APPENDIX D

# CTW PRE-GHOSTWRITER ANNOTATED RESEARCH BIBLIOGRAPHY ON AFTER-SCHOOL MATERIALS


Brustel. (1991, February). School-age child care second phase kit development study.
*Research study involving focus groups with after-school administrators and group leaders in three large cities, designed to assist in the identification of directions for a possible second phase of kit development for the current after-school market.*

Hezel Associates. (1991, July). *Square One TV* Superkit extended use field test.
*Field test of* Square One TV *Superkit, in which an assessment and description of the reactions to and uses of the* Square One TV *Superkit in 21 after-school child-care programs were made by gathering data about the after-school programs, the amount of use of Superkit materials, perceptions of group leaders, reported perceptions of participating children, and the environment of use of the Superkit.*

Inverness Research. (1991, July). A study of CTW kits in after-school settings.
*Ethnographic study designed to understand the actual use and benefits of the* Square One TV *Superkit and* 3-2-1 CONTACT *Action Kit in use in a variety of settings, including after-school programs sponsored by schools, social service agencies, and YMCAs. All sites involved lower socioeconomic status groups.*

Katz, B. M. (1990, June). The first stage of research on the *3-2-1 CONTACT* school-age child care project: Telephone survey & focus groups on early drafts of materials.
*Telephone survey of over 130 after-school program administrators and group leaders, designed to define and describe after-school program staff and child populations, facilities and equipment, current programming, use of TV, current and future goals, and potential interest in materials related to* 3-2-1 CONTACT.

Katz, B. M. (1990, June). The second stage of research on the *3-2-1 CONTACT* school-age child care project: Field test of the prototype *3-2-1 CONTACT* Action Kit.
*Field test of prototype* 3-2-1 CONTACT *Action Kit, designed to gather feedback on the materials from a representative sample of after-school program administrators and group leaders, through focus groups and actual use. A separate test of the Action Kit activity cards with children in after-school programs was also carried out.*

Katz, B. M. (1991, April). Final report of the Louisville extended use test of the *3-2-1 CONTACT* Action Kit.
*Field test of the* 3-2-1 CONTACT *Action Kit, designed to gather data on patterns of use in a variety of after-school program settings, impact on after-school programming, and group leader perceptions of appeal, comprehensibility, and usability.*

Martin, L., & Shapiro, D. (1990, July). Squad One research report.
*Multifaceted research study involving a literature review, an information-gathering meeting with program and curriculum specialists, focus groups with program administrators and group leaders, and field observations of children using the prototype Squad One materials, designed to identify issues in school-based after-school programs relevant to the design of multiple media materials for that environment, review a prototype set of tapes, games, and activities based on* Square One TV *for use in after-school settings from the point of view of providers and children, and obtain data that would inform future designs of the materials.*

Research Communications, Limited. (1990, June). Assessment of Square Plus video.
*Two focus groups with after-school providers from programs serving 7- to 11-year-olds, designed to familiarize the providers with the Square Plus video and materials and gather their impressions. Feedback was later collected through observational summaries as well as follow-up interviews with the after-school care providers.*

APPENDIX E

# CTW ANNOTATED RESEARCH BIBLIOGRAPHY ON GHOSTWRITER MATERIALS


BBC Educational Broadcasting Services. (1991). **GHOSTWRITER**: Pilot program 1. London: British Broadcasting Company.
*Designed and undertaken independently by the British Broadcasting Corporation (BBC), which airs* **GHOSTWRITER** *in the U.K. This study examined reactions to* **GHOSTWRITER** *among schoolchildren and teachers in Britain.*

Char, C. & Isaacson, S. (1994). A study of "Building Bridges" materials in three after-school settings. Newton, MA: Education Development Center.
*Report describes methods and findings of a set of case studies conducted by the Education Development Center (EDC) investigating the use of and response to* **GHOSTWRITER** *"Building Bridges" materials in three sites of LA's BEST, a city-wide after-school program in Los Angeles. Study was conducted from mid-November to mid-December 1993, and included the following measures: observations of materials being used in sites, initial and exit interviews with group leaders, and group interviews with children.*

Char, C., Miller, B., Isaacson, S., & Briscoe, K. (1993). A naturalistic study of **GHOSTWRITER** use in after-school and school settings. Newton, MA: Education Development Center.
*A naturalistic study, conducted through observations, interviews, and collection of written work, on the use of* **GHOSTWRITER** *materials, and on children's and adults' reactions to the* **GHOSTWRITER** *experience, in 20 after-school and school settings in four cities across the country.*

Children's Television Workshop, CES Research. (1991). **GHOSTWRITER** teachers survey. New York: Author.
*Conducted by CTW with teachers whose students had participated in other* **GHOSTWRITER** *studies, assessed teachers' interest in using* **GHOSTWRITER** *in their classroom.*

Children's Television Workshop, CES Research. (1991). **GHOSTWRITER** test phase: CES materials appeal study. New York: Author.
*Conducted by CTW researchers, tested attention and appeal of the* **GHOSTWRITER** *television program in after-school settings.*

Children's Television Workshop, CES Research. (1991). **GHOSTWRITER** test phase: CES materials field test. New York: Author.
*A small-scale study conducted by CTW researchers to test leaders' and children's reactions to a Leader Activity Guide intended for use in after-school centers in conjunction with the* **GHOSTWRITER** *show and mini-magazine.*

Children's Television Workshop. (1992). [Survey of **GHOSTWRITER** viewing among target-age children]. Unpublished raw data.
*A survey of the viewing behavior of target-age children in 21 classrooms, immediately prior to and for 6 weeks following the premiere (to learn how, if at all,* **GHOSTWRITER** *affected their viewing choices during its time slot).*

Children's Television Workshop, CES Research. (1992). [CES **GHOSTWRITER** Leader Guide design test]. Unpublished report.
*A survey of seven experienced after-school leaders from the New York area to explore after-school leaders' reactions to the usefulness, clarity, and appeal of the various design elements such as format, typeface, size of type, and other graphic elements contained in two different versions of the* **GHOSTWRITER** *Leader Guide.*

Children's Television Workshop, Magazine Research Department. (1993, February). [*GHOSTWRITER* Magazine teacher questionnaire and survey results]. Unpublished report.
*A mail questionnaire survey conducted in January 1993, of teachers. Analysis was based upon 1,000 returned questionnaires selected from a larger pool of returns that were solicited in two ways: by mail to teachers (N = 5,000) and by instruments enclosed in copies of GHOSTWRITER Magazine (N = 15,000). The purpose of the survey was to assess teachers' evaluations and use of GHOSTWRITER Magazine. Teachers were also asked to poll their students (N = 21,272) for the answer to a series of questions related to their use and reaction to the* **GHOSTWRITER** *TV show and Magazine.*

