FINANCING

by

Charles F. Rattigan

Submitted in Partial fulfillment of the
Requirements for the Degree
MASTER OF FINE ARTS

MFA PHOTOGRAPHY PROGRAM
SCHOOL OF PHOTOGRAPHIC ARTS AND SCIENCES
ROCHESTER INSTITUTE OF TECHNOLOGY
ROCHESTER, NEW YORK

September 1983

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Thomas Prioetti, St. John Fisher College, Chairman,
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Thesis

To make a video program of approximately 25 minutes that shows the need to raise and enrich the quality of the neighborhood environment in which inner city residents live; that explores how the relationship between the people in their homes and their neighborhood's social, financial, and governmental agencies must work if restoration is to take place and inner cities are to be saved; and to point out that the challenge is to insure that low income families living in the area begin to benefit from improvements even while the rehabilitation of their neighborhood takes place. The video program concentrates on preservation rather than tearing down and rebuilding.

Objectives

1. To make a video tape program that will convincingly and succinctly communicate the problems attending housing decay facing those who live in inner city neighborhoods and the ways that have already successfully restored viability to those neighborhoods. This 25 minute videotape is the introductory portion of a complete 18 hour modular program using video and appropriate ancillary material to make the target audience,

Housing and Urban Development and other government personnel, financial sources and building contractors, aware of the problems both intellectually and emotionally and to teach them how to attack the problem by making them aware of different methods and combinations of financing, procedures to follow to acquire funds, and the terminology used in the field.

2. To briefly document the process of saving a city with the printed word.

Scope of Thesis

The flight of the white middle class to the suburbs, the concentration of poor and minority groups in central cities, the suburbanization of manufacturing and commerce, and the resulting severe social and economic consequences to the cities are all contributing factors in the decline of inner-city neighborhoods.

The significant lowering of the quality of life for those who live amidst this urban decay has in recent years, prompted, their local governments, and the federal government to reverse this decline. There is a movement to restore a decent quality of life to inner city neighborhoods not by destroying and rebuilding, but by preserving and conserving neighborhoods, preserving and conserving established relationships, rehabilitating homes and shopping areas to make them livable again.

Serious social issues arise and complex relationships must be made to work if any significant revitalization of homes is to be accomplished.

This video program explores the parallel social and economic challenges of the preservation process and also explores how relationships between neighborhood residents and social, financial and government agencies must work if rehabilitation of inner-city living space is to be accomplished.

I worked closely with content specialists from the U.S. Department of Housing and Urban Development to identify and define program content and then made the creative decisions aiming at an effective statement in the visual medium of television about the challenges posed by the attempt to improve the quality of life in our inner cities. The program was produced on portable equipment in a documentary format, using real people in real

situations including interviews, on location. The videotape begins by stressing the affective domain using the image-making powers of television, and then makes a transition to the cognitive domain. These two themes, the affective and the cognitive, continue throughout the program, leaving the audience with an awareness of the nature and scope of the problems of decay facing America's urban centers and an understanding of the need to attack these problems with resources from both the public and the private sectors. The audience is also aware of the major financial techniques to obtain private resources and the ways in which public and private resources can work together to finance housing rehabilitation. In short, the program makes the audience aware of the problem and of possible alternative solutions.

The video program is available for viewing in the Wallace Memorial Library.

Procedures

I wrote, produced, and directed the program. The production crew consisted of a cameraman, a production manager who supervised technical personnel, an audioman, a grip*, and a graphics designer.

The entire production was expected to take five to six months to complete. It was completed in five months.

David Carnochan, who was the tape's cameraman and editor, contributed significantly to the success of the program.

*Grip - the person responsible for equipment, and all maintenance, during production.

Techniques

The program was produced on 3/4" videotape using two portable video cameras and two JVC 4400 video recorders.

The videotape was upgraded via a time base corrector to FCC broadcast standards onto 2 inch video tape. Duplicates for distribution by HUD were made from this master.

WE BEGIN

In 1978, The U.S. Department of Housing and Urban Development, HUD, identified a need to provide in depth training to members of their staffs in HUD regional offices nationwide in the hows, whys and wherefores of finding and providing moneys to accomplish the task of urban rehabilitation. The scope of financing urban rehabilitation could range from a mortgage on individual property to financing the rebuilding of an entire downtown area and might involve a single bank, HUD, and individual or a consortium of banks, city or town governments, and large groups or corporations.

HUD wanted concise methods of educating their people on rehab financing and selected classroom instruction supplemented by video tape programming on selected topics as the best methods to accomplish their purpose.

HUD required an organization with educational design and television production expertise to accomplish the designated production of the training program.

I was affiliated with Mr. William Barnhart, an instructional designer. We had for sometime been looking for projects to work on together and found this project had suitable potential. Most government work is offered through solicitations called "Request For Proposal" or RFP. An RFP spells out in detail the job requirement, the criteria to become a successful bidder.

