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# TWENTY-SECOND YEARBOOK OF THE INSTITUTE FOR EDUCATION BY RADIO AND TELEVISION



# EDUCATION ON THE AIR

# TWENTY-SECOND YEARBOOK OF THE INSTITUTE FOR EDUCATION BY RADIO AND TELEVISION

Edited by O. Joe Olson



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### PROCEEDINGS OF THE TWENTY-SECOND INSTITUTE FOR EDUCATION BY RADIO AND TELEVISION



### BROADCASTING BY TELEVISION



### TELEVISION AND THE PUBLIC INTEREST

## THE IMPROVEMENT OF TELEVISION PROGRAMMING

I. KEITH TYLER, Presiding

THE SUBJECT BEFORE US IS ONE which is of concern to everyone. Television is a new art, a new industry, and a new educational means. As a young industry, it is finding itself, and we will expect it to be improving from time to time as new practices are developed, new techniques are discovered, and new ideas are ventured.

We meet in an atmosphere of free discussion. Universities have always been the traditional citadels of freedom of ideas. Occasionally such freedom has had to be re-won. We always have conducted this meeting on the basis of give and take in ideas and opinions.

This Institute is an annual educational conference that provides an opportunity for expression of varied viewpoints on important issues relating to broadcasting. It seeks to stimulate thinking and discussion. It encourages the exchange of ideas and techniques. It welcomes all who have a stake in radio and television including broadcasters, civic leaders, educators and other interested citizens.

At this session we will consider the problem of how and why television programming might be improved. Our opening speaker will be Dr. Dallas W. Smythe, research professor at the University of Illinois, who will bring us the results of some studies he has made, and also tell us about the status of television programming today.

<sup>&</sup>lt;sup>1</sup> Director, Institute for Education by Radio-Television, Ohio State University, Columbus.

# THE STATUS OF TELEVISION PROGRAMMING AS DISCLOSED BY STUDIES

#### DALLAS W. SMYTHE2

When the Genial Director of the Institute asked me to talk at this session, he suggested that I talk on "What TV Programming Is Like." After I started to make some notes for the talk, the first and easiest speech I could make came to me in a flash. I could say, "It's like nothing in this world"—and then sit down. This six word speech would be the only one I could give which would keep me out of trouble of one kind or another. It would be ambiguous enough to let the hostile critics of TV think I was agreeing with their most drastic indictments, and, simultaneously, it would let the ardent defenders of the status quo in TV programming think I was agreeing with their enthusiasm for programming as it now is. And it would be witty enough to get a laugh, which is more than can be said for a talk based on content analysis.

There were only two things wrong with this brilliant scheme. It wouldn't take long enough and it would really tell you nothing about the results of various NAEB Television monitoring studies which have been conducted in the past six-

teen months. So, regretfully, I had to junk it.

Then I was faced with a dilemma. What can you say about TV programming in twenty minutes? If you wish to live up to the stereotype of what an "educator" is like (according to some individuals connected with the industry), you can scathingly denounce the violence and the decolletage in TV, and the escapist nature of most of the programming, and having thus laid a mortgage on a few headlines in the press, retire into your lair again. Or, if you wish to avoid such sensationalism, you can take a safe and sane course. You can simply restrict yourself to describing the proportions of time devoted by stations to particular classes of programs. This way you don't strike out with controversial arguments. These arguments remain implicit in the organization of your information.

On this occasion I would like to try to avoid both poles of this dilemma and to approach the problem as a social scientist. As such the first obligation on me is to state briefly the policies

<sup>&</sup>lt;sup>2</sup> Director of Studies, NAEB; Research Professor, Institute of Communications, University of Illinois, Urbana, Ill.

to which this body of monitoring studies is relevant. This is the context of standards which sets the framework for the studies.

These standards might be expressed around two principles with several sub-principles. One principle is that the industry as a whole, including the sponsors, is responsible for the indirect social consequences of its overall program policy. This is a responsibility over and above their more readily measured responsibility to their owners to operate profitably. The subprinciples under this first principle are perhaps three in number: First, that the industry is fairly to be held accountable for recognizing, and serving the unique needs of the many minority audiences which go to make up the total audience for TV, and especially the needs of large minority audiences such as those of children and housewives. Secondly, that the industry may fairly be held accountable for using local program talent and resources, including the abilities of the station management as innovators of programs. The third sub-principle here is that the industry is responsible for limiting the extent of advertising. This means the industry's responsibility to refrain from progressively extending the "trivialization" of our cultural values through permeating programs with indirect and direct advertising.

The second of the major principles relates to our society as a whole. It is that our society has a responsibility, acting through its Congress and its administrative agencies, to provide an education of its young which passes on to them the enduring cultural values of the past and which equips them to cope, with the best chance of wise decision making, with the problems their generations must face. The possible sub-principles under this head are legion, but here are several of the more obvious. First, there is the responsibility of all our means of communications—including within this term the mass media, as well as the educational institutions, of the country—to maintain and to serve the Miltonian concept of the free market place of ideas. Second, there is the responsibility which we have traditionally placed on our educational institutions to transmit from one generation to the next and to nourish those valuable portions of our culture which lack aggressive commercial exponents. And third, there is what we might call the "nothing is too good for the American child" tradition. By this I mean the tradition of pride in our educational system. If television is so superb

an instrument for communicating with children and their parents in the home (and I am sure it is), then how do we proceed to guarantee the use of TV facilities by our educational system?

These are the chief principles against which the TV monitoring studies should be measured. They stand soberly founded

on our culture and our traditions.

Supported first by the Joint Committee for Educational Television, and later by the Fund for Adult Education of the Ford Foundation, NAEB has brought to bear on the study of television programs the best professional skills available. The advice of experts in content analysis has been obtained from the Universities of Columbia, Chicago, Illinois, Michigan, Ohio State, UCLA, and USC, to single out the principal institutions involved.

Thus far, two studies have been conducted in New York, and one each is Los Angeles and Chicago. The first to be published in form useful to the general reader is the report on Los Angeles TV, published last December and available from NAEB headquarters office in Urbana, Illinois. The Chicago and the second New York studies are in the process of publication at this time. The techniques of content analysis, like the companion techniques of studies of effects, are still not refined enough to go as far as we should like to go in providing useful answers to the kind of questions which surround these studies. However, we have observed noticeable improvement in the methods used, even within these sixteen months.

Rather than burden you with a description in detail of the procedure and theory of these studies, let me say, merely, that they have rested basically on the timing and classification of program and advertising material. We started off using tentatively such classifications as had been developed by the industry. These were modified in the light of laborious testing of each individual program against the tentative classifications. The purpose, of course, was to develop a scheme of classification which would best fit the TV program structure on the working principle of putting like things together. The information about the programs which was used in their classification was obtained—not from newspaper logs or TV guides—but from the factual reports of trained monitors who observed and noted down data relevant to the classification problems. The purpose here was to stick close to manifest content, and to minimize in

every way possible subjective perception by the monitors, whose judgments were *not* desired on the "good" or "bad" things on the air.

We came up with seventeen broad classes of programs, most of which had sub-classes under them. And we attempted to define the broad classes of programs in such a way that they, in turn, might be combined into three groups—the classes of programs primarily devoted to factual information, those most devoted to orientation, and those devoted to entertainment. "Information" programs include General and Sports News, Weather, Information, and Domestic programs. "Orientation" programs include Public Issues, Public Events, Public Institutional, Personal Relations, and Religion. The "Entertainment" group, includes Drama, Music, Variety, Quiz, Stunts and Contests, Personalities, Sports, Fine Arts and Dance. The following remarks are based on the two New York studies and the Los Angeles study. The Chicago study was conducted on a different basis of counting program time, so that within the limits of my time on this program I cannot compare these groupings of programs for Chicago with the results of the other studies.

What can be said about the broad pattern of TV programming based on these studies? Entertainment programs dominate the pattern. Entertainment occupies about three-fourths of the program time, both in New York and in Los Angeles. Information-type programs amount to 19 per cent of total time in both New York studies, and to 24 per cent in Los Angeles. Orientation programs supplied only a very minor part of total programming—from 4 per cent in the case of Los Angeles, to 7 per cent in the second New York study.

It may be of interest to you to hear of the chief differences and trends within these groups. First as to "Entertainment."

Drama programs amounted to 33 per cent of both of the 1951 studies in New York and Los Angeles. By this year, however, New York's drama programs amounted to 42 per cent, a quite sharp increase. The largest single type of drama program in New York was crime drama. Where, in 1951, it amounted to 10 per cent; in 1952 it had risen by half to 15 per cent. In Los Angeles it amounted to 9 per cent of all time on the air. There (as might perhaps be expected) western drama topped crime drama slightly, with 11 per cent of all time on

the air. In New York, western drama stood second with 8 per cent in both years. These two types of drama are a sizable part of all TV: in Los Angeles, they amounted to 20 per cent; in New York, 18 per cent in 1951 and 23 per cent in 1952. Other classes of drama were of minor proportions, with comedy, romance and domestic drama standing at about 4 per cent in New York.

Variety programs were the second largest kind of entertainment. They provided almost one-fifth of total program time in both of the 1951 studies. This year, however, New Yorkers receive only about half as much variety as they did last year; it is down to 11 per cent. Most of the decline is in variety for the general audience; domestic and children's Variety programs still are about 5 per cent of the total time.

The third most abundant form of entertainment is sports in New York, and music (mostly popular music) in Los An-

geles, with between 7 and 9 per cent of total time.

These three types of entertainment programs—Drama, Variety and Sports in New York, and Drama, Variety and Music in Los Angeles—together account for almost two-thirds (60

per cent) of all program time.

Information-type programs, it will be recalled, were rather more common in Los Angeles than in New York. This is because in Los Angeles, Special News Features amounted to 9 per cent (extensive remote pickups of the search for a kidnapped child); such special features were negligible in New York. General news broadcasts were 6 per cent in both New York studies, and 3 per cent in Los Angeles. More extensive presentations of information (as in the case of travelogue and similar programs) amounted to 3 per cent in all three studies. Domestic information, being mostly cooking, shopping and merchandising programs, mostly for housewives, was about 8 per cent in all three studies. Information programs for children, and sports news were about 1 per cent, while weather programs were less than 1 per cent in each study.

Orientation-type programs were more numerous in New York than in Los Angeles, and increased in New York within the past year, although the proportions were very small. The largest single class of these in the most recent New York study was 2 per cent for Public Issues programs. Since educational institutions are more likely to be identified with orientation-

type programs than the other two groups, this is an appropriate place to note that in 1951, there was only one program identified with an educational institution in New York, and there was none in Los Angeles. In 1952, however, we found thirteen such programs in New York, of which nine were on nonnetwork stations and six were on WATV alone.

So much for the highlights of the program portions of our studies. Now, what of the advertising? In all three studies we tried, but were unable to determine, from the position of a television viewer, just which programs were sponsored, and which were sustaining programs. Of course, for some programs this was easy to tell. But for many programs, the viewer simply could not know this fact.

We found that primary advertisements (analogous to the "commercial announcements" on aural radio) occupied more time in Los Angeles (13 per cent) than in New York (with 10 per cent) in 1951, and that this year in New York the figure had dropped to 8 per cent. New York's primary advertisements this year were shorter than a year previous; this way the New York stations used less total air time on them, while increasing the average number per station for the week from 389 to 443. Los Angeles TV stations in 1951 averaged 519 per week.