Children's Television Workshop. (1994). **GHOSTWRITER** and youth-serving organizations. Report to Carnegie Corporation of New York. New York: Author.
*Report focuses on what CTW learned, through its* **GHOSTWRITER** *outreach efforts, about the potential of youth-serving organizations as instruments for informal education. Issues and procedures involved in establishing linkages between* **GHOSTWRITER** *and youth-serving organizations are described. Also described are outcomes of how those linkages worked and of two naturalistic studies examining the local uses of* **GHOSTWRITER** *in youth-serving organizations.*

Children's Television Workshop, CES Research. (1994). Appeal, usability, and impact of the prototype **GHOSTWRITER** "Building Bridges" after-school package: Results from LA's BEST leader telephone interviews. New York: Author.
*Part of a broader research effort that included in-depth case studies of uses and responses to* **GHOSTWRITER***'s "Building Bridges" materials at three LA's Best (Los Angeles' Better Educated Students for Tomorrow) sites. Fourteen LA's Best leaders representing 14 of LA's Best's 19 sites were interviewed in December 1993 to determine their responses to and uses of "Building Bridges" materials.*

Hezel Associates. (1992). Evaluation of the **GHOSTWRITER** Leader Activity Guide. Syracuse, NY: Author.
*National phone survey of 192 group leaders from the five national organizations serving as partners in* **GHOSTWRITER** *outreach efforts: Boys and Girls Clubs of America, 4-H Youth Development Education, Girls Incorporated, Girl Scouts of the U.S.A., and the YMCA of the USA. The survey examines leaders' reactions to a prototype Leader Activity Guide and a description of special magazine page ideas to be used in the GHOSTWRITER Magazine.*

Hezel Associates. (1993). Evaluation of *GHOSTWRITER* Magazine, Activity Guide and Teacher's Guide: A survey of program leaders. Syracuse, NY: Author.
*A survey of after-school program leaders to whom* **GHOSTWRITER** *materials had been sent to determine leaders' awareness, use, and reactions to these project elements.*

KRC Research & Consulting. (1991). **GHOSTWRITER** in-home test show study, volumes I-III (Report No. 2748). New York: Author.
*Assessed appeal and comprehension of the print material (mini-magazine) as well as the television program, and explored the synergy between TV and print materials. The suggested activities were also tested. To better replicate actual viewing conditions, children in this study and their parents viewed the program and were interviewed in their own homes. The study design compared results from four different treatment conditions (TV only, TV and print, print only, watching TV together with a parent).*

KRC Research & Consulting. (1991). **GHOSTWRITER** action segments study. (Report No. 2776). New York: Author.
*Conducted with children in schools to specifically focus on the "Action Segments" portion of the program, in which viewers are encouraged to engage in literacy activities similar to those depicted on the program.*

KRC Research & Consulting. (1992). Executive summary of test-phase research on **GHOSTWRITER** (Report No. 2817). New York: Author.
*A summary of nine different studies, conducted by both CTW and independent researchers, that evaluated the success of a four-episode test television Arc of* **GHOSTWRITER**, *a prototype GHOSTWRITER Magazine, and an after-school Leader's Guide. These studies assessed appeal, comprehension, and feasibility issues in home, school, and after-school settings.*

KRC Research & Consulting. (1994). An evaluative assessment of the **GHOSTWRITER** project. (Report No. 6416). New York: Author.
*Focus groups were conducted with parents, teachers, and children to gather qualitative evidence of the impact of* **GHOSTWRITER** *in terms of its three major curriculum goals.*

Maguire Associates. (1991). An assessment of after-school materials for the Literacy Project. Concord, MA: Author.
*Eight focus groups, conducted with 116 after-school providers in four large cities, designed to assess how language arts is currently integrated into existing activities in after-school settings, gauge educators' reactions to the proposed materials and activities, and solicit their suggestions for the further development of what became the* **GHOSTWRITER** *project.*

Maguire Associates. (1991). An assessment of the readability and comprehension of the **GHOSTWRITER** pilot programs. Concord, MA: Author.
*Concentrated on the readability of print-on-screen, plot comprehension, and comprehension of the literacy activities depicted in the program. This study provided the most detailed information on children's ability to read print-on-screen and their understanding of specific scenes and literacy moments.*

Martin, L. (1991, July). **GHOSTWRITER** test phase: Focus groups with after-school leaders. New York: Author.
*Focus groups with 20 after-school leaders including experienced and less-experienced leaders, from programs with a language-arts component and from programs without such a component, designed to gather feedback to a proposed literacy show and related activities and how implementing such activities in after-school programs would impact on those programs.*

Martin, L., & Goodman, J., et al. (1992, February). **GHOSTWRITER** test phase: CES materials appeal study. New York: Author.
*Field study that involved observations of children viewing* **GHOSTWRITER** *in three after-school programs. The purpose was to understand how motivated children would be to watch* **GHOSTWRITER** *in those settings when viewing was voluntary and in competition with other, potentially distracting activities. Specifically, the purposes of the study were to: describe children's attention to each of the four* **GHOSTWRITER** *test shows; describe how often children would choose to watch* **GHOSTWRITER** *over doing other activities; and describe how well children liked each show, the print concepts, and the characters.*

Martin, L., & Goodman, J., et al. (1992, February). **GHOSTWRITER** test phase: CES materials field test. New York: Author.
*Field research carried out in three after-school programs, designed to test the appeal and usability of the* **GHOSTWRITER** *Leader Activity Book designed by Community Education Services (CES) to go along with the show; describe how the* ***GHOSTWRITER*** *Magazine was used in conjunction with the Leader Activity Book in the after-school programs; and examine links made between the magazine, the Leader Activity Book, and the show in each of the settings.*

Nielsen New Media Services. (1993a). **GHOSTWRITER** study, Wave I: March, 1993. Dunedin, FL: Author.
*A recontact survey of a national sample of children of* **GHOSTWRITER** *target age, to assess their television viewing patterns and, for viewers of* **GHOSTWRITER**, *their use of and reactions to the show and other project materials.*

Nielsen New Media Services. (1993b). **GHOSTWRITER** study, Wave II: May, 1993. Dunedin, FL: Author.
*A recontact survey of a national sample of children of* **GHOSTWRITER** *target age, to assess their television viewing patterns and, for viewers of* **GHOSTWRITER**, *their use of and reactions to the show and other project materials.*

Peterson's. (1993). **GHOSTWRITER** teacher survey. Princeton, NJ: Author.
*A survey of about 1,200 teachers to determine whether they had received* **GHOSTWRITER** *materials and to describe their uses of and reactions to these materials.*