HUD issued an RFP and Mr. Barnhart and I responded to it with a proposal that listed our qualifications and ideas for the program, and the cost to the government of having us do the work. After due consideration by HUD, we were awarded the contract to produce the training package.

The responsibilities were divided by category. Mr. Barnhart designed the classroom instruction and I was responsible for the design and production of the two hours of video tape instruction. My thesis is the first half hour of this video tape instruction and is the lead off to the training sessions.

HUD was responsible for content and assigned as project director Michael Erman, an expert in the formulation of financing packages for urban rehabilitation. He and I met 10 or 12 times in the course of the script development. He took an active interest in the development of the script and guided me through the maze of rehabilitation financing. This kind of content direction is essential if the programs are to be of value to the viewing audience.

RESEARCH AND WRITING

Any television program begins with research which is followed by script writing. In this program, research began as basic content development followed by research into suitable locations and the proper people to be featured in the program. Concurrently, a documentary style of production was selected.

In selecting locations for the program, we began looking in cities identified by HUD as having successful rehabilitation programs. We went to five places, Pittsburgh, Baltimore, Rochester, NY, Holyoke, MA, and Ossining, NY.

We selected Baltimore, Holyoke, and Ossining to be featured in the program for the following reasons.

We eliminated Pittsburgh in favor of Baltimore because Baltimore offered more visual opportunities and for another very practical reason: the photographer on the project, David Carnochan, was from Maryland and knew the city well. Baltimore has had a vigorous urban rehabilitation program for a number of years and is probably one of the forerunners of urban revitalization in the country.

We selected Ossining which is really a small village with relatively few resources, because it had a good, viable reconstruction program and in addition made a good contrast with Baltimore, a large urban center.

Holyoke we chose as a good place to focus on what are major problems in many older northeastern cities, a large proportion of elderly in the population, an influx of Spanish speakers, particularly Puerto Ricans, and depleted numbers of younger, college-educated natives. In the Holyoke segments of my thesis film, there are many shots of elderly people sitting on benches or waiting for buses--a reflection of the impression we got on location there that many older people are to be seen on the streets. Holyoke has one of the oldest populations in New England, as well as older housing stock. Holyoke was also a personal choice. I know the area--Holyoke, Chicopee, Springfield--and the city, and that is always an advantage in choosing a location.

Although Rochester was not one of the sites selected for this program, Rochester's innovative property auction was featured in another module of the series as one creative way of getting building off the public rolls and back into the private sector.

INTERVIEWING PROCESS

The success of a documentary depends on the quality of the people who are featured in it and how well they tell their story. To find the proper people, we interviewed a number of people in each city. I did the interviewing and made the selection of who would be featured in the show. I can't emphasize enough how important this selection or casting process is. And how difficult. People must be articulate, cooperative, knowledgeable, and motivated to tell their story. We selected people who fit these criteria.

Everybody we chose was eager to be involved. We were careful to explain what we were planning to do, how we were planning to do it, why we thought it would be valuable and beneficial, and what we thought the end result would be. We worked with each participant prior to taping to prepare a series of relevant, telling questions. Many of the participants saw in our program a chance to send a message to HUD and were eager to work on the development of the program to ensure that they got their message across. When we told them we wanted them to be frank, truthful and factual, it helped establish their faith in our integrity and promote a good rapport which is essential to the success of any documentary program. We also explained in detail the editing process, the careful selection of material needed to accurately tell the story, so they would understand how the story would be assembled. We also told them this so that they would be as succinct and as clear as possible in their response to questions.

THE PEOPLE

I have a special feeling for the people who participated in the program. They gave generously of their time and knowledge. Interruption to their routine, cameras and lights generally created no problem for them. Some were even more animated on camera than off.

One person deserves special mention - our banker. We had very high hopes for him but he turned out to be so uptight in front of the camera that the major portion of his interview was unusable. There is an important lesson here for all film makers. Always anticipate that someone may not work out as previously hoped. Have a back up person, if possible, or, at the very least have a plan to cover that portion of content in another way.

I'm convinced, the reason he was so uncomfortable was that the PR people in the bank wanted a recording made of what he said, and each time we started he turned on his tape recorder. That did him in. I know now to say to a

person that we will give them a transcript of what they say for review so this type of thing will never happen again.

We were able to use one very important section of the interview, however. He indicated in the program that the bank is committed to the areas they serve and they intend to remain so. That was a key point for the bankers in the audience to hear, the need to remain committed to their home base. It was something that we wanted said in the film and he did say it. The unfortunate thing was the way he said it.

I should say we were successful because we were not reporters looking for a story, we were telling a story by letting people who cared about what they were doing, tell it. The aim was to let other people know that they did care about what they were doing and were doing it right and the audience could learn from their example.