Our definition of "secondary" advertising runs something like this: that whereas primary advertisements interrupt the program material, secondary advertisements either accompany the program material, or, as in the case of shopping and merchandising programs, they are the program material. But in identifying a program as having secondary advertising in it, we have ignored those cases where the secondary advertising is a subordinate part of the program. Defined in this way, secondary advertising amounted to 4 per cent of all air time in the first New York study, and to 6 per cent in the Los Angeles study. In the second New York study, I am now able to state for the first time, it rose to 10 per cent.

If we add together the time devoted to primary and secondary advertising, we find that in 1951, New York devoted 14 per cent of its TV air time to advertising of both kinds, and Los Angeles used 19 per cent in this way. In 1952, New York TV advertising amounted to 18 per cent of all air time.

Now, finally, you might fairly expect me to tell you how

these studies have supplied answers to the broad principles which I stated were the framework in which the studies were conceived.

These studies offer a map, if you please, so that he who reads may travel where he wants to go. The meaning of some parts of the map is fairly clear. I offer, as one illustration, the findings on the amount of advertising and the growing tendency to blend advertising and program material into one substance, often reminiscent of the carnival medicine man. A second illustration would be the scarcity of local live programming (other than for sports and quiz shows), and the predominance of recorded programming.

Our map also clearly reveals substantially total absence of many culturally, but not commercially, valuable areas of entertainment, information and orientation. I refer here to the neglect of Fine Arts, the Dance, Religion, and the literature developed in this and other countries. These deficiencies are particularly apparent in the field of Children's programs, where the sponsors' interest in the "fast buck" result in casting most programs into juvenile versions of programs designed for the general audience.

The meaning of some parts of the map is not altogether clear, as yet, but with the rapid growth now taking place in communications research, there is real hope that these frontiers will soon be explored. For example, take the matter of crime and violence on TV. We are still doing an extensive analysis of the amount, kind, and psychological context of violence found in the second New York TV study. At this time, all I can say about this is that there is reason to suspect that the relation of fictional crime to the real thing is not at all as simple as many of TV's critics make it seem.

An issue of even wider implications than that of violence revolves around the apparent predominance of stereotyped material in the entertainment which provides the bulk of TV fare. Individuals may differ as to how much they think this matters, but the fact can hardly be disputed. In the social sciences, however, evidence is developing that thinking in stereotypes is associated with emotional coldness, cynicism and a generally destructive and manipulative attitude toward people. Further, these tendencies are found to be destructive of the individual's capacity to be and to know himself. While it

remains to be demonstrated in the laboratory that the mass media "cause" these personality traits, it is quite probable that this is the case. If this be true, then, indeed, studies such as these may lead to revisions of TV program policy of the highest importance.

#### TOWARD IMPROVED PROGRAMMING

MRS, A. SCOTT BULLITT3

Just about a week ago, the news broke over the country, for which broadcasters have waited, with varying degrees of impatience, for three and one-half years. The "freeze" was lifted. This seems to be interpreted as the thawing of the ice block in the big pipe, with still some work to be done before the entire system is warmed up and the water begins to flow freely through it. But, the process has begun. There may be some air pressure to release as circulation starts, and a few grunts and groans, if not bangs and blasts. But these problems will be solved, and the great television industry will grow and expand.

In the field of programming, I wonder about the reactions. In many locations and markets, where the proportion of population to the number of stations puts a sudden pressure on the economics of station operations, it could panic the stations into such policies as would penalize the public in the community for

a period, until the economic adjustment is made.

I believe that most broadcasters who plan and build a new station, go on the air with high hopes of providing a good service as well as making money. But, when the pinch comes, and there has to be a choice between the two, the good service would be a good service when the surger for a provided being what it is

usually suffers, the urge for survival being what it is.

By good service, I mean not only sustaining time given to public service, I mean a high level of program selection and production. This takes time, study, search for the right talent, gathering together the ones who have taste as well as ability; and work on the technical and production side, as well. This means going to a great deal of trouble, with very little assurance of public acceptance when it's done.

Stations are prone to make a thorough survey, as to viewing

<sup>&</sup>lt;sup>3</sup> President, King Broadcasting Company, Seattle, Wash.

reactions and tastes in programs—what kind of people prefer what kind of shows, percentages on men, women and children, etc. The end results are a set of conclusions and quite a large bill. Having done this research, the station proceeds to program accordingly. But, sad to say, such a research project, like a Presidential poll, only gives the answers for that day. A few years later, the station is quite possibly still directing its program policies to those three-year-old conclusions. They assume that those conclusions are still valid. But they neglect the fact that the public's taste usually changes, and frequently for the better. Broadcasters should at least keep pace with that progress and preferably lead it—gently, and little by little. If they move too fast, they risk losing the audience they could otherwise serve.

What makes a program good or bad? Programs can fall into any one of three general classifications: good, average, or bad. Sometimes the good and the bad may be rather close together. Usually they are as far apart as the poles, and the decision then is an easy one. These bad programs are admitted to have a destructive effect on the growing generation. With television the powerful social force it has shown itself to be, the type of program to which I am referring should and must be dealt with and replaced.

It is the average that is easy to identify and define. Here is a popular recipe for the average program:

#### RECIPE FOR AN AVERAGE PROGRAM

Take I cup of Sponsor's Requirements and sift gently, next
2 tablespoons of Agency Ideas, carefully chilled, add
1/2 dozen Staff Suggestions, well-beaten. However
fresh and flavorful, they will curdle when combined
with Agency Ideas, so they must be beaten until stiff.

Stir together in a smoke-filled room and sprinkle generously with Salesmen's Gimmicks.

Cover the mixture with a tight lid so that no Imagination can get in and no Gimmicks can get out, and let stand while the costs increase.

Then take I jigger of Talent, domestic will do.

Flavor with Production Problems

A pinch of Doubt And, if you have any, a dash of Hope.

Fold these ingredients carefully together so they can get into a small studio. This requires a very light touch as the slightest jolt will sour the results. Be sure to line the pan thoroughly with Union Regulations otherwise the mixture will stick.

Place in the oven with your fingers crossed.

Sometimes it comes out a tasty delicacy, and

Sometimes, it's just cooked.

That is the average program. But I am concerned, mainly, with the good and bad, and how they may be judged. For a start, probably by the effect they produce on the viewers. Some cause amusement, increase knowledge or are inspiring—all good; while others may produce the opposite reactions—all bad. If certain specific crimes are ruled out, Shakespeare and Ibsen are likely to go with them. Sometimes, the distinction can be a very subtle one. Even studio lighting can violate good taste and become offensive. It is extremely difficult to draw a vertical line between acceptance and elimination.

The recently formed Television Code Review Board is determined to make every honest effort toward the restraining of unacceptable program material or production. But this is a negative effort, and it devolves upon each licensee to go farther—much farther—in the development of good programs.

It is not impossible to make these so-called good programs pay. Many of them do. It must be done carefully and it takes the right kind of promotion. Some promotion can be costly and still be the wrong kind to appeal to the audience you want to reach. Usually the right kind of promotion is much less expensive. Above all, the station must win the approval and support of the viewers in the community, to the end that those viewers may be moved to express their approval of the programs that are worth it.

Criticism, of course, is a healthy thing. But too often a station puts on something extra fine—usually at its own expense—and the average family sits at home murmuring to each other, "Now *there* is a really good program. Why don't we have more like it?" The family does nothing. The station gets the silence treatment.

The manager or licensee, probably after much thought over how he could do something *really* good, and carefully considering "how badly can we get hurt if it fails," approaches his staff rather timorously and the conversation goes something like this:

"Don't you think it would be a good idea if we put on the show we talked about the other day? You remember I sent you the script."

STAFF—(Responsible for making both ends meet). "Why sure, Boss, it sounds all right. But you know people won't like it, and our ratings and mail count will drop off."

Boss—"Well, let's just give it a try."

STAFF—"Okay, Boss, anything you say, but when our audience falls off, we'll have a reduce our rates."

The program goes on the air. Everyone is sitting at home, nodding his head approvingly and beaming with inner satisfaction. But no mail to the station. How much chance do you suppose another good program has, if it crosses that station operator's path? By the public's apathy and indifference, not only is that one program lost, but all desire for another such noble experiment is more or less permanently quenched.

Can't the public be made to understand that silence to a

good effort is lethal?

Dividends from dreams are not impossible—a great sense of satisfaction to feed your ego, and little round hard dollars to feed your bank account. But for these special programs I am talking about, the ground has to be carefully prepared ahead of time. When a ship is launched into a sea of doubt, everything has to be made as secure as possible. When "Telaventure Tales" was put on station KING, Miss Chandler started work on it nearly a year ahead, testing different formats, testing the response from children, and holding auditions of story tellers. The promotion was started weeks ahead of the first program, so that the public knew it was coming and was waiting to see it.

I think the chief factors needed for a good program are:

- 1. A willingness on the part of a station operator to give the public, if only a fairly large minority, a type of material that has not been offered them.
- 2. A staff with ability to put good production into a program or series. Television requires a closer team coordination than radio. A good technical and production staff can turn a fair program into a thoroughly good show.
  - 3. An understanding of the medium and the ma-

terial suitable to it. Television is much more intimate than radio, and the utmost sensitivity and sincerity is required to handle it skillfully. The medium can not be expected to reflect situations and formats that cannot be transmitted successfully. There is really no rut—yet. There is no need to be tied down by methods that are often carry-overs from radio and theater.

4. A knowledge and understanding of the audience you expect to reach. This is extremely important and not the least bit difficult.

These are the "Big Four." Once a station has put its best into such a program, and it has gone out, it is up to public response to give it life and vitality. Without that it is still-born.

Most station operators have the desire to offer the best and most carefully-selected program material. Some of the programs now on the air are skillfully and beautifully planned for a medium that has challenged all our ingenuity.

I have every confidence that program content, as well as the production, will steadily improve in quality and that the objectionable, the misleading, the spurious and the unworthy content will be, to a great extent, eliminated from the programs.

Obviously, this can not happen over night, nor is the situation likely ever to be completely satisfactory, but signs of improvement have been noted and with encouragement from the public, this should continue.

Television today has progressed out of one era of its development, and is about to enter upon the next. There is still time to do something about its programming. The pattern has not

yet crystallized.

During the recent war, when, after losing every battle, the Allies finally won at El Alamein, Mr. Churchill analyzed the situation by saying: "Perhaps, this is not the beginning of the end, but it is the end of the beginning."

In a short time, with many more stations on the air, program patterns will have been set to a much greater extent than

they are now.

With many of the scientific advances made by our civilization, the public has had very little opportunity to exert a direct influence. But with good programs being offered in almost every city that has television—there is a perfect opportunity

for the best minds and influences to make themselves felt effectively, and to make of this new scientific marvel, a source of joy and enlightenment to everyone within its reach.

## NATIONAL SCHOOL OF THE AIR PROPOSED FOR TELEVISION

#### EDWARD LAMB4

Your able director and my good friend, Dr. I. Keith Tyler, made it very clear, in asking me to participate in this discussion, that I should not get into a fight. I could never fight anyone whose opinions I so thoroughly approve of as I do those expressed here by Prof. Dallas Smythe, of the Institute for Communications Research, University of Illinois.

Yet, the subject, "The Improvement of TV Programming" offers a most provocative challenge. I have long since realized that in the broadcasting business, one man's meat may be another man's poison. And, as teachers, we all know that classical music, and highly intellectual entertainment, seldom

gain the high Hooper rating.

During the past week there occurred a most revolutionary development in American broadcasting. The Federal Communications Commission set aside for the exclusive use of noncommercial, educational institutions, some 80 VHF television channels, and 162 UHF channels. Thus, it seems this fantastic new visual medium has entrusted to American schools, colleges and universities, the obligation of bringing to the people a menu prescribed by our most enlightened citizens.