Research Communications, Limited. (1991). Appeal and character assessment of four **GHOSTWRITER** pilots by primary grade children. Chestnut Hill, MA: Author.
*Focused specifically on appeal of the television program and characters. Conducted in schools at six different sites around the country, this study used questionnaires, observations, and interviews to assess the appeal of the television program and characters, including moment-by-moment measures of appeal.*

RMC Research Corporation. (1991). **GHOSTWRITER** discrete show study. Portsmouth, NH: Author.
*Determined children's reactions to viewing only a single television episode, without others in the sequence. Collectively, all four shows were evaluated for appeal and comprehension.*

Rockman, et al. (1993). A report on the **GHOSTWRITER** audience in four selected ADIs: Awareness, viewing, magazines, and activities. San Francisco: Author.
*An in-classroom survey (questionnaire) of nearly 5,000 children in four cities to assess awareness and viewing of the TV show and awareness and readership of the* ***GHOSTWRITER*** *Magazine.*

APPENDIX F

## GHOSTWRITER ADVISORY BOARD

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ORIGINAL

# GHOSTWRITER AND YOUTH-SERVING ORGANIZATIONS

REPORT TO
CARNEGIE CORPORATION
OF NEW YORK

CHILDREN'S TELEVISION WORKSHOP
One Lincoln Plaza
New York, NY 10023

October 1994

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# PREFACE

*David Britt, President-CEO*
*Children's Television Workshop*

As this report to Carnegie Corporation of New York confirms, the potential for learning experiences in today's youth-serving programs is real. Children's Television Workshop's evaluation of **GHOSTWRITER**, our multimedia literacy initiative for 7- to 10-year-olds, has helped reveal the nature of this potential and the fundamental, rich variation in successful experiences.

Research we conducted in youth-serving settings highlights the opportunities for delivering both educational content and pro-social messages to school-age children. It shows that youth-serving leaders can make direct connections between a new educational program and their learning agendas. It communicates to all of us about patterns and processes of implementing educational initiatives in youth-serving programs. It demonstrates how national efforts are adapted and community links are forged.

As educators, we are gratified to contribute to the understanding of youth-serving organizations' educational potential through an analysis of **GHOSTWRITER**: its effectiveness, its process of "unfolding," and its approach to engaging children in learning. By our very mission, CTW is committed to using media to help children learn. Today, more than ever, children are spending time--and learning--outside of home and school. Our challenge is to enrich the educational value of children's days, wherever the children may be. For Carnegie Corporation of New York, CTW, and youth-serving leaders, **GHOSTWRITER** is a special learning ground that supports our common investment in children's learning.

Looking forward, the **GHOSTWRITER** experience and evaluation offer powerful fuel for CTW's larger work, pointing us towards more complex use of media as tools to improve children's ability to know themselves and their world. It encourages us to build on what we've learned to benefit greater audiences across more media in more settings, specifically, to:

- Continue to use partnerships and multiple distribution venues to permeate the lives of kids and engage the adults who work with them;
- Create more programs and resources that are accessible to and authentic for those who would use them;
- Focus on motivating children to learn and on helping them develop higher-order thinking skills;
- Concentrate on the strength of moral and social issues in reaching and sustaining the interest of today's kids; and
- Leverage the varying roles that different media can play in complex project designs.

We look forward to applying these lessons to new concepts of media usage. We believe it is possible to create a community of children, through multiple media that draws its energy from children's own interaction and ideas. Our vision is to use the potential of today's expanding media landscape to create innovative programming that entertains and educates millions of children nationwide.

## ACKNOWLEDGMENTS

An undertaking of this magnitude cannot happen without the cooperation and assistance of many people and organizations. The essential contributions of the following must be recognized.

CTW is grateful to the outside funders of the summative evaluation: Carnegie Corporation of New York and the United States Department of Education. Carnegie Corporation of New York provided partial support of the ethnographic study in **GHOSTWRITER**'s summative research program, the results of which form a major element in this report.

A subgroup of **GHOSTWRITER**'s general Advisory Committee formed a special Research Advisory Committee, bringing nationally recognized research expertise to bear on issues of research strategy. Chaired by P. David Pearson of the University of Illinois, the Research Advisory Committee consisted of Edward A. Chittenden of Educational Testing Service; Colette Daiute of City University of New York Graduate Center; Sarah Freedman of the University of California at Berkeley; Gerald Lesser of Harvard University; Anne Marie Palincsar of the University of Michigan; and Dorothy Strickland of Rutgers University.

The collaborative spirit with which the national administrators of the five youth-serving organizations became partners in the promotion and distribution of **GHOSTWRITER** materials facilitated the summative evaluation of the outreach component. CTW appreciates all of the efforts of Roxanne Spillett of Boys and Girls Clubs of America; Steve Mullen of 4-H Youth Development Education; Ellen Wahl of Girls Incorporated; Karen Unger of Girl Scouts of the U.S.A.; and Ken Vogt of the YMCA of the USA.

We gratefully recognize the efforts of the project directors and staffs of organizations that conducted commissioned studies for the summative evaluation of **GHOSTWRITER**: Cynthia Char, Barbara Miller, Shelley Isaacson, Kim Briscoe, and Myles Gordon of Education Development Center; Richard Hezel of Hezel Associates; Michael Pardee of Nielsen New Media Services; Michael LoGalbo of Peterson's Guides; Saul Rockman of Rockman et al.; and Michael Cohen and Jennifer Scott of KRC Research and Consulting, Inc.

The completion of this multifaceted report would have been impossible without the dedicated assistance of many CTW departments and staff members. These include **GHOSTWRITER** writers, producers, curriculum designers, project management staff, and researchers working both in television and print media; the in-house summative evaluation steering committee; the Community Education Services staff, who established and nurtured our linkages with youth-serving organizations; and many other individuals who heeded our calls for information and help. Finally, for the writing and editing of this report, the following core team is recognized with deep appreciation and thanks: Gita Wilder, who was on leave of absence from the Educational Testing Service between 1992 and mid-1994 to serve at CTW as Director of **GHOSTWRITER**'s summative evaluation; Mel Friedman, editor and writer; Amy Rowland, Corporate Marketing and Development, who has attended to the interests of Carnegie Corporation of New York since the beginning of the project; and Jacqueline Mooney, Corporate Research Manager, without whose efforts and assiduous attention to details the report could not have come together. Thanks to all. We can all take pride in what has been accomplished.

*Keith W. Mielke*
*Senior Research Fellow*

# EXECUTIVE SUMMARY

This report to Carnegie Corporation of New York from Children's Television Workshop (CTW) focuses on what CTW has learned, through its GHOSTWRITER outreach efforts, about the potential of youth-serving organizations as instruments for informal education. The report also draws upon CTW's extensive outreach experience over the last 25 years, during which time it formed alliances with youth-serving organizations to extend the uses of its educational series *Sesame Street, The Electric Company, 3-2-1 Contact,* and *Square One TV.* The concepts and management strategies developed in conjunction with these outreach efforts proved useful in the design of GHOSTWRITER, a multimedia literacy project launched in October 1992--CTW's most ambitious project to date.