THE TECHNIQUE

For me, learning how to interview was an important part of this production, and something that has helped me in successive programs. I learned how to ask questions to get short concise answers to questions, to rephrase questions when necessary and to get people to relax. In this case, I was able to get the interviewees to relax, because they could see that their interests were at one with ours. Their tightening up was not often a problem, but when it was and I didn't elicit the information that I was looking for, I used several techniques. I would rephrase the questions, or I would stop and suggest that we relax and loosen up for a few minutes. Another technique was to ask the interviewee if he or she wanted to listen to what they had said to see if it was exactly what they wanted to say and if it was clear. If it wasn't we went back and did it again.

SCRIPT APPROVAL

This program had a long script, about 25 pages, the most extensive of all the programs in the training course. Nobody made any changes or made any suggestions which surprised me. In hindsight I don't think HUD paid much attention to any of the material submitted for their approval.

DOCUMENTARY STYLE

I chose a documentary style to sell this idea because it has a believability appropriate to this type information. I was motivated by the Nova documentaries. Nova makes very successful documentaries. They are excellent at telling a particular story.

One in particular, on the Colorado River, was a very definite influence on me. It had a wonderful evolution to it, a journey from the source of the river to its mouth showing what changes had occurred on the river and its banks, what problems had resulted from these changes, and what the future holds for the river itself and for the people who use it. The story was told partly through interviews with experts and other people as well as through a narrator. There was a wonderful historical section--the mouth of the river used to reach the Gulf of California. 75 years ago there was a thriving agricultural area and bustling port at the Gulf. The program used pictures of river boats and ocean-going vessels and a thriving agricultural area all reaching as much as 25 miles upstream from the gulf. This picture of past was counterpoised in the program with the scenes of a desert landscape where the river flow just disappears, ending, trickling into the sand about 25 miles from the sea, and the ghost town which is all that remains of the port. No stronger statement of overuse of the river's water could have been made.

That was an hour program for which they probably had \$180,000 to produce it and a year to do it in. More than twice the resources we had.

I did try to achieve a semblance of that kind of story evolution-- because I think that any successful television program or film must be a chase, whether it be for a bandit, or a piece of knowledge or information. The best film makers in this business are the best storytellers, the best at translating what is in their head onto the screen.

THE BUDGET

Essentially the budget set for the production did not change, \$70,000 for two hours of video. I had a set finite amount of money to work with and was pretty certain there would be no more money made available. We had a fixed-priced contract with HUD. The only time they will modify a contract in the course of the contract life, is when the contracting agency adds new elements to the program after the contract is signed. In this situation, there wasn't a good reason to juggle the contract elements around.

On this project I learned how to manipulate a budget after it was set, taking x dollars from one item where I have a surplus and using it for another item. This is important for any producer to know and one of the things that has helped me as an independent producer. I also made the project additional money by selling the video equipment--two cameras and two recorders and some other equipment we had purchased to do the work as soon as we had completed production and all editing.

A major expense in any production budget is post production, or the editing. The rental of equipment to complete an edit of a program may account for nearly 1/3 of the budget. To do this economically is always a challenge. I was able to save money by working out an arrangement with the Film and Television Department at RIT to help in the installation and maintenance of

3/4" video editing equipment. Our project purchased the machines and the edit controller. RIT completed installation and provided the person to do maintenance. In exchange, the project donated the equipment to the school after post production was completed.

This type of deal making enabled me to hold down costs. It also was a confidence builder. Knowing it is possible to make a mutually beneficial deal, that will serve the purposes of several groups who may not have known that they had something to gain by working together was good knowledge to have. An important lesson was learned here. To explore many alternatives and find the best solution.

Generally I was nervous about my ability to control a budget prior to this project. After it was over, I felt that I was very capable of estimating the cost of work required and maintaining adequate control that would allow for completion within budget while producing a quality production.

PROBLEMS FACED

There were five areas where problems did occur. I needed help and internal fortitude to see my way through.

Managing people - I won't say I was totally unprepared for this aspect of the project, but almost. The combined duties of hiring the proper people for the roles of production manager, cameraman, grip, production assistants, editors, and graphic artists; negotiating salaries for a job that would last a sustained period of time; providing on going direction; motivating; disciplining and assigning responsibility were suddenly very real needs and very new responsibilities. Subjectively I was successful in all of these areas, objectively I had much to learn about people and what motivates them. I really started learning how to be more understanding, more firm, and uncompromising in demanding the best from each person. I also started recognizing limitations in

myself and see them in others and to work past these limitations to achieve the best we could.

.Pressure - this vague destroyer of confidence; this night stalker; this internal alarm clock that warns against failure; this motivator by fire - is it something we all feel?

I remember being on the edge of panic several times. I don't even know what triggered that feeling. It was, awesome, a combination of things occurring over time that suddenly reared up to remind me that if my decisions, my judgements were wrong the entire project would falter and perhaps fail.