The green light has been given to the educators. The FCC will give their applications a special priority in processing. Possibly not more than a dozen educational television stations will be on the air within the next two years. It seems to me, that the real challenge to all forward-looking Americans lies in our working out methods by which everyone of these 242 new

educational channels may be utilized.

We need to help these new projects all we can because the obstacles of financing, programming and maintaining these TV

<sup>&</sup>lt;sup>4</sup> President, Edward Lamb Enterprises, Inc., New York City.

stations will be many. However, I know of no greater civic or cultural advancement that can occur in America than the creation of such a video outlet.

Our immediate problem is how we can improve telecasting over the existing commercial stations. Now that the educators have been granted their own channels, will the commercial telecasters refuse to grant free time to educational or even public service programs?

U. S. Senator Edward Johnson, and many others, have urged the FCC to require commercial telecasters to render a specified amount of public service programming each day. However, the new allocations report has by-passed that pro-

posal for the time being.

Outside of the obligation stated in our licenses to conduct programming in the public interest, there are many factors which lead me to believe that TV programming on commercial stations will improve. I consider the self-policed codes of good conduct as only a mild incentive. On the other hand, consumers and civic organizations, like the Parent-Teachers and religious groups will be even more effective. But, beyond that, more and more commercial broadcasters are coming to the realization that the position of the FCC in its Blue Book pronouncements several years ago concerning the nature of good programming was essentially correct. The broadcasters at that time generally opposed these standards of good programming, but some of them have gradually come to see that the best programming is local and public service programming. Whether in the newspaper or in broadcasting, we realize that the doings on our own Main Street, and the happenings which concern our own friends and neighbors, are of paramount interest.

As I see it, the great improvement in TV will come from rugged competition for audience attention. When we started programming on television station WTVN, in Columbus, and television station WICU, in Erie, some three years ago, we operated for many months on one camera. We did this because of the great cost of an extra television camera. Many schools will soon be confronted with the same problem.

However, while our production now is smoother and more eye-catching with two and three cameras, the success of our operations is essentially due to the large amount of local programming which we undertake. In Erie, where all four television networks have outlets, we do five to six hours a day of local programming.

At WTVN, in Columbus, we are building one of the most modern, efficient, and sizeable television centers in the United

States. We expect to do more local programming here.

None of us should be naive about the importance of the FCC action in granting 242 television channels to educational institutions. In spite of this action, we will not be able to sit back and merely talk about the need for educational telecasting. Each of us will need to help, in order to put a television station on the air in our own community.

But the stakes are so great, I suggest we all lock arms together and establish a National Educational Television School

of the Air, in spirit and in fact.

The future physical development of the world depends largely on the field of electronics. Our government has set aside a large portion of the broadcasting spectrum for public, educational use. Now it's up to American educators to think big. Together we'll work for a vast educational broadcasting system which will assure the advancement of our culture, and make certain the political, social and economic growth of the United States of America.

## EDUCATION'S CONTRIBUTION TO THE IMPROVEMENT OF TELEVISION PROGRAMMING

### ARMAND L. HUNTER<sup>5</sup>

Dr. Smythe's report, representing as it does the approach of the social scientist to the problem of television programming, leaves no doubt but that it must be improved, if we are to realize the fundamental nature of the medium, and the potential values it contains for the intellectual and cultural development of our society. The big questions would appear to be how this improvement is to be brought about, and how we can insure the fact that it will be *improvement*, rather than just change. In other words, progress or improvement for the bet-

<sup>&</sup>lt;sup>5</sup> Director, Television Development, Michigan State College, East Lansing, Mich.

ter, implies some knowledge of the end and purpose to be fulfilled; in short, a yardstick by which qualitative improvement can be measured, rather than a yardstick by which the quantitative fact of change only is recorded. Such a yardstick, and purpose can be established only upon the basis of the criteria suggested by Dr. Smythe in his statement of standards and principles, and by the verification and acceptance of such standards through further research and empirical proof.

I pay all due respect to the commercial industry and the problems it faces in the development of programs. These problems are, of necessity, largely economic in character and subject to numerous pressures in the direction of the line of least resistance and the status quo. But I don't believe that we can, or perhaps even should, depend upon or expect the industry to do this job alone. It has a definite responsibility to do this job. The facts of the situation under which it functions leave little hope that the desired results can soon, if ever, be achieved. It will probably have to be the major responsibility of the educator and the educational broadcaster to take on the challenge of qualitative research, the establishment of standards, and the improvement of television broadcasting. I say this, because the industry has certain philosophical and economic obstacles in its path, the Commission has no practical method of enforcing it, and the public has no articulate means of demanding it. Only the educational forces and institutions of our society have the resources and the freedom of operation necessary to achieve this objective.

Let me illustrate what I mean. The commercial industry is quite aware that "all is not well" with its present television programming service. It has certainly been told about it often enough, through such studies as those which Dr. Smythe is making for the NAEB, through certain columnists, like John Crosby, who are extremely discerning and articulate critics of the medium, through listener's groups and numerous news reports of public reaction, through the stand of the Commission on fulfillment of public service responsibilities, and even through the trade press which itself has called for a better performance and some serious self-analysis. For example, "Abel," writing in an editorial in *Variety* for October 3, 1951, had this to say:

"In a relatively short period TV has started to pall. Video

fans air the same gripes about the mediocre programs after two years as they did about pictures after a quarter-of-a-century. Films are making a box-office comeback; TV is standing still, if not retrogressing.

"Video is in for some serious self-examination and soul-searching. And the sooner the better. Too many programs are not so good. Audience reaction is lethargic or negative—certainly not as enthusiastic as in the first flush of TV's vigor . . .

". . . Ratings are no longer a criterion. They only indicate that the number of viewers is the same because of the constantly replenishing new set owners. It also means that sets in use are not the same, because the veteran video fan has gone back to motion pictures, or gone out of the house for other entertainment. Ratings certainly don't tell of the many tune-outs on programs of late—and this goes for the biggest shows.

"It's a challenge, therefore, to the new medium's showmanship if TV is to maintain its potency. It certainly indicates a necessity to dare to do the different; to explore new avenues and channel new talents for that iconoscope. There's a limit to comedians, variety shows, ballets, whodunits, panels, quizzes, charades. That limit is being reached. In some instances, it's

over the deadline. . . ."

Here we have an instance of the industry taking itself to task, so to speak, and an insight into the problem which is reflected in many other cases where station men and network executives have laid the conditions on the line. All of this has brought about the recent NARTB code, with which I'm sure you are all familiar. But, the reason I don't believe that even all this will bring any great or far-reaching improvement, at least not quickly or in the immediate future, is that there are too many program originators and producers who apparently think like Hal Roach, Jr., who was thumbnailed in Time magazine for October 29, 1951, as believing that "televiewers have even lower I.Q.'s than moviegoers," and that "TV is everyman's entertainment." Believing this, there is little doubt but that the Hal Roach studios will turn out movies for TV that are pitched at this level, and for the lowest common denominator of public taste. There is considerable evidence to support the belief that this is not an isolated instance of program thinking, in terms of certain accepted stereotypes and clichés of audience evaluation (which I personally believe to be mis-evaluation).

Faced with this type of thinking and conviction on the part of certain elements within the industry, the men of different conviction, who hold to higher standards, are caught in a fundamental philosophical conflict and opposition which makes it extremely difficult for much progress to be made. It is a conflict of basic ideas and opinions, which, unfortunately, has to be fought out on the practical battleground of limited and expensive program resources, where the logistics supplied by the other guy's dollar has strong strings attached, and the ground rules have been established by noses, and not needs. For this reason, I would personally encourage every step taken by the industry to improve standards and programming, and urge the active and vocal support of those men "fighting on the side of the angels." In short, let's give all and full credit where it's due. But, I'm still of the opinion that the battle will be long and hard, and that the educators, as outside forces, are the only ones who can, perhaps, swing the support and weight needed to help the industry win the fight and eventually achieve our common objective of program improvement.

At this point, you might ask, "Just how do you propose that this be done; and just why is it the responsibility of the educator?" In the first place, I believe that it is the responsibility of the educator, because he is the instrument through which society preserves and transmits its intellectual and cultural heritage. That is his major function and his "raison d'etre." Returning to Dr. Smythe's report—it is the responsibility of all our means of communications—including, as well, the educational institutions of the country—to serve the Miltonian concept of the free market place of ideas. If this is the case, then, surely, the educator must carry this responsibility as his primary purpose and major function. Television, as a medium of communication, a method of transmission, is by its very nature a part of the process and means by which education must fulfill its purpose and discharge its obligation to society. Television and education cannot be separated. The means and the end cannot be divorced.

If this is true, then how can the educator and education contribute to the improvement of television programming, and fulfill this purpose? I can give you no simple answer to the question. Time does not permit a lengthy and detailed analysis. And, perhaps we will have done all that we can do at this

meeting, if we succeed only in stimulating your thinking and convincing you of the need, and of the importance of your assuming the responsibility. But, Dr. Smythe has pointed out, perhaps, the major method of realization, and that is through a full and complete program of basic research. This, I fully support as the first of education's contributions—audience research and program research. If we are to prove our higher standard of evaluation, to establish the right criteria, and to support those industry men and efforts battling against the forces of pure exploitation, then we must establish a yardstick that all will accept, through the only method the pragmatist understands-empirical proof and experience-or the "proof in the eating." This can be done only upon the facts and evidence of sound and consistent research. Dr. Smythe has pointed this out to us, clearly and with a stimulating challenge for continued development.

Secondly, however, the nature of the desired improvement must rest fundamentally in the creative imagination of those who plan and produce the programs out of the available resources, according to the patterns established through this research. In other words, if through research we can establish the standards and the purpose, the actual achievement of improvement, rather than just change, must come through a creative selection of content and invention of form. This, I propose as the second contribution. In other words, there are two major contributions to the improvement of television programming which the educator can make. First, the determination of needs and standards through qualitative research, and, second, the realization of these standards through creative experimentation in program content and form.

The question as to how these may be achieved cannot yet be answered in detail, perhaps, but I offer the following resolutions as a means of working toward this end:

- 1. To assume the *leadership* in program and audience research.
- 2. To seek to really know and understand the people whom the medium serves.
- 3. To give positive recognition and credit to better programming when and where found.
- 4. To resist and fight the shoddy, the shallow, and cynical exploitation of undeveloped levels of taste.

5. To dare to provide education without adulteration, and entertainment without apology.

6. To teach with imagination, stimulation, and sincerity.

7. To put service above self at all times.

8. To work toward these ends with a sense of humor, and an adult objectivity, which will put the differences in belief and conviction in their proper place and correct perspective.

All these resolutions, I repeat, are means for the final purpose of realizing the full educational potential and impact of the television medium for the benefit and welfare of the *people*, who we all serve, as educators and as broadcasters. These, I believe, are contributions which education can make toward the improvement of television programming.

If you are interested in why I bring these particular resolutions, there are some in the field of education who feel that as far as industry programming is concerned, it consists of nothing but entertainment. At the same time, there are some in the industry who believe that the only way one can develop or present an educational program is to wrap it up like a sugarcoated pill.

I am a little disturbed by these two extremes of opinion. I don't want those of us who are on the extreme poles of this problem to end up like the customers of Sweeney Todd, the "demon barber." You remember the lines:

"All people who maintain in solemn earnest, not in joke
That quantities of sugar plums are bad for little folk,
And those who hold the principle unalterably fixed,
That instruction with amusement must carefully be mixed,
They never would be missed! They never would be missed!"

#### DISCUSSION

# KENNETH G. BARTLETT,6 Presiding

Mr. Charles W. Siverson:7

Mr. Smythe, as I understand it, your surveys and figures were just for New York and Los Angeles. Is that correct?