The media components of GHOSTWRITER include a weekly television series, a free monthly magazine, books, home videos, weekly newspaper features, teachers' guides for classroom use, guides for leaders of after-school groups, and ancillary materials such as puzzles, comics, and posters. CTW supported these components with activities such as a coordinated promotional campaign that included contests and premiums for write-ins.

An extensive outreach effort was an integral part of GHOSTWRITER's design. As a result, GHOSTWRITER outreach became a natural laboratory for learning more about the ways in which youth-serving organizations and mission-compatible organizations, such as CTW, can collaborate to carry out an informal education initiative.

A separate report is devoted to assessing the strategies and outcomes of the overall GHOSTWRITER project. The present report, while drawing on data from the general evaluation, has a different emphasis and purpose: it focuses and elaborates specifically on linkages with youth-serving organizations. This report is informed primarily by description and analysis of the management process from CTW's perspective, as detailed in a battery of surveys that were part of the project's summative evaluation, and by two ethnographic or naturalistic studies that tracked--up close and in rich sociological detail--how GHOSTWRITER was incorporated by youth-serving organizations in some specific local settings.

Two methods of connecting with youth-serving organizations were employed, one locally focused and one nationally focused. The local strategy, going to cities and then connecting through local contacts with the after-school groups operating there, had the advantage of reaching groups that were not affiliated with a national organization (e.g., a program at a local library, or an organization sponsored by a local church). Establishing local connections one by one, however, was labor intensive and inefficient compared with the national strategy of establishing formal linkages with the leaderships of national youth-serving organizations. CTW's national strategy was able to use the communication systems and administrative strengths of these organizations to achieve mutually beneficial ends. Alliances were made with five such national youth-serving organizations: Girls Incorporated, Boys and Girls Clubs of America, 4-H Youth Development Education, Girl Scouts of the U.S.A., and the YMCA of the USA.

Each group had its distinctive mission, but the objectives of all partners were compatible with GHOSTWRITER's literacy goals for children (motivating children to enjoy and value literacy; showing children how to use effective strategies for reading and writing; and providing children

expanded opportunities to read and write). Each group had its own rationale for allying with the project in the first place, and each used GHOSTWRITER in its own way.

There were countless variations in actual use in the local setting, where the interactions occurred between children and adult leaders in the context of "doing" GHOSTWRITER. Anticipation of this wide variability of use helped shape key design features for the GHOSTWRITER project materials in the first place. These features stress flexibility and adaptability, "right-out-of-the-box" usability, and immediate appeal as fun. Experience has now confirmed the practical value of those qualities.

Local group leaders not only pursued literacy activities in different ways with GHOSTWRITER; they also capitalized on the basic appeal of the characters and stories as means to ends that were not centrally focused on literacy. For example, in the hands of skillful group leaders, the social and moral issues woven into GHOSTWRITER's dramatic stories--e.g., issues such as stealing, lying, or violence--were more than vehicles for modeling and encouraging literacy activities; they frequently became the primary focus of lessons and group activities.

The multimedia components of GHOSTWRITER were all used, but not equally in all environments. The typical dynamics in youth-serving organizations created a natural setting for using print materials, but tended not to be ideal for group viewing of the GHOSTWRITER television series. Most viewing of the series was done at home, but connections to the series were frequently made in the group settings.

The narratives of project experience in setting up and running the alliances between GHOSTWRITER and the five national organizations document the inevitable ups and downs of a learning curve on the part of all parties. Building trust and working out "bugs" take time. Survey data and direct communications with staff indicate that the distribution systems had become operational by the end of the first season. GHOSTWRITER became a useful tool, adopted by organizations at the national level, and delivered to children at the local level by adult group leaders.

Critical factors in the success of a program, irrespective of the organization or the materials supplied, are the commitment of the adult leader and a host of environmental details and concrete realities relating to the group setting. The major ethnographic study refers to "heroic efforts" on the part of some leaders to serve children under very trying circumstances. Major factors in the analysis were not highly abstract, but were instead issues of mundane logistics: access to basic materials, such as pencils and paper, and usable space to hold classes or store materials. Miniature case studies within the two ethnographic studies illustrate in rich detail the human side and endless variety of the actual interactions that took place at the grass-roots level.

These complex phenomena are interlaced with many sources of direct and indirect influences. Their measurement, analysis, and generalization are difficult. CTW believes, however, that its ethnographic studies indicate that when youth-serving organizations adopt and adapt GHOSTWRITER (and the reference here is to the entire GHOSTWRITER system, including materials for both children and leaders, promotion, sustained communication links with CTW, and of course the compelling television series itself), the combined effect is synergistic and multiplicative.

Youth-serving organizations and CTW are both committed to serving the needs of children, specifically including poor and minority children, with informal education services and materials. CTW believes that alliances of this type can be powerful and productive. This is the lesson of the GHOSTWRITER experience, and it will remain important to CTW's future work.

# I. OVERVIEW

The observations and conclusions discussed in this report are drawn from a larger body of research developed by Children's Television Workshop (CTW) to assess the impact and efficacy of GHOSTWRITER, its multimedia literacy project. In keeping with key project goals, one of the important domains in which GHOSTWRITER materials were introduced and evaluated was youth-serving organizations.

Since its launch of *Sesame Street* in 1969, CTW has been building and sustaining useful alliances with youth-serving organizations for distribution and use of its mass media educational programs. The advent of GHOSTWRITER, however, with its multiple components and need for mass distribution of materials, provided a special opportunity for CTW to gain a deeper understanding of synergies between informal education and youth-serving organizations, and of the constellation of forces that affect their ability to serve the needs of children. This report, therefore, will focus on what CTW has learned, through its GHOSTWRITER research, about youth-serving organizations and their potential as instruments for informal education.

Save for purposes of illustration, this report will not address the full range of summative evaluation issues, such as the extent to which educational goals were achieved. Nor will it report separately on GHOSTWRITER's use in schools, except as this sheds light on the connection between GHOSTWRITER and youth-serving organizations. Readers wishing to obtain more information about the overall evaluation of the GHOSTWRITER project are referred to a separate report entitled LEARNING FROM GHOSTWRITER: STRATEGIES AND OUTCOMES, and to the commissioned studies cited in the appended bibliographies.[1]

Ethnographic in its spirit and primary methodology, this report seeks to tell its story through a blend of fact and analysis, broad-brush descriptions, and miniature case studies in an effort to capture the diversity and vitality of activities in national and community-based after-school programs.