Overcoming this feeling of panic went a long way to building my confidence in my ability as a producer.

Budget Management - Concern about going over budget is, for the independent producer, a recurring nightmare, running out of money and being unable to finish a project is an on going worry. While this worry diminishes with experience, it never disappears completely.

Keeping a Creative Sense - How to achieve a balance between the need to be business-wise and creative. To know in your mind that you can't afford to do what's in your heart is an on going source of pain for anyone trying to do creative work. Finding the balance between business reality and one more spectacular shot or effect is something that is still not very easy.

REFLECTIONS

I think that my level of confidence after the project was really much higher than it was before the project, although even now four years later I still have some of the same concerns. But each project, and I have a number of them under my belt now, helps bring renewed confidence. Each project I've

managed has involved more money--starting out with managing a project for \$100,000, then \$200,000, now we're talking in the \$2 millions. But I try to think of it as just a number of zeros being added, not all that different from the projects I did before.

During the HUD project, the confidence-builder for me was that even though at some times I felt the pressure, and sometimes the approach of panic, or a panic itself, I was still able to do it; it didn't matter that I was frightened; it didn't matter that I was concerned; I was still able to do it. In hindsight I learned that other people have the same apprehensions. I learned to be more in tune with the people who are working for me and are feeling and experiencing the same things I am. Even if they don't have the same responsibilities as I do, they want to achieve, and success for them is important. That was something I didn't have an inkling of when I began the HUD project.

This particular tape for me is not a successful television program, because it is too verbal. It isn't as successful a propaganda piece as it could have been either. I think, the reason for this is that it tries to do too many things in too short a time, trying to cover and convey too much information. Given the way the whole training course was arranged, perhaps this introductory tape could not have been simplified, but I don't think it works as well as some of the other programs--it's not a visual program, even though there are some nice pictures in it. It does sell the ideas we set out to sell--that there are options in urban rehabilitation--and less explicitly, more subtly, that concern with numbers and buildings really is less essential than concern for the individual people who live in the buildings. This was the real underlying intent of the program, and the two cameramen caught this and the editor helped create this sense.

To achieve this, it becomes a matter of bringing a quality of image-making to the pictures that you show the viewer. They've got to be very relevant to the words you're saying to the viewer, so that the viewer doesn't space out on the pictures, watching but ignoring what is being said, or on the words, listening but not seeing--words and images have to interact. I know this was very important when I started the project. Working toward this interaction really confirmed the need for relating sound and pictures, so that neither is lost. It can be devastating in a television or film program to lose the audience at one point, which you can if you do not provide the viewer with useful information that he wants or needs to know, or you do provide the information but not in a way that touched or persuaded the audience.

CONCLUSIONS

The point this videotape had to make, and had to leave with the trainees who were its audience, was that every urban renewal project must create its own mix of public and private funding, first by finding public funding and then using that public funding to find private money. So each project has to use its unique situation to find a way to do that. The "content" of the tape--examining the details of three city projects in turn--really presents the context in which three different ways of funding grew out of three different situations, each with different components, needs, aims, possibilities.

In each of the three, the developers talked of a moment when the project suddenly seemed to jell--Holyoke attributing the jelling to the creation of a small treed space, the first in the city, as part of its first project, a parking lot, while the tape showed kids playing in the space

against backdrop of cars. For Ossining, the project was a small contiguous area.

In Baltimore, the people who were the real subject of urban renewal were very much in evidence in the tape, with two women on a stoop saying they wouldn't live anywhere else and throughout the film groups of kids were seen playing in their neighborhoods.

One project leader said his eye was always on one house in a street going to pot - he believes that if you can rescue that one house, you can prevent destruction of the neighborhood.

And that's the point, preventing the destruction of neighborhoods.

APPENDIX I

Project Organization

Director

William Barnhart

Clerical Support

Director of Evaluation

Ray Adams

Director of Production

Charles Rattigan

Consultants for Ancillary Material

James Cole

Paul Williver

William Barnhart

Writers, Producers,

Directors

David Betts

Leonard Seibert

Charles Rattigan

and other Supportive Personnel

Management Plan and Time Budgeting

Management Plan Activity	Week of Completion For		Week of Completion For		Week of Completion For		Week of Completion For	
	Topic 1		Topic 2		Topic 3		Topic 4	
1. Research - Meetings, etc.	1		1		1		1	
2. Identify objectives for project and modules	1		1		1		1	
a. Identify enabling objectives	2		2		2		2	
b. Identify video and ancillary components	3		3		3		3	
3. Complete instructional concept & treatment	4		4		4		4	
4. Print materials outline	5		6		7		9	
5. Assignment to consultants (work assignments)	6		6		6		9	
6. Complete scripts	7		9		10		11	
7. Cast selection and/or narration tapes	7		10		11		12	
8. Print materials draft & proposed layout	10		12		13		14	
Camera ready out	10		12		13		14	
Developmental testing/validation reports	13		15		16		15	
Working copy of videotapes (3/4")	13		17		18		18	
Final, reproducible copy of print	14		19		19		20	
3/4 copy of final videotape	14		19		19		20	
Delivery of final two inch videotapes	15		20		20		21	