Mr. Smythe:

That is correct.

Mr. Siverson:

Is the NAEB planning to study the smaller communities to see what we are doing?

<sup>7</sup> Program Director, Station WHAM-TV, Rochester, N. Y.

<sup>&</sup>lt;sup>6</sup> Director, Radio and Television Center, Syracuse University, Syracuse, N. Y.

MR. SMYTHE:

Yes, we also plan to study some single station communities.

MISS ELLA CLARK:8

I should like to ask Mrs. Bullitt how important she considers the mail from listeners?

MRS. BULLITT:

We think the mail from listeners is extremely important, because it gives us some reflections and some viewpoints.

We broadcast the recent Toscanini concert by television and the mail response was most gratifying. Letters came in by the hundreds. We are trying now to get another similar program.

Mr. Siverson:

Mr. Hunter mentioned several articles that had appeared in the trade papers. I would like to ask Mr. Smythe if he would comment about the article written by Jack Kuhl of the New York *Times*, in which he criticized the method of the survey.

Mr. Smythe:

You are referring to the article he wrote in January, 1951? Mr. Siverson:

Yes.

Mr. Smythe:

He wrote another article in January, 1952, in which he withdrew the major part of his criticism in 1951.

His criticism originally was that a study which attempts to classify a group of programs on the basis that I outlined in my prepared statement, cannot take account of the differences between high quality and low quality programs in the same class of programs. We never contended that it did. We said that there were some extraordinarily fine programs. We thought it was significant, however, to show how many programs of a given class, such as drama, or sports, were on the air.

We were talking about a different thing than Mr. Kuhl cited.

Mr. George Katz:9

Will Mr. Lamb give us some idea of the cost of an educational television station?

Mr. Lamb:

I am sure that you can put a first-class television station on the air, UHF or VHF, for \$200,000. It will cost approximately \$100,000 a year to carry on a full schedule of programming.

I think that educational television will raise the teaching standards and the salaries of the teaching profession.

<sup>9</sup> Gary Public Schools, Gary, Ind. \*

<sup>8</sup> Marquette University, Milwaukee, Wisc.

I hope and pray that you won't sit back and advise the rest of us how to function. I expect you educators to accept this tremendous challenge.

I had a commercial broadcaster tell me on the long-distance phone yesterday: "Think of it! These educators are going to have 242 television stations! And they are going to use your money and mine!" MR. WALTER H. MARSHALL:

You mentioned a cost of \$200,000. Without putting you on the spot, what help would the industry give the educational TV stations out in Montana or the far Northwest? We are not going to have \$200,000. Mr. Lamb:

In many communities you will not get cooperation from the industry. You will get opposition instead.

I think that commercial broadcasters are beginning to realize that petty opposition to public service, education, religion, etc., is not in their own interest. I think the FCC, in due time, will adopt regulations that will make it easier for commercial broadcasters to cooperate with public service activities.

I am quite certain that as you focus the attention of the public on television viewing, many organizations and foundations will cooperate in getting local educational stations on the air.

#### CHAIRMAN BARTLETT:

I will ask Mrs. Bullitt if she believes that the television industry, as represented by the commercial interests, is likely to oppose the educators? Mrs. Bullitt:

I think, with Mr. Lamb, that there are some individuals in the industry who will oppose you. However, when you start to build an educational network across this country, I believe the opposition will vanish.

The whole world is in a chaos of ideas. The unrest will continue until we all learn to think straight. That brings us back to education. I think television is the greatest medium for instruction that has been devised. I cannot see why anyone would resist a move to educate the citizens of the United States, from coast to coast.

# MR. WILLIAM P. FROOM:11

Not long ago, I was in an argument with a man who was against the idea of state colleges receiving TV channels and using public money to go on the air. At least two of our speakers have touched on the question of whether educational TV can be expected to compete with Hooper ratings.

<sup>10</sup> Director, Northwest School Radio Theater, Helena, Mont.

<sup>&</sup>quot; Director of Radio, Northern Illinois State Teachers College, DeKalb, Ill.

My question is this: Would it be a wise expenditure of the public's money to invest in a television station whose principal purpose was to attract minority audiences?

### Mr. Hunter:

I don't think there is any question but that the educational broad-casters face a very real fight. We should realize that the stakes are tremendous. According to statistics, the average television station gross for 1951 was approximately \$1,000,000.

I don't know what the outcome will be. It is likely that some of the educational institutions will be forced to yield to political pressures. I am not naive enough to think that practical political pressure cannot be brought to bear against an educational institution. Very often funds for the operation of the institution come from the legislature, and industry has strong forces operating at legislative levels.

I think the educators must unite by areas and agree upon a common objective. Over a period of time, I think we can resolve the disputes and come to some method of cooperation.

# Mrs. Jerrie L. Mock:12

There is a minority group that wants education on television, and I think that many want high class entertainment which isn't on commercial stations. I wonder if the educators are inclined to do anything about that?

# Mr. Hunter:

Schools and colleges also have social activities and entertainment. Even in the classroom, at the elementary and secondary level, we have a break from study now and then.

The educational station will not build a program schedule with nothing but direct education. That would be a mistake. Educational broadcasters have a responsibility to serve other demands and needs as well.

We must program for all ages and every level of economic, social and cultural development. As a consequence, I think the educational broadcaster is justified in providing programs of a direct entertainment character as well as others of a direct educational nature.

# Mr. Vaughn D. Seidel:13

I wonder if we educators shouldn't apply this television proposition to more than one school district when we consider the cost. In California, we can build only half an elementary school per 500 children at a cost of \$200,000. We are contemplating spending \$200,000 for television, but we will serve 10,000 teachers.

Producer, Youth Program, Station WTVN, Columbus, O.
 Superintendent of Schools, Alameda County, Oakland, Calif.

Is that practical, Dr. Tyler?

#### MR. TYLER:

I certainly agree that this is a practical approach.

In the field of education, many expenditures are far greater than that contemplated for television. If you consider the number of people served, it becomes more practical.

Someone has pointed out that the average television owner spends \$50 a year for electric current, repairs and maintenance on his set. If he would contribute another dollar a year there would be ample funds to maintain a television station giving this alternative type program we are talking about. It is a very small per capita cost in terms of the number of listeners. I think it is very practical to consider television on the basis of school children and teacher service.

#### CHAIRMAN BARTLETT:

I would like to call on Mr. Morris Novik. He is a chairman's delight. Mr. M. S. Novik: 14

I am in the same boat as everyone else; I am learning. I think we have serious problems.

Mr. Lamb is disturbing when he quotes \$200,000 as an initial investment. However, maybe the cost per unit will come down.

I don't think we ought to kid ourselves that there will be ten educational TV stations on the air at the end of the year, nor do I think that there ever will be 200 educational TV channels in use. While I am in complete agreement with the Commission on its allocation, I look at what may happen from a realistic viewpoint.

I am not unmindful of the fact that the areas where the channels have been allocated are not areas of the greatest educational development. I happen to come from a big city, where all the channels are taken up, but I have spent a great deal of time during the last five years in cities of 30,000 to 50,000 population. It seems to me we have a job to do in these communities. If we can get ten stations on the air in the next year, we will be doing a good job.

It is my conviction that no institution, even a great university, should have the exclusive use of an educational station. All the institutions in the area should combine, under the standards set by the Commission or the standards of the NAEB, so that it becomes a collective endeavor.

Mr. Joe A. Calloway:15

Mr. Lamb, you seem to share a certain skepticism over the effectiveness of the NAEB Code. I wonder if you will tell us why you do not think such a code is likely to improve the medium?

<sup>14</sup> Radio and Television Consultant, New York City.

<sup>15</sup> Director of Radio Education, Michigan State College, East Lansing, Mich.

#### Mr. Lamb:

At the outset, let me say that I do not think a dozen educational television stations will be on the air within the next two years. To answer your question, I don't believe that self-policing of any industry can be very successful. I don't think this code will be very effective.

MR. GEORGE A. BERNSTEIN:<sup>16</sup>

Many of us have been involved in the FM fight. Some of us have tried to operate FM stations commercially. I would like to know what the panel thinks about the future of UHF in an area now being served by VHF?

#### CHAIRMAN BARTLETT:

Mrs. Bullitt may we invite you to answer that question? Mrs. Bullitt:

The UHF seems to be regarded as extremely feasible in many areas, depending to some extent on the terrain. The development of combination sets, with VHF on one side and UHF on the other, apparently has been no obstacle in many cities.

Besides, UHF does not have the handicap of coming in, as FM did, when there was a saturation of AM over the country. UHF at this stage would get a pretty even start with the VHF.

### CHAIRMAN BARTLETT:

Mr. Lamb, would you invest money in UHF in an area served by VHF?

#### Mr. Lamb:

I doubt it. The question actually comes down to whether you are considering operation as an educational institution or a commercial institution.

As to the failure of FM, I believe its doom was sealed the day the FM association on this floor demanded that programs on AM be duplicated on FM. The only way to get an audience is to present something new and good that satisfies a need.

If an educational institution or a commercial organization has a UHF station in a VHF area, the only way it will appeal to an audience is through good alternative programming, whether it is football, basball or a drama. The reason for a TV station is to bring a service to the community. Therefore, as an educator, I would take a UHF station in an area presently served by VHF because it would bring a new and desired program service to the area.

### Mr. WILLIAM L. PRAGER:17

We have listened to four splendid speakers and had some good dis-

<sup>17</sup> President, Color-Vision Corporation of America, Hollywood, Calif.

<sup>&</sup>lt;sup>18</sup> Assistant to the General Manager, Peoples Broadcasting Corporation, Columbus.

cussions from the floor. I wonder if we could hear from a representative of the FCC? Surely they had some definite conclusions in mind when they allocated the 242 stations.

MR. TYLER:

This question, as a matter of interpretation, can be answered only by a Commissioner.

#### CHAIRMAN BARTLETT:

Mr. Dallas Smythe suggests that you might be interested in attending the NAEB meeting when the Chairman of the Commission will speak.

Dr. Tyler says that the next step for educators will be discussed here tomorrow and there will be a Commissioner present.

Before we adjourn, let us express our appreciation to our speakers for a stimulating program.

# CLOSED CIRCUIT THEATER TELEVISION— A NEW MASS MEDIUM?

GRAYDON AUSMUS,1 Presiding

# USE IN CIVIL DEFENSE TRAINING

JACK T. JOHNSON<sup>2</sup>

CLOSED CIRCUIT TELEVISION IS AN important concept in our Civil Defense training program. In order to explain why it is important, I must first indicate something of the task that we face. In the first place, the Civil Defense administration faces one of the largest training and education jobs ever undertaken. A total of about 18,000,000 people have to be trained in skills. We don't anticipate that the job is going to be done right away, but we are working at it.

The second thing is that we have to orient people to an entirely new concept. We have talked a lot in the past about defense, but that has concerned armies on land. Now the airplane and the atomic bomb have brought a new concept, and the home front will become the key in any defense program we have.

Not only is our training job complicated by size and by

<sup>&</sup>lt;sup>1</sup> Vice-President, NAEB; Director of Radio, University of Alabama, University, Ala.
<sup>2</sup> Assistant Administrator, Federal Civil Defense Administration, Washington, D. C.

orientation to a new concept, but we have the job of dealing with volunteers. We have to think of ways to interest people in our program, and keep them interested.

In our search for new techniques that might be useful, we turned to closed circuit television. To date, we have conducted two experiments in this new medium, one that emanated from the Washington studios and linked four cities, and another experiment in Boston. We now believe that closed circuit television holds great possibilities for reasons that I will outline.