The report is organized as follows:

- Chapter II introduces at a theoretical and historical level some of the key features of youth-serving organizations, laying groundwork for understanding the unique contributions these organizations can make, as well as the rationale for introducing innovative educational materials into these adult-mediated settings. CTW's track record in working cooperatively with youth-serving organizations will be summarized.
- Chapter III describes the GHOSTWRITER project as a whole. This chapter places youth-serving organizations in the context of the project's goals and multiple components.
- Chapter IV describes the issues and procedures involved in establishing working and sustainable linkages between GHOSTWRITER and a wide variety of youth-serving organizations.
- Chapter V presents outcomes of how these linkages worked, drawing from project experience and surveys.

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[1] The summative evaluation of GHOSTWRITER was made possible by Carnegie Corporation of New York and the United States Department of Education. Additional support was provided by Children's Television Workshop, which is solely responsible for its content.

- Chapter VI presents outcomes of two ethnographic studies examining the use of GHOSTWRITER materials in the youth-serving organizations.
- Chapter VII presents a high-level interpretation of the GHOSTWRITER project's relationships with youth-serving organizations: its experiences, lessons learned, and insights gained.

CTW anticipates that its findings will be of interest to educators, educational researchers, and members of the policy-making community. CTW also hopes that its research, which raises many provocative questions, will stimulate further inquiry into the growing role of youth-serving organizations in the educational infrastructure of American communities.

# II. CHALLENGES AND OPPORTUNITIES

There are many sound reasons for high-level policy interest in youth-serving organizations, not the least of which is their potential to nurture the development of children, our most precious resource. Recent research suggests that youth-serving organizations can play an important role in helping young children to expand their educational horizons. As the Carnegie Council on Adolescent Development notes, for example, many national youth-serving organizations appear to be redefining their missions in terms of "informal education" and moving beyond purely custodial and recreational roles.[2] As an institution that utilizes mass media to support informal learning, CTW supports the use of all means to expand children's opportunities for learning. Moreover, CTW is convinced by its experience that powerful and effective alliances can be made between informal educational media producers and youth-serving organizations.

Over two decades ago, CTW pioneered the concepts and management strategies for using mass media in combination with outreach programs in its initial design for *Sesame Street.*[3] Keys to successful outreach efforts include: (1) getting groups with like missions to incorporate the mass media product, and then (2) supporting them over the long haul with communication, materials, and if possible, special training.

The raw logistical problems of doing anything "local" with a nationally distributed mass media product are daunting, especially if an outreach network must be developed from scratch. This is why it is so attractive to ally with existing organizations with identifiably compatible goals. The most successful alliances are made in full understanding of and respect for the differences between the two institutions. The new educational product is the "guest"; the local organization (frequently a local branch of a national organization) is the "host." The guest remains as long as the host desires it, and only as long as the host's needs are served. The intervention is then no longer just the producer's campaign; it's the organization's campaign, or the local staff person's campaign--they are using the product as a means to their ends. Since their goals and capabilities for achieving them are highly variable, the producers' materials must be extremely flexible, able to accommodate countless variations in actual use.

At CTW, the implementation and management of these principles are the responsibility of its outreach department: Community Education Services (CES). Staffed by individuals with experience and knowledge of community organizations, the department develops materials for use in settings in which informal education takes place or might conceivably take place. In addition, a major responsibility of the department is to ensure that these materials are distributed and used. The latter function required CTW staff to make contacts with potential users and become familiar with their needs. It also requires that CTW staff be able to orient and support

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[2] Carnegie Corporation of New York, Carnegie Council on Adolescent Development, *A Matter of Time: Risk and Opportunity in the Nonschool Hours*, report of the Task Force on Youth Development and Community Programs (December 1992).

[3] K. Mielke, "*Sesame Street* and Children in Poverty," *Media Studies Journal* 8.4 (Freedom Forum Media Studies Center and the Freedom Forum; in press).

users in the utilization of the materials in question, and to be able to assist them in adapting CTW-supplied materials to their own needs.

One example of CTW outreach is the *Sesame Street* Preschool Educational Program (PEP). *Sesame Street* PEP works through local partners, such as PBS stations, child-care professionals, and community organizations, to link *Sesame Street* viewing with related book-reading and follow-up activities. Outreach also provides special training and materials. To date, *Sesame Street* PEP has trained more than 24,000 child-care professionals and reaches some 229,000 children.

Other recent projects are based on two CTW award-winning television productions for 8- to 12-year-olds: the science series, *3-2-1 Contact*, and the mathematics series, *Square One TV*. CTW produced after-school activity kits--packages of program videos, leader's guides, and hands-on activities--that are used nationwide in locations ranging from San Antonio, Pittsburgh and Los Angeles to Snohomosh County, WA, and in military after-school programs across the country. To create these kits, CTW staff reviewed the relevant literature, investigated a variety of available after-school programs, and conducted formative research to assist in the design and testing of prototypes and materials.

CTW anticipated that, like *Sesame Street, The Electric Company, 3-2-1 Contact*, and *Square One TV*, **GHOSTWRITER** would be a bridge between the classroom and more informal learning settings. Thus, CTW developed **GHOSTWRITER** materials for use in after-school, home, and school environments. **GHOSTWRITER** outreach efforts were informed by the considerable research CES itself has done in community settings, both to develop a better understanding of the nature of the settings and to learn how CTW materials are perceived and used therein.[4]

The rationale for alliances with youth-serving organizations is especially compelling in the case of **GHOSTWRITER**. First of all, that is where increasing numbers of children can be found: an estimated 13 million children in the United States under the age of 12 have working parents--and their numbers are growing.[5] As a result, each year more and more children between the ages of 5 and 13 are participating in before- and after-school child-care programs. These changing demographics offer CTW new opportunities to reach children in community-based programs with products of informal education that are both engaging and instructive.

A youth-serving organization-based literacy initiative also dovetailed with recent thinking about how children acquire reading and writing skills. Research suggests that these skills develop concurrently, and in real-life settings that reinforce their utility and relevance. For CTW, this suggested that literacy learning should be encouraged not only in schools but in the home and in community settings. Moreover, outreach specifically targets economically disadvantaged and minority youth who are the particular focus of informal education initiatives. Without special outreach efforts into the communities in which they live, **GHOSTWRITER**'s literacy message might never reach them. Finally, a pragmatic consideration must be weighed as

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[4] See, for example, Laura Martin and Carol Ascher, "Developing Math and Science Materials for School-Age Child Care Programs," *New Directions for Child Development* 63, (California: Jossey-Bass, Spring 1994) 11-23.