APPENDIX III

Pricing Proposal For
Development of a
Six Module Training Course on
"REHABILITATION FINANCING"
to
U.S. Civil Service Commission
CS - RFP - 55 - 78
Purchase Request 0911-78-170

BUDGET

I. Ancillary Material Phase

<u>Item</u>	<u>Time</u>	<u>Quantity</u>	<u>Rate</u>	<u>Total</u>
A. Personnel				
Project Director	50 days		\$100	\$5,000
Consultants (4)	66 days		100	6,600
Secretarial Services	40 days		40	1,600
B. Facilities/Supplies				
Telephone				300
Postage				100
Camera ready copy preparation/printing				500
Copy service				300
Paper: office supplies and equipment charges				400
C. Travel				
Air/taxi				700
Personal car	6,000 mi		15¢/mi	900
Lodging/meals	25 days		40/diem	1,000
Sub-total Ancillary Materials				\$17,000

II. Video Material Phase

A. Personnel				
Producer	80 days		\$ 90	\$7,200
Assistant Producer	80 days		65	5,200
Director	25 days		80	2,000
Production Manager	30 days		80	2,400
Script Writer	40 days		100	4,000
Post-Production Supervisor	20 days		92.50	1,850
Graphics Designer	10 days		75	750
B. Facilities/Supplies				
Props				500
Set Construction and Dress				1,000
Graphic materials/still photography				650
Music				1,000
Videotape				
3/4 inch cassettes	6 days		40	240
two inch quad	4 days		400	1,600
Leased facilities (including technical personnel)				
On-location	15 days		800	12,000
In-studio	15 days		1,200	18,000
Post-production	10 days		1,000	10,000

<u>Item</u>	<u>Time Quantity</u>	<u>Rate</u>	<u>Total</u>
C. Travel			
Air/taxi			\$1,750
Personal car	4,000 mi	15¢/mi	600
Lodging/meals	100 days	40/diem	<u>5,000</u>
	Sub-total video material phase		\$74,540
	Sub-total ancillary phase		17,400
	Overhead (5%)		<u>4,597</u>
	TOTAL		\$96,537

NOTE: line items are approximations and are subject to transfer depending upon actual project working conditions

Technical Proposal For
Development of a
Six Module Training Course on
"REHABILITATION FINANCING"
to
U.S. Civil Service Commission
CS - RFP - 55 - 78
Purchase Request - 0911-78-170

TECHNICAL PROPOSAL

Understanding

The passage of the Housing and Community Development Act of 1974 and the subsequent termination of sections 312 and 115 shifted the task of developing local housing rehabilitation programs and the task of financing those programs to local government. With this shift in emphasis, came an increased interest of local government in neighborhood preservation and housing assistance efforts.

It was quickly realized that public resources alone could not do either of these jobs and that private capital would have to become a partner with local government and limited public resources to achieve housing rehabilitation

HUD and other personnel "in-the-field" will have to become aware that they are responsible for initiating the new programs as the transition is made from the "old" urban renewal to the "new" housing rehabilitation and that this transition will place emphasis on private resources and reviewing properties instead of destroying and rebuilding.

The problem is still one of saving the city, but the new program will place the emphasis on conserving the existing, conserving neighborhoods, conserving established relationships, and using private resources and personal effort to make the program work. In short, HUD personnel will help put the "renew" back into urban renewal.

This proposal will provide a complete 18-hour modular program using

video and appropriate ancillary material to make the target audience (HUD, financial, contractors, and government personnel) aware of the problem and to teach them how to attack the problem under the housing rehabilitation program by making them aware of different methods and combinations of financing, procedures to follow to acquire funds, and the terminology used in the field.

To be more specific, the material will move from financing techniques that rely on public resources to those programs that leverage the impact of public resources by taking advantage of private capital as well. Each basic financing technique will be explored in terms of what it can and can not do and where it is best used. In addition, it will be made clear that financing is only one of the elements that makes housing rehabilitation programs successful.

Financing techniques that will probably be considered include: local direct loan and grant programs; basic techniques for leveraging public funds, including subsidizing and guaranteeing loans made directly by local institutions, and tax-exempt revenue financing.

Instructional television is the communication medium of the people and is therefore a natural to use to disseminate information in a re-education process. People are comfortable with the medium and associate it with leisure-time activities which tends to make the learning process more enjoyable and less formal. In addition, television offers the administrator educator flexibility in scheduling and distribution. Scheduling flexibility allows the administrator to adapt the total program to different audiences.