Anyone experienced in broad scale training knows that the distribution of training films is a difficult problem. The production of a good training film is a task, but when it is finished you still have to distribute it and show it.

With closed circuit television, you solve the distribution problem. By linking the theaters, the people see the training film simultaneously.

A second advantage of closed circuit television is that it encourages audience participation and this is very important to us. People can sit in the local theater and ask questions of the speaker in Washington or wherever the program emanates. You can get a good exchange of opinion. This helps to unite the locality and the national government into a working team.

A third advantage is that it may be of extraordinary use in an emergency. We must have stand-by training facilities in various key spots in this country and, in case of an emergency, closed circuit television is admirably suited to this purpose. If our cables are unbroken, we could link together many groups of people in these studios, and with rapidity put on effective training programs emanating from one spot.

The fourth advantage is largely peculiar to Civil Defense training. Closed circuit television can be a means of encouraging volunteers. It is an interesting device and volunteers will turn out to see what it is. Adult groups like the closed circuit device. While it may not have done as good a job of training as some of the other devices, it did a good job of orienting people to the problem at hand.

Closed circuit television also may be a means of transmitting confidential information, and in time of an emergency this may be of paramount importance. Ushers can screen the people as they enter the local theater. Credentials can be checked. This is an important advantage for the Civil Defense training program.

We recognize this as a new device. It has certain limitations, and we know that it is no substitute for learning by doing. But we also think it has great possibilities, and we hope by experimentation to come up with some new procedures. The Federal Civil Defense administration will do everything it can to develop this medium.

# SOME PRACTICAL ASPECTS OF CLOSED CIRCUIT OPERATION

#### HAROLD AZINE<sup>3</sup>

WE OF CIVIL DEFENSE TRAINING, have experimented with this medium of closed circuit television for a special purpose, and some of the practical aspects will interest you. Dr. Jack Johnson has enumerated some aspects of the medium as far as a training program is concerned, but there also are certain physical limitations we should consider.

For example, we will project a show from Washington that will go to sixteen or seventeen stations. We call this a national show, but it is not truly national. It will go as far as the midwest. We come on at 9 o'clock in the morning in Washington, and this would be 6 o'clock on the West Coast. So we have to resort to kinescopes that can be shown later on the West Coast. This is one limitation of the medium.

Another limitation is that your program only can go to those cities that are equipped for theater television. This is a temporary limitation. At the present time, thirty-five cities can receive theater television programs. Some cities have three or four theaters equipped, and the manufacturers are installing new facilities weekly.

Another situation that might be called a limitation is that our use of this medium at the present time is limited to the morning hours. From the Civil Defense training standpoint, we are interested in broadcasting special messages to a special audience, and this confines us to the hours when the theaters are not being used for their ordinary function, to show motion pictures.

When we became interested in closed circuit theater televis-

<sup>&</sup>lt;sup>8</sup> Chief, Television Branch, Federal Civil Defense Administration, Washington, D. C.

ion as a possible solution to our problem of training 18,000,000 people, we went to the leading theater chain owners and operators in New York.

They knew something about it, but on the whole, it was a new thing for all of us. There was no organized theater television industry. The leaders appointed a small group of men to cooperate closely with us as a public service committee. The film distribution business is noted for its intense rivalry, and yet all interests combined to make the theaters available to us on an equal basis.

In addition to organizing a public service committee representing the theater exhibitors, they adopted a commendable public service attitude. They donated the theaters for the first two shows, and then worked out a non-profit policy that will be followed temporarily, at least.

How long this will last, we don't know, but for the time being every dollar is spent for actual service. We are all pioneering to make this work, and we know it is important.

In figuring the total cost, first of all there is the production cost and then the television pickup cost. We work with Station WNAL-TV which has the largest facilities in Washington. We tell them what we have in mind and order our services from the television station. We are not buying time; just buying the crews, putting on the picking-up of the television show. To pick up the show will cost somewhere between \$1200 and \$1500.

The next thing is to take the show from the studio to the cities. This is done by the telephone company, by microwave facilities or by cable. Our programs travel the same way as the network shows. The approximate cost is \$1 a mile an hour for video, and 52 cents a mile an hour for audio, plus an additional 15 cents per mile per hour for the two-way communication. By knowing the number of air miles, you can quickly figure the cost. For example, 1000 miles, with 15 cities would cost approximately \$1500 an hour.

While the theater owners and operators have adopted a public service attitude, they still have certain costs, such as ushers, etc. For fifteen cities, this will amount to about \$2250. The grand total is about \$7000 for which we can address ourselves, in two-way communication, to 35,000 people for one hour. This breaks down to 20 cents apiece, which is very economical.

# THE EFFECTIVENESS OF TRAINING BY TELEVISION

# E. G. SHERBURNE, JR.<sup>4</sup>

ALTHOUGH OUR DISCUSSION IS ON CLOSED CIRCUIT theater television, I am including all television in my presentation. I think you will agree that the findings about the effectiveness of television can be applied to closed circuit theater television.

Before we discuss the problem of effectiveness, let us take a closer look at closed circuit television. This can best be done by examining the mechanical phase of television, and this can be divided into three areas—the pick-up, distribution and recep-

tion phases.

The pick-up phase includes one or more cameras and one or more microphones. Here, the pictures and sounds are translated into electronic signals which pass on to the distribution phase, and then reception, where the electronic signals are reconverted into recognizable optical pictures on the screen and sounds.

As far as effectiveness is concerned, the thing we should consider most carefully is the distribution phase. Pick-up and reception are essentially the same. The difference between closed circuit television and other types of television actually occurs in the distribution phase.

The term "closed circuit," when applied to distribution, means that reception of the signal is limited to those receivers tapping the circuit. In open circuit, or broadcast, television you can tune into the broadcast with any television receiver.

We have a basic difference here, but only in the matter of the distribution. I repeat, there is no basic difference between closed circuit and broadcast television, except in distribution, which does not affect the effectiveness, except so far as use is concerned.

When the Navy first became interested in television, it wanted to know whether this was a good method of teaching. A study was made at Fordham University, in cooperation with the Army. In this project, eight one-hour lessons were telecast at weekly intervals to more than 3000 Army reservists. The series used formed a single story called, "Command Post."

<sup>&</sup>lt;sup>4</sup> Television Coordinator, Navy Special Devices Center, Sands Point, Long Island, N. Y.

Each of the individual programs explained a different phase of the operation of an infantry division in repelling a hypothetical attack by an aggressor.

The program originated in the television studio at the Special Devices Center on Long Island, was microwaved to New York and sent out by special television network to ten major cities in the eastern and north-central part of the United States.

Army Reserve organizations in these cities got their members together and formed viewing groups. All reservists who saw the programs were tested immediately before and after each program. The tests were designed to find out how much they had learned from the lesson just seen, and also how much they remembered from previous lessons.

We found that television was a good teaching method. All grades of officers and enlisted men made higher scores after the telecasts than before. Officers retained 85 per cent of newly-learned material over a period of six weeks, while enlisted men

retained 65 per cent over the same period.

The majority of the reservists thought "Command Post" was better than the average training film. Nearly 75 per cent said they would rather be taught by television than by the usual classroom method.

A further study was done to find out how television compared with conventional methods of classroom instruction.

Two series of eight lessons each were used in the experimental training program. One was a refresher course for officer pilots; and the other was a basic training course for enlisted airmen. Nine Naval air stations were chosen, and trainees in the Naval Air Reserve at these stations were the subjects.

At three air stations, students watched live television programs. At three other stations, the students saw kinescope recordings of these programs, presented as sound motion pictures and shown in the classroom. At the other three stations, the trainees received conventional classroom instruction based on the same lesson plans as the television programs.

All trainees were tested immediately before and after each training session. The same tests were given to all who partic-

ipated in a particular lesson.

We found that the men taught by television learned as much as men taught by conventional classroom instruction. In fact, television instruction was found to be better than teaching by local instructors in half the comparisons made. Eighty per cent of the comparisons showed that television was as good or better than local instructors.

Recordings made from television programs were almost as good as the live television programs. Recordings were just as effective as the television programs, themselves, in 84 per cent of the cases.

In summary, this research indicated that television was as good, or better, than classroom instruction in the majority of cases.

Our next study was in a natural training situation. This was done with "Drill Call," produced by Special Devices in New York City. It consisted of forty half-hour programs, directed to Naval Reserve recruits, in nineteen Naval training stations in the New York metropolitan area. It originated at Special Devices Center, was microwaved to WOR-TV in New York, and transmitted as a regular television program. Anyone could receive it at home, as well as the young men in the training station.

All of the subjects presented on the program were basic. These ranged from "Survival at Sea," "Organization of the Navy," and "Fire-Fighting" to "Naval Discipline."

A preliminary evaluation of the marks of TV students indicates that they scored consistently higher than non-TV students

who took the same subjects by conventional instruction.

We also were interested in the general reaction of the training personnel to this type of instruction. On the basis of observation, reports, and preliminary evaluation studies, we found that television in its present state of development is a most capable training medium.

Some of the comments about television:

"Student attention to the TV screen held up throughout the program and series. Student interest did not seem to slacken when the novelty wore off."

"The instruction can be adapted readily to any teaching

situation or student learning level."

"Television maintains a higher vitality of presentation than the usual instructor or the best training films."

I would like to quote from the "Film Research Report." This states:

"The leadership qualities of the instructor affect the effi-

ciency with which his class will learn from the film. One of the most significant findings of film research is that the amount of learning from an instructional film depends not only on the film, but also on the motivation and morale that result from the leadership qualities of the instructor. A well-trained instructor is one of the essential elements of film instruction."

I think this applies to television as well. If you have a good classroom instructor to introduce the television program and conduct the discussion afterward, it is much more effective.

In conclusion, we can safely say that television, in general, and closed circuit theater television, specifically, can teach. Television is probably equal to, or better than, the conventional instruction in the majority of cases. Television can be used alone, but it will be more effective when used in and with classroom instruction.

# THE THEATER OWNERS' VIEWPOINT IRVIN PAUL SULDS<sup>5</sup>

As the theater representative on this panel, I want to express my appreciation to the Institute for the invitation to attend and join in this discussion. It is particularly interesting to me to talk of the potential of closed circuit theater television in a gathering of educators and those who have dedicated themselves to the public service aspects of broadcasting. In a new field, there are bound to be many views of the course to be followed. We have believed from the start that theater television has its greatest future in selective communication in the areas of education, public service and straight commercial programming, where training and information are the basic ingredients. Other segments of the industry have favored the entertainment possibilities, but at the same time have understood and supported the experiments with non-entertainment.

The wording of the subject selected for discussion at this session—"Closed Circuit Theater Television—A New Mass Medium?"—is quite significant. While theater television may, in fact, develop as a new mass medium, we have looked upon it as the ideal medium for particularized communication which,

<sup>&</sup>lt;sup>5</sup> Theater-TV Consultant, New York City.

when added to the nation-wide system of broadcast television, can provide the most complete system of telecommunication of any nation in the world. In our view, closed circuit theater television complements broadcast television, adds the specific approach to the general approach, and with the adaptation of existing electronic devices makes possible face to face meetings of large or small groups thousands of miles apart.

Perhaps the fundamental strength of theater television as a communications medium lies in two factors—its selectivity and in the nature of the theater audience. Because it is a closed circuit medium, theater television makes it possible for the originator of a program to target his audiences, both geographically and as to size, all, of course, within the limitations of the existing cable and theater facilities. It will be possible to have a far-flung hook-up of theaters embracing the major cities of the nation perhaps with two, three or even four theaters participating in larger cities to accommodate audiences in the thousands. On the other hand, you can limit the closed circuit tie-up to a few cities, perhaps regional in nature, and using theaters with a relatively small seating capacity. In short, the medium lends itself readily to use by groups who wish to reach not the mass audience, but small selected groups and, therefore, can be economical.