[5] B. Rogan and S. Graves, *Who's Watching the Kids?*, report to the Alabama State Department of Education (Birmingham, AL: University of Alabama, 1989).

well. Children who are not enthusiastic students may be more willing to participate in informal literacy activities in an after-school setting than in a classroom. In this sense, after-school programs can serve as important links between formal and informal education approaches.

These rationales for an after-school literacy initiative were also supported by extensive in-house research. As a matter of course, CES researchers carry out studies that identify the needs of these programs and measure the value and appeal of CTW materials. Even prior to the extensive outreach research with the GHOSTWRITER project, CTW's research team had conducted eight separate studies in youth-serving organizational sites across the country (see Appendix A), and talked with many program and curriculum experts in the field. Most of the research was conducted in centers located in poor or working-class neighborhoods, among children of varied ethnic, minority, and cultural backgrounds. The research has included programs run by our national partner organizations such as the YMCA of the USA and the Boys and Girls Clubs of America.

This introduces the theory and application of CTW's outreach tradition of alliances with youth-serving organizations. The GHOSTWRITER project as a whole will be described next so as to establish the framework within which outreach has functioned as an integral component.

# III. THE GHOSTWRITER PROJECT

Launched on October 4, 1992, GHOSTWRITER pioneered the simultaneous, coordinated use of popular media to motivate children to read and write. It packed dramatic stories in a "kid-friendly" mix encompassing television, video, books, magazines, newspapers, and promotion. This approach created, in effect, a web of literacy opportunities for the target audience of 7- to 10-year-olds--one that acknowledges that children learn in different ways, in different settings, and with different resources.

The GHOSTWRITER project has three major curriculum goals:

- To motivate children to enjoy and value reading and writing;
- To show children how to use effective reading and writing strategies;
- To provide children with compelling opportunities to read and write.

The project's centerpieces are a mystery-adventure television series with a leading-edge style, hip animation, and original music, broadcast on PBS, as well as an eight-page magazine (with the same signature style) distributed monthly free of charge to children in school and after-school programs. These are joined by additional print, outreach, and promotion activities.

GHOSTWRITER's combination of television and print creates a powerful literacy coalition: the television series excels at motivating children to use reading and writing (e.g., to "play along" with the characters on the show); print provides additional hands-on ("eyes-on") experience in writing and reading. Children who watch GHOSTWRITER report identifying with the characters, perceiving them to be "cool," "smart," and like "real kids." Moreover, literacy events figure prominently when children are asked to describe what they've seen on a given show--meaning viewers understand how the GHOSTWRITER team uses reading and writing skills to solve pressing problems. Researchers report that children often read aloud with the characters as they unravel mysteries and, like the characters, keep "casebooks" of clues as they play along. This strong sense of personal identification helps children to gain confidence in their own literacy abilities. And GHOSTWRITER print enables them to practice.

The impact and reach of television and print are strengthened greatly by CTW's community-based outreach network and by distribution of GHOSTWRITER materials to schools. The outreach network includes strong working relationships with Girls Incorporated; Boys and Girls Clubs of America; 4-H Youth Development Education; Girl Scouts of the U.S.A.; and the YMCA of the USA. In particular, these five national youth-serving organizations have helped shape the project's successful outreach to youth who belong to minority groups or who are economically disadvantaged. The partners' combined membership of 15 million (see chart on page 11), even when lowered, say, by half or more to take into account their inclusion of age ranges beyond GHOSTWRITER's target of children age 7-10, means that they offer a very large potential audience. Furthermore, those organizations reporting statistics on minority participation indicate that about half the members are minority. Their organizational settings offer adult mediation and a social environment for literacy activities. To enhance use of GHOSTWRITER in these youth-serving organizations, CTW created monthly four-page Activity Guides developed to be particularly relevant to informal education settings and to their staffs.

The Activity Guides contained plot summaries, activities geared especially to after-school programs, tips for using GHOSTWRITER, suggested books and, on occasion, script segments for dramatic readings. (More details on youth-serving organizations will follow below.)

GHOSTWRITER materials for school use include a variety of publications: Teacher's Guides and classroom Activity Booklets with reproducible student pages. The Teacher's Guides contain plot synopses, provocative discussion questions, and activities for each episode of GHOSTWRITER. Based on teachers' enthusiastic response to GHOSTWRITER magazines in Season One, a four-page Teacher's Guide for both the show and the magazine was mailed with each subsequent issue. Teacher's guides, published by Bantam Doubleday Dell, were also created to accompany Bantam's GHOSTWRITER books; these were available for purchase. GHOSTWRITER is currently available on school video. Finally, in every issue of *Creative Classroom* (CTW's magazine for elementary school teachers) CTW includes two pages of activities and tips for using the project. Research confirms that teachers appreciate the range of available, accessible materials, and the flexibility they have in using them.

Together, television, print, and outreach to community groups and schools create a popular GHOSTWRITER world, motivating children to want to read and write, and providing them with ample opportunities on screen and in print to do so.

In its first and second seasons, GHOSTWRITER project components included:

- Sixty six half-hours of cliff-hanger television mysteries for broadcast in the U.S. on PBS, in Great Britain with a co-production partner, the British Broadcasting Company (BBC), and in more than 20 countries throughout the world;
- Thirty six million copies of the GHOSTWRITER magazine produced for children and distributed through teachers and after-school group leaders;
- More than 1.3 million copies of classroom and after-school materials produced and distributed for teachers and after-school group leaders;
- Partnerships with five national youth-serving organizations and support of reading and writing activities by local and regional youth-serving groups;
- A weekly newspaper feature appearing in more than 100 newspapers with a combined circulation of over 5 million in the U.S. and Canada;
- Twenty GHOSTWRITER book titles in print published by Bantam Doubleday Dell in association with CTW (1.6 million copies in print as of June 1994);
- A magazine feature appearing in each of six issues of *Creative Classroom* and each of ten issues of *Kid City,* CTW's language arts magazine for 6- to 10-year-olds;
- Three home video titles launched in association with Republic Pictures;
- Sixteen school and after-school video titles launched in association with Great Plains National (GPN);
- GHOSTWRITER activity products such as puzzles, comics, posters, and coloring books; and
- An extensive promotional campaign to generate interest in and excitement about GHOSTWRITER.

Research findings on Seasons One and Two indicate that GHOSTWRITER's reach is extensive and its impact significant. Millions of children in the target age and beyond watch the television series and read the magazines. To date, over 450,000 children have written to the

project--many writing a letter for the first time. Teachers and after-school group leaders are enthusiastic, praising GHOSTWRITER's abilities to engage children in literacy activities and give them opportunities for holding discussions of social problems relevant to their students, such as gang violence, prejudice, family conflict, and toxic waste. Co-viewing--adults 18 or older watching with children--is widespread, according to special Nielsen ratings analyses, indicating that GHOSTWRITER 's impact is extending well beyond the target age group, and that parents and caregivers are contributing to children's viewing experiences. Community groups throughout the country have adopted GHOSTWRITER to enrich their programs for children.