Distribution flexibility refers to the fact that the material can be easily transported physically to any location to accommodate any size audience or it can be electronically transported anywhere in the world in a matter of seconds.

The fact that it is a visual medium allows the material to be presented visually which translates abstract concepts to concrete concepts and allows the learner to see the problem or topic being considered. Television, if not the most cost-effective teaching tool, is certainly one of the most cost-effective methods of teaching large numbers.

Television is also well-suited to reach the target audience of this project. Namely, the housing, financial, and government employees at the local, regional, state, and national level. In fact, television is probably the only medium that can reach, in a reasonable time period, such a cross-section of the citizens distributed throughout the United States.

Approach-research

Obviously, the first step in developing material for a project such as this is to research the topic to identify the desired objectives of the new approach, to learn the stature of the situation as it now exists, and to learn what facilities and techniques are available to build upon the existing in order to achieve the desired objective. In order to do this, research would be conducted by:

- A. Meeting with HUD personnel to clearly define:
 1. the existing status
 2. the desired objectives

3. possible roadblocks to success
 4. materials and information they perceive as being necessary for the re-education process.
- B. Meeting with financial personnel to clearly define:
1. the problem as they perceive it to be
 2. the various financial techniques available to housing rehabilitation personnel
 3. possible roadblocks
 4. terminology used in the finance area that should be included in the learning package.
- C. Meeting with contractors to clearly define:
1. their interpretation and reaction to housing rehabilitation and how they perceive the new program will affect them
 2. possible roadblocks
- D. Meeting with people involved with an urban renewal and a housing rehabilitation project to identify:
1. their feelings, apprehensions, fears, etc. in regard to each program
 2. information they would like to have in regard to the project
 3. their likes and dislikes of each project
- E. Reviewing all related material including:
1. references cited by HUD and finance personnel
 2. legislation relating to housing rehabilitation and urban renewal.

The above procedure should very clearly identify the objectives of the housing rehabilitation project, identify the specifics of the present situation, identify all the possible financial techniques and combinations of financial techniques available, identify the human aspects of urban renewal and housing rehabilitation, and the personal interest of all groups (financial, contractors, etc.) involved. This information will enable us to prepare a learning package including content as well as human special interest concerns which should allow the package to achieve the desired objectives.

Design

The overall design structure may be divided into define, develop, and evaluate phases composed of major sub-categories as identified in the following section.

I. Define

The first phase of instructional development is one of definition which is composed of the following 3 basic steps:

A. Identify the problem

1. assess needs
2. establish priorities
3. state the problem (s)

B. Analyze the setting

1. identify target audience (s)
2. identify the conditions under which the material
will be used
3. identify all relevant resources

C. Organize management

1. set tasks and responsibilities for staff members
2. develop time lines for all phases of the project

Part "A" and "B" will be accomplished through the process stated under the research section of the proposal. After the data from the research section has been compiled, part "C" above will be completed.

II. Develop

The second phase of instructional development is the actual development of the instructional material and is composed of the following steps:

A. Identify objectives

1. terminal objectives
2. enabling objectives

B. Specify methods

1. instruction
2. learning
3. media

C. Construct prototypes

1. instructional materials
2. evaluation materials

In part "A", the terminal objectives for the project will be identified and clearly stated in behavioral terms. In addition, terminal objectives will be written for each of the modules.

Each terminal objective will then be analyzed and subdivided into its enabling objectives.

In part "B" each enabling objective will be analyzed to determine whether it is in the cognitive, psychomotor, or affective learning domain and what is the best methodology of presenting that concept to provide the most cost-effective methods of presentation and the most efficient student comprehension.

At this point, we will have the result of the project and will have identified all of the tentative components and whether those components will be in the video portion or the ancillary material portion of the project and will proceed with the development of the material.

Concurrently with the phase just described, we will be identifying, interviewing, evaluating, and contracting with consultants to provide script and instructional material design services for the project. These consultants will prepare material to our specifications and time line and under our supervision based upon the conclusions reached in the define and develop sections described earlier.

The basic work plan for each consultant will follow this general outline.

1. An initial meeting to explain the result of the project and the terminal object and relationship of both to the total project. A time line will also be established for the consultant at this meeting.

2. Periodic meeting to;
 - a. be assured that consultant is on schedule and progress is being made .
 - b. be assured that consultant is dealing with concept in desired manner
 - c. advise as needed.
3. A final meeting to terminate consultants' segment of total project and receive completed materials.

At this point, we will enter phase 3 of the instructional design which is evaluation and is composed of the following steps.

III. Evaluation

- A. Test prototypes
 1. conduct tryouts
 2. collect evaluation data
- B. Analyze results
 1. objectives
 2. methods
 3. evaluation techniques
- C. Implement/recycle
 1. review
 2. decide
 3. act

In this phase, all materials developed would be tested on representative audiences (probably on HUD personnel in office close to development center) to be assured that it achieves the objective of teaching the concept for

each enabling objective as identified earlier. The test results will be analyzed to determine if material is acceptable or needs to be modified. If material does not meet standards assigned, it will be modified and retested until it does achieve assigned standards.