Theater television audiences are not unlike classroom audiences. The theater audience is, first of all, a controlled audience. That is, it consists of individuals who have come to the theater with a predisposition to be informed, educated or entertained together. This "togetherness" is important to the programmer, because individuals do react differently when they are part of a group. Their response to the program, be it informative or educational, is intensified by the reciprocating actions of the many other persons who are witnessing the show at the same time. Beyond this, the physical surroundings of the theater auditorium are calculated to give further impetus to this feeling. The viewers are free from distractions. The comfortable seats, air conditioning, the excellent sound reproduction, and the darkened auditorium—all provide the setting which induces the maximum attention span on the part of the audience. Furthermore, the large theater screen—15 by 20 feet reflects the personality of the individual appearing on the screen and conveys small details—changing facial expressions, gestures, background information—which may otherwise be lost. These larger than life-size pictures give a dramatic impact to the program.

These are some reasons for believing in the future of theater television as the new medium where the direct approach and

immediate response is needed.

Our actual experience from a programming standpoint, quite frankly, has been rather limited. This is due to several reasons. First, the number of theaters equipped for theater television is small and is increasing slowly. There are a great number of theaters which have orders for the equipment, but installation has been held up in many instances because of the lack of coaxial cable or microwave relay facilities. Until there is a sufficient number of theaters ready to start theater television programming, the cost factor is a major problem. However, these are the growing pains of every new field and are not in themselves discouraging factors.

There are now approximately seventy-five theaters equipped for theater television in about thirty-five communities. We expect that number to increase substantially in the near future.

This is the twenty-second Institute for Education by Radio and Television. Glancing through the program, I see many general sessions as well as special interest meetings scheduled for the next three days. I don't know the exact attendance figures, but I am told that this symposium is the most important event of its kind in the country. I wonder how many people interested in the work of this Institute could not attend this twenty-second session because of the press of other duties, because of the travel difficulties and, also, perhaps because of expense. Closed circuit theater television, we believe, could in part provide the solution to some of these problems by bringing the Institute to local or regional meetings. It could do this not as an abstract coverage of the events, but in the form of direct personal participation on the part of local groups with the national meeting. By using two-way communications systems from the theaters to the Deshler-Wallick hotel here and, in the not-too-distant-future, two-way video communication from theaters to hotel, the Institute audience in Oakland, California, for example, could not only see and hear the proceedings but could be seen and heard by the Institute in session here in Columbus.

Theater television would serve not only the existing Insti-

tute audience of interested individuals, who have attended these sessions from time to time, but could, indeed, greatly expand the audience appeal. If you make the activity of the Institute available to people in their own areas, you would, quite obviously, be appealing to many people with direct or fringe relationships to this field.

The two-way communications system, which I have mentioned, is simply a multiple microphone set-up at the various theaters as well as the central meeting place. This system is familiar to all of you and was used quite effectively in the Civil Defense theater television experiments. Questions from various parts of the country to a central panel have to be allocated as to time. However, every other phase is as spontaneous as if the questioner were in the same room with the speaker or panel. The two-way video communication has not been used in our experimental programs thus far, but it is in frequent usage on broadcast television. This is the so-called split screen technique where two images from widely separated points appear on the same screen. For example, programs whereby congressmen in Washington are questioned by reporters in New York are not unusual occurrences on television any more.

There is no great engineering feat involved in this system. It is workable and it is practical; it is only a question of time before institutes and conventions, while attracting group leaders to the national meeting, will provide audience participation in the proceedings in dozens of communities at the same time. It is true that closed circuit theater television, or for that matter broadcast television, can never replace the personal touch. However, the advantages are quite obvious of participation in this manner, as compared to second- or third-hand reports by delegates or printed accounts in the daily or trade press.

Two events in the past year, which have advanced the progress of theater television along public service lines, have been the experiments conducted by the Federal Civil Defense Administration. Mr. Johnson, of the FCDA, has given you the details of these programs. I only wish to add that the theater industry has been happy to cooperate with the FCDA, both from the standpoint of public service, and also from the point of view of advancing the art. Other government agencies also are studying the training and informational potentials of theater television. Our staff has held several meetings with the Department of Agriculture and the Department of Justice, as

well as the State Department. With the Department of Agriculture, we worked on a program for the 4-H club national convention in Chicago this past September. Arrangements could not be completed in time for the actual convention. However, the interest aroused gives us reason to believe that 4-H club boys and girls in various parts of the country will be attending their national convention this year, if not in person, then by closed circuit theater television.

When we have sufficient theater television installations, and can get coaxial cable or microwave relay service as a matter of normal routine, we fully expect a plan developed with the Girl Scouts to come into operation. Our staff worked out a partial plan with national Girl Scout headquarters in connection with their convention in Boston in October. The estimate of costs we worked out will be of particular interest. The total cost of the pick-up from Mechanics hall, in Boston, together with the long lines charges, were divided among fifteen theaters from New York to Minneapolis, to Washington in the south, and to Albany in the north. The average was about 20 cents per seat. This means that each Girl Scout or Girl Scout leader in many cities could participate in her national convention for a very small sum.

There is another possibility for important theater television programming which we have discussed among ourselves and, to a limited degree, with people in the educational world. I would like to mention it here, since the reaction of this group would be very helpful, and if the program is to develop it will be because people in the educational and public service fields feel that it is worthwhile. This is a plan for a series of teacher training courses, in which we would engage the services of outstanding experts in various fields from many college campuses. The classes would be conducted on Saturday mornings in theaters across the country. High school or elementary school teachers could enroll for this graduate or refresher course for a tuition fee of about 50 cents per class. Because of the size of the classroom and the combined power of theater television, teaching personalities heretofore available at only a few major institutions of learning could be brought to the teacher in Salt Lake City and Norfolk, Virginia, at the same time.

Now, obviously, a plan of this kind could only be administered by educators themselves. The theater industry could

not in any way control the operation. In the first place, we are not equipped to exercise any control and it would serve a better purpose if this entire educational project were handled by people directly involved in the profession. The theaters would give their complete cooperation to the project. I will welcome your reactions and comments to this plan during the discussion period.

In addition to the prospects of public service programming via theater television, there is, of course, the vast field of straight commercial usage. This medium can make more effective the sales meetings of large nation-wide business concerns. As an example, the Philco Corp., a few weeks ago conducted a closed circuit experiment in which the National theater in Richmond, Virginia, was used. Salesmen came to Richmond from Tennessee, Georgia, Florida, North and South Carolina to watch the program, which originated in New York. According to reports, the program was a success.

We expect many similar uses in the near future. New products of manufacturers, stockholders meetings of large corporations, professional training-all of these will be part of closed circuit theater television's service. Most of this type of programming will, of course, be conducted during the morning hours when the theater is normally closed. However, there will be many theaters able to provide matinee service and, in a good many instances, evening hours as well.

I have, of course, touched only upon a few highlights in theater television programming. Obviously, there are many more plans, some well under way, others in the research stage.

As theater television progresses, as more theaters are equipped, and as transmission facilities become more readily available, we feel confident that this new medium of many facets will be welcomed by the people of the country as an important specialized adjunct to their cultural and educational source of knowledge. Within the broad programming framework I have outlined, I think it will become apparent that theater television will be operated in the public service.

# DISCUSSION KENNETH G. BARTLETT,6 Leader

Let's go to work. Do I hear a question?

<sup>6</sup> Director, Radio and Television Center, Syracuse University, Syracuse, N. Y.

## Mr. Vaughn D. Seidel:7

In broadcasting by microwave, can it be beamed to more than one receiver at the same time?

#### Mr. Sherburne:

The microwave can only be received by a piece of equipment which is as complicated as the broadcasting transmitter. There is one disk that sends out a beam. Another unit means a complete new set up.

## Mr. Arnold L. Wilkes:8

Mr. Sherburne said that the television teachers were better than those in the classroom. How did you train the teachers in order to get such favorable results from teaching by television?

#### Mr. Sherburne:

I wouldn't say that the results were due, necessarily, to the teacher. Actually, the teacher with training aids used on television was more effective in the majority of cases than the conventional classroom method of instruction.

#### MR. WILKES:

I think one problem facing us is to train teachers for television. Too often a good teacher in the classroom does not amount to much on television.

There seems to be no training place for teachers, except experience. I was wondering if your group offered training for your teachers?

MR. SHERBURNE:

I don't know. Perhaps Chaplain George Birney, of the Army Chaplain school, can answer that.

## Mr. George H. Birney:9

I believe an attempt was made to use teachers with considerable experience in both types of training.

# MR. ROBERT JACKSON:10

The same teacher was used in both experiments. The teacher made the presentation before the television camera and, later, in the classroom, he used the same method. I know we did as much as possible to equalize the two situations.

# Mr. Herbert Cahan:11

Mr. Sulds, what effect will the postponement of the FCC hearings have on theater television?

<sup>7</sup> Superintendent, Alameda County Schools, Oakland, Calif.

<sup>8</sup> Director, Public Service and Education, Hearst Corporation, Baltimore, Md. <sup>9</sup> Radio-TV Section, the Chaplain School, Fort Slocum, New York City.

<sup>10</sup> Psychologist, Human Engineering Division, U. S. Naval Special Devices Center, Port Washington, N. Y.

11 Program Manager, Station WAAM, Baltimore, Md.

#### Mr. Sulds:

I think there may be a lessening of interest on the part of the theater owners. However, at a meeting last week in New York City they issued a statement that they were looking forward to the final result with a great deal of confidence. Eric Johnson has described theater television as "a sleeping giant."

# MISS ELOISE WALTON:12

I would like to ask Mr. Sulds if he foresees a time in the near future when there will be a convention theater in every city to take television?

Mr. Sulds:

Yes, I think perhaps the smaller and newer theaters will install television equipment and adopt a theater television policy. I think theaters in many communities will lean heavily on theater television.

# Mr. Edward C. Rasp, Jr.:13

I would like to ask Mr. Johnson a question.

We have been quite fortunate at State Teachers College in Upper Montclair, New Jersey, in having television studios made available to us by one of the large television manufacturers. We are now planning a series of programs on Civil Defense, transmitted on a semi-closed circuit proposition, to the receivers in two local school systems. Can the Civil Defense authority cooperate in any way in that type of programming on the local basis?

# Mr. Johnson:

I cannot speak for all the officers of Civilian Defense, but our Training and Education office will help all we can. Civil Defense is a state activity, essentially, and if we give you help some people may take a dim view of it. We will do the best we can on the training side.

# Mr. Erling S. Jorgensen:14

On Mr. Sherburne's television training or teaching programs, I wish to ask whether the teacher was visible on the screen as a teacher, or was the TV screen used merely as an audio-visual aid for the teachers in the classroom?

#### Mr. Sherburne:

As I recall, "Command Post" was a dramatic presentation, with the viewer watching the division staff work to repel an aggressor nation.

In the Naval Air Reserve series, for pilots and enlisted crew, the instructor appeared on the TV screen and talked to the students.

<sup>&</sup>lt;sup>12</sup> Consultant, Public Relations, Community Chest, Inc., New York City.

<sup>&</sup>lt;sup>18</sup> Director, Television in Education Project, State Teachers College, Upper Montclair, N. J.

<sup>18</sup> Director of Radio, University of Nebraska, Lincoln, Neb.