GHOSTWRITER's weekly mystery-adventure television series is broadcast by more than 300 PBS stations covering virtually all U.S. television households. January and February 1994 Nielsen ratings indicate that GHOSTWRITER equals or outperforms three-quarters of the commercial entertainment children's series offered by networks and syndicated stations.[6] The GHOSTWRITER rating for children ages six to eleven in January and February 1994 was 5.6 percent, meaning that more than 1,230,000 children in this age range watched GHOSTWRITER during the average minute of an episode each week. Among all U.S. households (i.e., including those with no children), the rating for the same time period was 2.7 percent, meaning over 2,544,000 households were tuned to GHOSTWRITER, on average, each minute. In fact, GHOSTWRITER's household rating was comparable to CTW's popular long-running preschool series, *Sesame Street* (2.9 percent).

A fuller description of the GHOSTWRITER project as well as its overall summative evaluation is reported in a separate document entitled **LEARNING FROM GHOSTWRITER: STRATEGIES AND OUTCOMES**. This brief overview, however, should afford insights into the multifaceted structure of GHOSTWRITER and its outreach to youth-serving organizations. The next chapter presents a detailed description of how these linkages were established.

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[6] High ratings have been accompanied by critical acclaim. *TV Guide* recently named **GHOSTWRITER** among the 10 best school-age shows in the "Hall of Fame" (March 12, 1994), and rated GHOSTWRITER number two in its pick of the "Top Ten for Tweens" (7- to 11-year-olds; February 27, 1993). The *Daily News* called **GHOSTWRITER** "one of the smartest shows for kids on television today," and speaking of the "What's Up with Alex?" episodes that handled the issue of drugs, the newspaper called **GHOSTWRITER** a "savvy series [that] continues to prove it's fully deserving of all the kudos that keep coming its way" (April 3, 1994). *The New York Times* called **GHOSTWRITER** "the kind of program that children talk about with one another the morning after they've seen it--a water cooler show for the grade school set" (July 11, 1993).

# IV. ESTABLISHING LINKAGES WITH YOUTH-SERVING ORGANIZATIONS

A major goal of the GHOSTWRITER project is to reach target-age children wherever they can be found--at home, in schools, and in after-school programs. One feature of the plan has been to distribute *GHOSTWRITER* magazines to large numbers of children via the adults who serve them in these environments. Operationally, this necessitated using leaders in after-school programs (and teachers) as partners for distribution.

With respect to leaders in after-school programs, there were two major outreach strategies: (1) working through a selected set of national youth-serving organizations, and (2) distributing to leaders at a small number of "target sites" located in cities or areas with large numbers of poor and minority children. The two distribution methods were quite different, but each set of experiences afforded CTW different insights into the issues faced in persuading various youth-serving programs to incorporate materials developed elsewhere.

CTW's Community Education Services (CES) had the responsibility for making initial contacts with potential users in youth-serving organizations, defining their particular needs, goals, and requirements, and then developing responsive materials and procedures. The subsequent distribution of materials and advising staff how to use them was a challenging task. That story is told below.

## A. Partner Organizations

The primary distribution channels for GHOSTWRITER materials were CTW's five national youth-serving partners. CTW had identified and established contacts already with several national youth-serving organizations as part of earlier efforts. The GHOSTWRITER outreach effort began with five such organizations: Girls Incorporated; Girl Scouts of the U.S.A.; Boys and Girls Clubs of America; 4-H Youth Development Education; and the YMCA of the USA.

The five organizations shared two major characteristics: all had access through their national networks to large numbers of children of target age, and most offered, or wanted to offer, literacy as a program component. Beyond these similarities, the organizations differed in significant ways. They varied with respect to size and reach. They each had somewhat different program missions and somewhat different geographical bases. And they each had distinctive organizational structures. Of particular importance to CTW was the relationship between the national organizations and their local chapters or affiliates.

- **Girls Incorporated** for example, the smallest of the five, reaches large numbers of minority children, mostly girls, many of them in urban settings. Its "agenda" is gender equity, and empowering girls. From CTW's perspective, a major strength of Girls Incorporated was its program development (other organizations, for example, focus more on direct service), and the organization had a strong interest in developing a literacy program.

- **Girl Scouts of the U.S.A.** was in the process of phasing out its literacy program, and viewed GHOSTWRITER as a logical "next step" to fill the void. Like Girls Incorporated, Girl Scouts of the U.S.A. emphasizes its strong programs for girls, and had a particular interest in gender equity. In the organizational hierarchy of the Girl Scouts, councils were the level below national, and councils afforded access to local "troops."
- **Boys and Girls Clubs of America** wanted to introduce a literacy program, and would have developed its own had not CTW offered GHOSTWRITER. Within its "club" structure, Boys and Girls Clubs of America offer a combination of "home grown" programs as well as some provided by the national organization. NIKE, GHOSTWRITER's corporate underwriter for Season I, also had a strong interest in Boys and Girls Clubs, and sponsored a number of club programs, including sports challenges, which combine academic and sports competitions. (One example is the "Michael Jordan Foul-Shooting and Essay Contest.") Boys and Girls Clubs invited CTW to make a GHOSTWRITER presentation at a national meeting of program executives and at regional training institutes of local leaders. In addition, Boys and Girls Clubs provided CTW with a list of every local club for GHOSTWRITER distribution purposes.
- **The YMCA of the USA** is the largest provider of school-age child care in the country, and was, therefore, of particular interest to CTW. Its child-care program consultant had been supportive of CTW materials in "Y" settings in the past, although the YMCAs had no literacy program or even strong literacy agenda at the outset. It was determined that mutual interests would be best met during Season I by distributing GHOSTWRITER materials to YMCAs in approximately 20 major cities suggested by CES. Local YMCAs enjoy enormous autonomy, with the result that the use of the materials was more varied and sporadic than in organizations with a more centrally defined mission.
- **4-H Youth Development Education** has an intricate organization, with a state-based structure often connected with land-grant colleges. County-level groups enjoy considerable autonomy. 4-H operates through a staff of volunteers and professionals who create and distribute a variety of in- and out-of-school programs. Because of its connection to schools and institutions of higher education, 4-H became an enthusiastic partner and CES worked closely with the organization to develop a program that maximized 4-H's needs.

In the initial stages of the partnerships, CTW's emphasis was on learning the structures of the partner organizations, establishing relationships with their national administrations, and gaining their trust.