After all material for all enabling objectives has been tested and found to meet assigned standards, the individual parts - video and ancillary materials - will be assimilated into a completed modular learning package.

This will be accomplished by compiling all material for each terminal behavioral objective via its enabling objectives into an integrated component and providing written material to provide a "bridge" and continuity between each enabling objective.

Next, the terminal behavioral objective components will be combined to form the four modules identified in the request for proposal. Again, written material will be developed to provide the continuity between each terminal behavioral objective in each module.

Finally, with all material having been produced or developed and evaluated, an instructor's manual will be written to allow one to present the material in an organized, logical manner in order to achieve the objective of re-educating personnel about the housing rehabilitation program.

The instructor's manual which will be used by the discussion leader will be developed to achieve the following:

1. To present an overview of the material in the package to the person administering the program
2. To provide continuity between the individual learning activities within the package
3. To identify material and time needed for each module
4. To provide suggested activities to reinforce the concepts taught in the modules

In order to accomplish this, the instructor's manual will contain;

1. An introduction to the total package including objectives and an overview of each module;
2. A complete guide to each module including,
 - a. overview of the module
 - b. objectives of the module
 - c. time needed to present the module
 - d. equipment needed to present the module
 - e. detailed instructions as to when to show videotapes, when to use ancillary material, and what to do to provide continuity between activities
 - f. detailed instructions as to how to use material
 - g. sufficient background material to make the presenter "at ease" as the person in charge
 - h. culminating activities for each module

In short, the instructors manual will become the "bible" to the discussion leader whose responsibility will be one of structuring and leading the participants through the modules. It will be the discussion

leaders responsibility to introduce all video and ancillary activities, to present same, to conduct all culminating activities, and to provide the continuity from activity to activity and module to module.

The video portions as they are now envisioned include a first program of approximately 25 minutes in length. This program will stress the affective domain in the beginning with a transition to the cognitive domain later in the program. After viewing this program, the audience will have an awareness of the nature and scope of the problems of decay facing Americas' urban centers and an understanding of the need to attack these problems with resources from both the private and public sectors. They will also be aware of the major financial techniques to obtain private resources and the techniques that will combine and leverage public resources with private resources in order to finance housing rehabilitation. In short, the first program will make people aware of the problem, aware of alternative solutions, and give them an overview of the total package.

A possible treatment for this program may begin by having the video camera explore the interior of a vacant house, occasionally showing reminders that a family once lived here - a forgotten toy, a glass, a doll, etc. The soundtrack will consist of random family sounds that are associated with family activities. Suddenly the sounds disappear as the video focuses on a window that is suddenly shattered. Cutting to the outside of the house, a wrecking crew begins demolition of the house.

Cross-cutting between this scene, a family in the process of moving

because they were dispossessed, and scenes of greater decay and destruction. We can then ask the question...Is there not a better way?

The remainder of the program, produced on 3/4" portable video equipment in a documentary format (real people in real situations) on location, would then proceed to introduce and briefly explain the better way - namely housing rehabilitation, with its options to integrate private money into the renewal process. (Note: All videotape segments will be up-graded via a time base corrector to FCC broadcast standards).

The remaining video segments will be determined by identifying the concepts to be learned in each module and those best suited for video instruction. These segments will be produced on location or in-studio as the situation dictates and integrated into the total module. The continuity for these segments will probably be provided by the dispossessed family introduced in the first program.

Experience - Instructional systems development

William Barnhart, Dr. James Cole, and Dr. Paul Welliver (Pennsylvania State University) have much experience in instructional systems development. In fact, all three are certified instructors for the Instructional Design Institute. Dr. Cole and Clarion State College were selected as one of the multipliers to introduce this institute in the Northeastern United States several years ago.

The enclosed resumes present additional specific examples of work in the instructional design area by the three gentlemen mentioned earlier.

William Barnhart, Director of the project, has had much experience in instructional design. In addition to the "Naturealm" project listed in his resume, he also directed several instructional design projects in the cognitive and affective domains for the Allegheny Educational Broadcasting Council, Inc., located in State College, Pennsylvania, and serving school districts in more than 20 counties comprised of approximately 10,000 teachers. Foremost among those projects was a 16-hour program including videotape and ancillary material designed to teach teachers how to write and use behaviorial objectives. The project, very similar to this one, was designed to be presented in modules so that it could be adapted to different audiences working under different constraints. The subject matter to be taught was analyzed as to the best methodology and technology to use to present a specific concept to the audience. Once this decision was made, the material was developed using videotapes, discussion 66 techniques, programmed instruction, student activities, audio tapes, 35 mm slides, etc. An instructors manual was prepared to give direction to the person presenting the material and to provide continuity between the different activities.