You would consider these two programs the adult adaptation type. In "Drill Call," television was intended to be a training aid. The class-room instructor received an outline of questions the students were to be asked, and he led a class discussion. In other words, it was simply an improved type of lecture.

In my opinion, if you can use a classroom instructor you are better off. What do others think?

# Mr. Jackson:

I believe a question that is bothering many here is whether Naval research is proposing this as a substitute for classroom teaching? We would never dream of proposing such a substitute.

Actually, for research purposes, the two situations were as close as we could get them. In our planning, this field is to furnish a kind of superior audio-visual aid to classroom instructors. That sums up our overall goal rather well.

#### CHAIRMAN BARTLETT:

I hope you will forgive the chairman for a personal reference.

Last summer, we did a test of teaching by television on a closed circuit. We have a freshman class called, "Citizenship," that seeks to develop critical judgment, reading, viewing, listening, and to develop information on citizen responsibilities. We took an ordinary freshman class and tabulated results in an ordinary teaching situation. During the second term, the class was divided. One group was taken to the television studio. The discussion technique was employed throughout and what the students said and did was televised.

The other half of the class received the lesson in another room. The only teacher was the television receiver. No attendance records were kept and no discussion was held. These students simply sat in the room, looked and listened.

At the end of the second term, the evaluation center again tested both groups. It is interesting to report that there was no noticeable difference in scores. The students who saw and heard the lesson by television did just as well as those who had been taught in the classroom by an effective discussion leader.

May I point out, as Mr. Sherburne did, this is not conclusive proof but an exploratory effort to see whether you can teach by television.

Mr. Birney:

We have had two interesting experiments at the chaplain schools.

In one case, we telecast by closed circuit. The same instructor then presented the same lesson to a classroom in person. There was no noticeable difference in the amount of information retained by the student.

We also have used television as a training aid in the teaching of speech.

# Mr. FLOYD E. CARLSON:15

I was surprised to hear that there are theaters in thirty-five communities that are using television as a means of presenting pictures. I wish to ask whether the quality of the pictures is comparable with the conventional film?

#### Mr. Sulds:

Actually, there are seventy-five theaters in operation in thirty-five communities. When you compare the image to film along entertainment lines, the film is better. But here we are after the instantaneous and immediate, and we are not so much interested in the quality of the film. It is the immediate message that we want to get across.

#### Mr. Azine:

The image quality of closed circuit television is sharp and clear, but not quite as good as the film from Hollywood. In the electronic transmission, a certain amount of the image is lost.

# Mr. Roy Lahr:16

I wish to ask Mr. Bartlett to tell us about the nature of the course on which he experimented, and also make some statement about what types of subjects lend themselves best to television.

#### CHAIRMAN BARTLETT:

The course was a course in citizenship. Its purpose was the development of critical judgment in a student so that as a citizen he might understand the good and the bad features of the mass media. We also wanted him to know the nature of a citizen's responsibility in a free society.

As to what other courses lend themselves to this method of teaching, let us ask the panel.

## Mr. Sherburne:

So far, we haven't found anything we cannot teach by television.

# Mr. Jackson:

We have divided our program into three types—the informational type, the application type, and the skilled training type. We believe that the informational courses can be taught most successfully by television. Television is exceptionally good for orientation and in stimulating interest. We still have some doubt whether TV can do a job of training.

<sup>&</sup>lt;sup>15</sup> In charge, Radio and Television, College of Forestry, New York State University, Syracuse, N. Y.
<sup>16</sup> Teacher, W. K. Kellogg Senior High School, Battle Creek, Mich.

# MR. WILLIAM C. DEMPSEY:17

I wish to raise a question relative to the expansion of the closed circuit television to the general audience. Mr. Sherburne said he thought his findings were applicable to all forms of television. However, Mr. Sulds emphasized that in the closed circuit situation, we are working with a specialized audience, a selective audience.

I wonder if Mr. Sherburne would like to comment on that?

#### Mr. SHERBURNE:

We know, in general, that television is more effective in the majority of teaching situations, but it still comes down to the question of what you are trying to do. Far be it from me to recommend television, if it is not the best medium for the particular situation.

## Mr. GERALD P. CAFFREY:18

What financial gain can the theater owners hope to get out of educational programs shown in their theaters?

#### Mr. Sulds:

There will be quite a bit of profit in theater television. First of all, it comes during a period when the theater is normally dark.

In the field of public service, there are two methods of meeting certain expenses. Either you charge 10 to 20 cents admission, or you get an industrial corporation to sponsor the activities.

There is no great profit for theaters in public service programs, but there is a considerable potential profit in the straight commercial program. When we go into a medium as expensive as theater television, the profit motive is important.

#### CHAIRMAN BARTLETT:

In closing this session, we have asked each of the speakers to make a one-minute summary, starting with Dr. Johnson.

# Mr. Johnson:

In Civil Defense, we have a difficult training problem and we will continue to experiment with closed circuit television as well as other mediums. I like to put it this way: We believe that television is the device of which it should be the cure.

### MR. AZINE:

The television branch of the Federal Civil Defense Administration is in the business of providing a channel for men who have something to say, like Dr. Johnson.

With respect to the theater television closed circuit, we feel it is practical. It is possible for a man to go on the air in Washington,

Director of Radio and Television, San Francisco State College, San Francisco, Calif.
 Coordinator of Radio and Publications, City of Milwaukee, Wisc.

Detroit or Chicago, and have him address hundreds of thousands of people simultaneously, face-to-face, swiftly, and uniformly, giving them sight, sound and motion. Two-way communication also is practical.

Theater television is physically attractive. The auditoriums are built for large numbers of people. They are centrally located and comfortable.

For a fraction of the cost of a telegram or a long distance telephone call, you can address a person with a full hour of the whole works—sight, sound and motion.

#### Mr. Sherburne:

We can sum up the results of the Navy experience in television with the following conclusions:

In the majority of cases, television will teach better than the conventional methods of classroom instruction.

It has been used effectively in the national training situation; not an experimental situation.

It will be more effective when used in conjunction with classroom instruction.

#### Mr. Sulds:

I would like to have you give me your opinion on the proposal for this teacher training course on theater television. I hope that you will speak to me or write to me about it. Our public service committee will be glad to consider it.

#### CHAIRMAN BARTLETT:

In bringing this meeting to a close, let us all express our appreciation for the great amount of information this panel has given us.



# INTERNATIONAL ASPECTS OF RADIO



## BROADCASTING TO FOREIGN COUNTRIES

# THE GREATEST STORY BEING TOLD

SPECIAL INTEREST GROUP
DOROTHY M. LEWIS, Presiding

Some startling changes in our pattern of living have been recorded by history during the past few years. Hiroshima brought about a re-evaluation of our importance as human beings; it demonstrated our interdependence and basic equality. Recovering from the severe body blow of World War II, our human family cannot seem to adjust itself to the surprisingly complicated task of building a secure peace. We'd like to be let alone, sit by our fireside, or go fishing. Instead, through the atomic threat, all men are now exposed to potential annihilation. That we are now our "brothers' keepers" becomes an urgent directive. A western bishop described the United Nations as "the most Christian thing in the world today, and man's greatest achievement." I like to call it the "Greatest Story Being Told."

This story is being told mostly through media, but more effectively by person-to-person, by those people who have visited or worked with the United Nations. This latter method, while convincing, can't meet entirely the urgency of the times. Media's responsibility in adequately interpreting the breadth and depth of the United Nations operation is probably its greatest challenge. To paraphrase Voltaire, "The most potent thing in the world is media whose time has come." It is my considered opinion that the coverage has not as yet been comprehensive or fair. The Press, particularly, has a conflict com-

<sup>1</sup> Coordinator, U. S. Station Relations, United Nations Radio, New York City.

plex. Trouble and disagreement make headlines. If that were the only activity of the U.N., no one should quarrel. But the fact is that every hour that passes sees in some part of the world United Nations at work, building foundations for peace.

It is well to remember that the United Nations is not a political organization, static, with fixed policies and executive powers. George Ivan Smith, director of the U.N. Information Center in London, has likened it to a great lake into which all the streams of thought are pouring, at a tremendous rate. Political, economic, social and cultural streams. The work of the organization is to adjust levels, to channel the richness back out into the world. Perhaps it is no coincidence that the real beginnings of the U.N. were started at a place called Lake Success.

Media are waking up to the vast and fascinating story that United Nations is unfolding. Such newspapers as the Christian Science Monitor, the New York Times and Herald Tribune, are pioneering patterns in bringing consistent comprehensive U.N. coverage to the people. Motion picture companies now seek to make shorts. Magazines, such as Colliers and Look, are doing special feature stories. U.N. Radio, however, has made the most of this greatest story being told. It has created a world auditorium. Millions of people throughout the world have heard about U.N. Statistics tell us that while some 200 million are reached by the press today, 600 million can be reached by radio. Yet this is but one-fifth of the earth's population, and millions are still hungry for hope.

Radio is a particularly effective way of reaching a mass audience, because it reaches across borders to the illiterate as well as the educated. Sir Gerald Campbell once said of broadcasting: "Through man's inventive genius, we now live in each other's backyards. We shall be like the family who said they'd willingly die for each other but found living together almost impossible." By radio and man's inventive genius, we are only one-seventh of a second apart. We are neighbors over a frequency back fence. Soon we shall even see these neighbors by television.

United Nations Radio is a vital division of U.N.'s Department of Public Information. It is dedicated to over-all policies laid down in 1946 in London, namely:

"That the U.N. cannot achieve the purposes for which it has been created unless the peoples of the world are fully informed of its aims and activities."

Specifically, it is designed to furnish existing systems of broadcasting with news and feature material, and to offer its full facilities to accredited correspondents from all member states. With a staff of some one hundred international civil servants, that is, broadcasters drawn from member states, U.N. Radio broadcasts daily in thirty languages, around the clock. Every word that is spoken at U.N. sessions is documented, not only on paper but on recordings. It is important to know not just what is said, but how it is said. U.N. records an average of 45,000 words a day, and has in its record library some 30,000 records. These records prove most helpful to radio editors, who must each day prepare news summaries for release to all parts of the world. Many broadcasts contain excerpts of the actual voices of delegates from the floor of the meetings. Accuracy and truth are "musts" in U.N. reporting, since the earphones of sixty governments are monitoring the output.

The daily news story is arresting, originating as it does at U.N. headquarters or perhaps from some far away U.N. meeting or outpost. Each day overseas circuits bring in such information direct from the source, as, for example, Korea. Equally interesting and sometimes more listenable are the feature broadcasts and "documentaries" which U.N. Radio produces. Never before has any radio system had such a wealth of material on tap. Everything from top ranking officialdom to missing persons and DP's is grist for the U.N. air waves. For these programs U.N. Radio has received numerous top awards such as the Peabody and the award of the Ohio State University Insti-

tute for Education by Radio and Television.

Networks and stations are becoming aware of the daily drama. In the United States, five networks and about 1,600 stations carry programs about the United Nations, daily or weekly. On U.N. Day, 1951, an estimated audience of 100,000,000 heard about U.N. Programs range from the daily news, "U.N. Today," "Spotlight on the U.N." and the CBS "U.N. on the Record," to occasional spectacular documentaries. A feature 15-minute program called "U.N. Story" is broadcast by 500 stations scattered from coast-to-coast. This series,

with arresting sub-titles such as "Citizens of the World," covers the lesser human but impartial activities of U.N. What spe-

cifically do these programs feature?

First of all, the success stories. Palestine, where the U.N. lost its first martyr of peace, Count Folke Bernadotte, and where Dr. Ralph Bunche, 1950 Nobel prize winner, became the new Colossus of Rhodes. While tensions still exist, and numerous problems must inevitably be faced where such vast changes have taken place, we must remember that a cease-fire order was obtained and that it held. This small fire was extinguished when it might have spread into a world conflagration.