## SELF-REPORTED DESCRIPTIVE FEATURES OF FIVE NATIONAL YOUTH-SERVING ORGANIZATIONS (FALL 1994)

**GIRLS INCORPORATED:** This youth-serving organization:

- Has nearly 750 sites across the country and 135 local affiliates (each an independent nonprofit corporation, staffed by professional youth workers and governed by voluntary boards of trustees);
- Serves over a quarter of a million young people (ages 6 through 18) with informal education and personal development activities after school, on weekends, and during the summer;
- Has most of its participating girls coming from low-income families, with three-quarters of those families earning $20,000 or less;
- Has a membership in which 54 percent are girls of color; 2 percent are Asian-American; 2 percent, Native American; 8 percent, Latina; 42 percent, African-American; 46 percent Caucasian;
- Has over half of its members coming from single-parent households, most headed by women.

**GIRL SCOUTS OF THE U.S.A.:** Girls Scouts of the U.S.A. is the largest voluntary organization for girls in the world. Its programs focus on self-discovery through the worlds of science, the arts, and the out-of-doors. In the Girl Scouts' organizational hierarchy, local "troops" are responsive to councils which, in turn, are responsive to the national leadership. Girl Scouts:

- Has more than 2.4 million members (5-17 years old, or K-12th grade), and 750,703 adult members (women and men) who serve as volunteer leaders, consultants, board members, and staff specialists;
- Has 192,000 troops, including USA Girl Scouts, which operate overseas in 60 countries (for U.S. military and civilian families living abroad).

**BOYS AND GIRLS CLUBS OF AMERICA:** Boys and Girls Clubs of America is the fastest-growing youth-development organization in America. Every club is a private, nonprofit agency with policy set by a volunteer board, whose members are local residents. Its mission is to promote health and character development, and the social, educational, and vocational interests of boys and girls, ages 6-18 (with a special focus on children from disadvantaged backgrounds). Local Boys and Girls Clubs offer a mix of "home grown" and nationally developed programs. Boys & Girls Clubs:

- Has 2,046,000 members (girls and boys);
- Has 668 local organizations;
- Has 1,600 club facilities; with locations in the U.S., Puerto Rico, and Virgin Islands;
- Has a membership in which 65 percent is male, 35 percent female;
- Has a membership in which 71 percent live in urban/inner-city areas;
- Has a membership in which 47 percent come from single-parent families; 66 percent come from families with incomes under $15,000; 29 percent come from families receiving public assistance; and 51 percent are from minority families;
- Has a membership in which 15 percent are 7 years old or younger; 34 percent are 8- to- 10-years-old; and 52 percent 11- to- 18-years-old.

**THE YMCA OF THE USA:** The YMCA of the USA is the largest provider of school-age child care in the country. Local YMCAs enjoy enormous autonomy.

- In 1993, 1,193 YMCAs (or 62 percent of all YMCAs) offered school-age programs five days a week;
- YMCA after-school programs served 330,000 children; based on U.S. Department of Education estimates that 1 of every 10 school-age children is in a YMCA child-care program;
- Personnel costs are 63 percent of YMCA expenses;
- About 1 in 5 children in school-age care receives financial assistance;
- In 1994, YMCA membership included 5 million children 11 years or under.

**4-H YOUTH DEVELOPMENT EDUCATION:** This youth-serving organization:

- Serves 5.6 million children between the ages of 5 and 19; 22 percent are between 5 and 8 years old; 45 percent between 9 and 11; 23 percent between 12 and 14; 10 percent between 15 and 19; .05 percent 20 or older;
- Includes in its programs special-interest units, school-enrichment units, individual study programs, and instructional TV program series;
- Has a membership in which 12 percent live on farms; 37 percent live in towns under 10,000 and open country; 19 percent live in towns and cities of 10,000-50,000; 10 percent live in suburbs or cities over 50,000; and 22 percent live in central cities of over 50,000;
- Has a membership in which 52 percent are girls and 48 percent boys.

## B. Target Sites

The second major mechanism for reaching target children and distributing GHOSTWRITER materials was a series of "target sites." Six geographical areas were singled out for special efforts at distribution and promotion through the mobilization of contacts in the areas. The areas were selected because they contained large numbers of poor and minority children, and because CTW had several established local connections, including on-site CES coordinators, PBS stations, and individuals connected with a wide range of community organizations. The six sites were Atlanta, GA; Baltimore, MD; Los Angeles, CA; the Mississippi Delta; San Antonio, TX; and the state of North Carolina.

The first step was usually to meet with local program leaders prior to the launch of the project in October 1992. Invitations to meet were typically issued locally, usually through an intermediary individual or organization (often a PBS station). Typical invitees to these meetings were representatives of the literacy and school-age child-care communities in the locality. The goal of the meetings was to introduce GHOSTWRITER and to generate local interest in receiving GHOSTWRITER materials. The meetings were deemed successful to the extent that (a) they were well-attended; (b) the GHOSTWRITER materials inspired interest; and (c) a large, comprehensive, local distribution network was established.

Target sites received large numbers of magazines for distribution, help in creating special promotional activities and events, and access to CES staff virtually on demand for presentations and information sessions about GHOSTWRITER.

Two of the most successful experiences in target sites occurred in Baltimore and the Mississippi Delta. In both sites, multiple forms of outreach and promotion built GHOSTWRITER awareness and facilitated distribution in cases when problems were encountered.

In Baltimore, for example, the public television station (MPTV) expressed early enthusiasm for GHOSTWRITER and helped to create and pay for a promotional campaign that included radio spots, print ads, and a poster that adorned the sides of Baltimore city buses. The director of Baltimore Reads, Inc., an umbrella organization for literacy activities across the city, acted as liaison with the youth-serving community, and provided CTW with lists of care providers. This director also introduced CTW staff to the Pratt Library system in Baltimore, one branch of which is actually a literacy center. Due to budget cuts, public libraries had been assuming some of the functions of school libraries and agreed to receive 100,000 magazines for regular distribution to schools. The Literacy Research Center of the United States Office of Educational Research and Improvement (OERI), located at the University of Maryland, Baltimore City (UMBC), also expressed interest in the project and supplied CTW with a local researcher who assisted in the conduct of the naturalistic[7] study. The proximity of Baltimore both to CTW in New York and to Washington added to the effectiveness of the city as a target site: CTW staff could visit Baltimore easily and, in the second season, when a GHOSTWRITER event was held at the White House in Washington, individuals from Baltimore took part.

In the Mississippi Delta, an active 4-H Youth Development Education leader was one of the first local community organizers to join the GHOSTWRITER bandwagon. Through her 4-H

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[7] Education Development Center, *A Naturalistic Study of* GHOSTWRITER *Use in After-School and School Settings* (Newton, MA: Author, 1993).