In addition, Mr. Barnhart was also director of a 15-hour Visual Learner modular program designed to make teachers aware of different learning styles. This project also contained visual and ancillary components integrated into a total learning package.

Mr. Barnhart was director of a state-wide project for the Pennsylvania Department of Education to produce an environmental conservation series composed of 15 twenty-minute programs for junior high students. A teacher's

guide was developed to aid the teacher using the material in the classroom.

The evaluation and testing portion of the project will be under the direction of Mr. Ray Adams, associate professor on the faculty of the Division of Continuing Education, Portland State University. Mr. Adams' current responsibilities are centered around instructional development activities with major emphasis on evaluating the instructional effectiveness of mediated instructional programs. Mr. Adams evaluation designs have been used to evaluate such projects as Kentucky Educational Television's "GED Series", the National Center on Educational Media and Material for the Handicapped's program. "Electronic Assembly for the Deaf", and several instructional series for the International ITV Corporation, Inc. In addition, he has designed twenty-four self-instructional programs all of which have evaluation components. His enclosed resume identifies all of his qualifications and experiences.

The production personnel, directed by Mr. Charles Rattigan, have a combined total of more than 35 years experience in instructional television production and one member just received the Corporation for Public Broadcasting (CPB) Local Program Award for Instructional Television for 1978. (A copy of this program, "The 29th Day" is enclosed as one of the samples.) This program, directed by Leonard Seibert, is the second program of a 5-program series produced for the College of Earth and Mineral Sciences, the Pennsylvania State University, as a television college credit course for adult education.

David Betts, who will serve as production manager, will supervise the technical personnel involved with the project. His enclosed resume

identifies him as the owner and President of Applied Video of Tuscon, Arizona, specializing in the production of video programming the fields of mental retardation, child-care, staff-training, education and sports. The resume also identifies many of his clients.

Mr. Charles Rattigan will also serve as the Producer/Director/Writer for the project. He has served as producer/director and/or writer for almost 20 instructional/informational programs. Examples of his work have been submitted with the proposal and include a program from the environmental series mentioned earlier (Web of Life) a program from an aging series, and "So Many Ways to Get Back Home" from an intermediate level social studies series.

Overall administration and direction of the project will be in the charge of William Barnhart. He has more than 12 years as a director of instructional television organizations including International ITV Cooperative, Inc., and the Allegheny Educational Broadcast Council, Inc. whose budgets ranged from two hundred thousand to one million plus dollars per year. Please refer to the enclosed resume for more detail regarding these organizations and other experiences.

In summary, please note that 11 personnel involved in the project have at least a masters degree or higher in either education, instructional media and technology, or communications and that most of the personnel have classroom teaching experience ranging from junior high through the graduate school level.

Product Samples

Training packages (print)

Three samples of print material are included with this proposal to provide a sample of the quality of material that will be delivered and to provide a sample of the type of material that will be delivered.

The teacher's guide for "But Where Will the Earth Land" (the environmental series) is included as a sample showing print integrated with video.

The "Science for the Seventies" teacher's guide is enclosed as a sample of the quality of material and as an example of material that is similar to the proposed instructors manual for this project. The Behavioral Objectives manual serves as an example of the type of book proposed for the instructors manual.

References for performance and products are:

1. Mr. Blaze Gusic
Pennsylvania Department of Education
Box 911
Harrisburg, PA 17126
717-787-5640
2. Dr. Les Gottardi, Vice President AEBC
Indiana Area School District
501 East Pike
Indiana, PA 15701

Videotape

The sample videotapes included with the proposal are examples of Mr. Rattigan's and Mr. Seibert's work and include on videotape #1 three segments from a series on aging produced for the Pennsylvania Network and two segments from "So Many Ways to Get Back Home" which was an in-school

series produced for the Pennsylvania Department of Education.

Videotape #2 contains "The Web of Life" which is from an environmental instructional series.

Finally, videotape #3 contains "The 29th Day" which was directed by Les Seibert.

In all cases, these materials were developed using the IDI guidelines and the actual work was either done directly by personnel listed here or under their supervisor. These tapes are a fair representation of the quality of work we would deliver and also show our capabilities in the studio or on location.

Facilities and Equipment

The producers expect to utilize the production services of two companies with suitable technical and hardware facilities to meet the needs of the video production phase of the proposal. They are;

Harris - Fischel, Inc.	and	Tele-color Productions
Rochester, NY		150 South Gordon Street
		Alexandria, VA 22304

These companies can meet any production requirement from on-location, to in-studio, to assembly edit that will be needed in the production phase of this proposal. Letters of commitment are enclosed along with a list of available facilities and services for both companies. These lists also include the specifications of the equipment that will be used.

Only videocassette tapes and quadrex videotapes that meet minimum industry and VCC standards such as Scotch MBV-55 and 3M and Sony will be used.