The Kashmir story is another case of cease-fire and negotiation. We might say that those "pale hands" laid down the sword and picked up the gavel. The end of the story has not been written, but men of good will are giving their lives in an effort to satisfy the valid and vast interests of Pakistan and India. The immediate objective is the plebiscite, which we

anticipate in 1952.

The most significant saga is that of Indonesia, thought of by some as a tiny area in the South Pacific, and yet which holds the destiny of 70,000,000 people—nearly half the population of the U. S. Again, after bitter fighting, a Commissioner of the United Nations secured a cease-fire order and began the arduous task of arranging trade treaties that could satisfy the Netherlands, which for years had held the rich territory as part of its colonial empire, and at the same time insure adequate economic conditions for the New Republic. History recorded the success of this operation at a brilliant occasion in the Hague on December 27, 1949, when Queen Juliana gave the Indonesians their freedom and the bells rang out the two national anthems. We can truthfully say that a new nation was born with a minimum of bloodshed by the U.N. techniques—mediation, arbitration and conciliation.

The story of Korea is being written day by day, and the principle of collective security is being tested there. Some basic facts to remember are these:

1. That President Truman, representing the U.S.A. in taking immediate action upon the invasion of South Korea by North Korea, was within the terms of reference of the U.N. Charter.

- 2. That the Security Council, which Mr. Lie called at once, supported the action of the U.S.A.—54 to 6.
- 3. That there are 17 U.N. member states maintaining troops in Korea, and that while the U.S. has carried the greatest burden in Korea, France has 150,000 troops in Indo-China and Britain 100,000 in Malaya, serving us and the interests of free men everywhere.

Let us turn to the lesser-known, but even more significant, phases of the United Nations—activities that carry out the basic long-term objectives of its charter, namely, the creation of a climate for peace.

The Trusteeship Council, for example, in very simple terms can be described as the strong helping the weak. Actually, the Trusteeship Council is carrying on the work of the old League of Nations and countries under mandate. Already, under its administration, one-fifth of the earth's population have emerged from the status of colonialism to free citizens of new republics. I refer to such countries as the Philippines, India, Burma, Ceylon, Jordan, Israel, Korea, Nepal. Libya celebrated its birthday on December 26, 1951.

Arnold J. Toynbee wrote in the New York *Times* recently: "Can we guess what the outstanding feature of our Twentieth Century will appear to be in the perspective of 300 years?— My own guess is that our age will be remembered, chiefly, neither for its horrifying crimes nor for its astonishing inventions, but for its having been the first age since the dawn of civilization, some five or six thousand years back, in which people dared to think it practicable to make . . . the ideal of welfare for all a practical objective instead of a mere utopian dream."

Under the varied commissions and agencies of the Economic and Social Council, we have the most exciting sagas of the United Nations, those that deal primarily with human values. Time will permit but a glimpse into the functions of each of these world bodies. Briefly:

The World Health Organization, founded in 1948 with seventy-six member states; headquarters, Geneva. Its objective: "the attainment by all peoples of the world of the highest possible level of health."

More than thirty-five countries have received 200 fellowships for health and medical personnel. It is impossible to delineate all its achievements, but let me illustrate with two stories how it is pioneering new patterns. In Greece, WHO set up a pilot project on malarial control. We DDT'ed the swamps in certain areas in Greece. Cases were reduced from 1,000,000 to 50,000 in one year, the income of the people living in the areas was increased by one-third. In Panama, yellow fever broke out in a jungle village two years ago. The Panamanian government being a member of WHO, cabled Geneva for serum. Geneva cabled member states in this hemisphere to send serum to Panama. This was the second day. The third day the serum arrived and was administered to all villagers. The fourth day, the epidemic was over. We might say through the WHO, major epidemics are a thing of the past, the result of cooperation and coordination.

In 1945, I had the opportunity of attending the first conference of the Food and Agriculture Organization in Quebec. Today, it has sixty-six members with its headquarters in Rome. Its name indicates the scope of its activities: higher levels of nutrition, improved production and distribution of food, etc. The 1951 FAO report contains several fascinating stories of FAO's work and its interrelation with the Technical Assistance program. Let me relate a few of them.

In Ecuador there are 30,000 weavers who make blankets, rugs, clothing and other such items. For 300 years, no changes have been made in the hand looms and native dyes. An expert from Oklahoma was sent down to study their methods. As a result the looms were changed slightly and, whereas in previous times natives received 18 cents per day, today their daily income has reached \$2.70, and with no increase in prices. Imagine the changes ahead for the 30,000 weavers and their families.

One of the unique stories is that of a group of experts from Iceland who have been sent to the West Indies to study the uses of volcanic steam for heating, power and lighting purposes. Why from Iceland? Because for years Iceland has used its hot springs to heat and generate electricity.

Another fascinating story is told of one of our U.N. experts who was sent to Afghanistan to study methods to improve cotton production, since that country must import much of its cotton. He found no hoes—a necessary tool for cotton farming

—so he persuaded a nearby sugar factory to make a few. Farmers were brought together from sixty-five areas to watch demonstrations. The result, needless to say, is a marked increase in the cotton production and a large order for new hoes is being filled by a European manufacturer for these Afghanistan farmers.

Rinderpest is a dread disease of cattle throughout the Far East. Thailand made a concerted effort to wipe it out of the country by innoculating every cow. This arduous task was done and not a single case has appeared since 1949. Farmers have been saved valuable animals and the people have more meat and milk. Veterinarians have been able to concentrate their efforts on other animal husbandry problems.

Under the FAO are other subsidiary bodies such as the International Rice Council, the International Fisheries Council

and still another devoted to forestry and erosion.

These are only vignettes, but they indicate the practical ways in which the world's peoples are learning to work together

and share experience.

There are other world organizations under the U.N. umbrella: the International Trade Organization, with fifty-two member governments participating; headquarters, Geneva. The largest trade conference in the world was held at Torquay, England, in 1950; forty nations, representing over four-fifths of the world's trade, attended. Tariffs on some 45,000 items have been adjusted through its machinery.

The International Refugee Organization which closed its offices January 31, 1952, has rendered one of the great services to mankind in moving hundreds of thousands of DP's to new homes in many U.N. member countries, and in tracing over 100,000 missing persons and restoring them to their families.

The International Labor Organization, with sixty-two member states, also has headquarters in Geneva. While it is over thirty years old, it now functions under the U.N. During its existence, it has adopted ninety-eight conventions and eighty-eight recommendations dealing with standards of work, hours, working conditions, etc.

Another world body with headquarters in Montreal is the ICAO—the International Civil Aviation Organization—with fifty-seven member nations. It promotes greater efficiency and safety in flying, seeks to unify aviation regulations in various

countries, develops codes, etc. It works closely with the World Meteorological Organization and its study of weather and maintenance of weather ships.

You are doubtless well acquainted with the purposes and work of the United Nations Educational, Scientific and Cultural Organization, known as UNESCO, which operates out of Paris with a membership of fifty-nine governments. Its famous charter states that "wars begin in the minds of men," and its efforts are long-term and dedicated to exchange of knowledge in educational, cultural and scientific fields.

Time will not permit a review of the other organizations such as the UPU—Universal Postal Union; IMF—International Monetary Fund; and IBRD-International Bank for

Reconstruction and Development.

We should, however, mention UNICEF, that vast humanitarian body that has ministered to the needs of millions of children by providing clothes, food and medicine. It has been supported by governments and by volunteer contributions.

The Human Rights Commission must not be overlooked with its signally successful document, "The Declaration of Human Rights," adopted by the General Assembly in 1948. Many feel that it supercedes all previous documents and bills of history that have been dedicated to fundamental human rights. Incredible patience was exercised in drafting its articles by the first chairman, Mrs. Franklin Delano Roosevelt, and her committee. Speaking of "Human Rights," Ben Franklin, many years ago, said: "God grant that not only the love of liberty but a thorough knowledge of the Rights of Man may pervade all nations of the earth so that a philosopher may set his foot anywhere on its surface and say 'This is my country.'"

Under the Commission on Human Rights is a division devoted to the status of women, which undertakes studies in the raising of standards for women in fields of equal rights, equal

pay and equal educational opportunities.

Another facet of U.N. operation is the large body of the Secretariat—4,000 international civil servants who prepare for all meeetings and carry out the directives of these U.N. organs. This is the working body, made up of experts from all member states.

Finally, I should like to point out the essential differences between the League of Nations and the United Nations, because it is of real concern to all of us, the people. We are, by action of the United Nations, an integral part of this world community. At San Francisco, the charter was drafted to read, "We the peoples,"—not governments, but peoples—and provision was made for our participation under the Non-Governmental section of the Department of Public Information.

Today, most major organizations maintain an accredited "observer" at U.N. headquarters. They have access to meetings, records and delegates. They report back to their groups. Today, thousands of people are working with the United Nations in various capacities. It is a token of love. Prof. Henry Overstreet says: "The extent to which persons engage in voluntary effort may be considered a measure of maturity." We would appear to be growing up. No longer are negotiations conducted behind palace doors, but in a world forum, and we, the people, have a front seat and a voice. Perhaps another great strength of the United Nations lies in the participation of thousands of the world's top leaders, scientists, economists in its long-term program. Surely, through that constant collaboration and exchange we are building foundations for a more secure world.

The problems of peace are not new. Here is a prayer of Aristophanes, spoken in 400 B.C.: "O thou, that maketh wars to cease in all the world in accordance with thine ancient law, we beseech thee make war and tumult now to cease. From the murmur and subtlety of suspicion, with which we vex one another, give us rest. Make a new beginning and mingle again the kindred of the nations in an alchemy of love. With some finer essence of forbearance and forgiveness temper our words." Sounds familiar, doesn't it? The world may be a neighborhood; it is not yet a brotherhood.

What can we, as individuals, do to help?

We can be better informed.

Encourage better coverage of U.N. by newspapers, radio and TV.

Schedule meetings about the U.N.

Pass constructive resolutions.

Contact our Senators and Congressmen.

Encourage libraries to stock U.N. material.

See that schools teach about the U.N.

Send suggestions and/or criticisms to our Department of State.

Most of all, have faith.

Mark Twain was asked one day, "Don't you find many things in the Bible difficult to understand?" He answered, "The things I find most difficult are the things I do understand." If we understand the United Nations, we will find much to do, much that challenges us. If we work together within the United Nations, we can solve many of the problems of the world. It requires dedication, courage, faith and patience.

#### WHAT LIES AHEAD

E. M. WEBSTER<sup>2</sup>

In MY Position as a member of the Federal Communications Commission, I hesitate to discuss international radio conferences from other than the standpoint of the technical aspects involved. Discussions of the diplomatic and substantive phases of international broadcasting normally fall within the scope of our Department of State. However, for over a period of more than twenty years, I attended many radio conferences as a United States delegate, and I speak from personal knowledge when I say that not only are intricate technical factors involved, but also, more often than not, political and economic forces of a global nature.

A discussion of recent world conferences concerned with radio frequencies is meaningless unless one has some knowledge of frequency propagation and usage problems, as well as the results of earlier conferences which dealt with these problems. Therefore, I would like to begin by giving you some background information.

Because of the phenomenon of radio propagation, long distance radio communications are presently accomplished almost entirely through the use of those high frequencies which lie between the limits of 4 and 27 megacycles, and constitute only a relatively small portion of the total radio spectrum. These too few frequencies are required by long distance radio communication users, such as overseas point-to-point telegraph and telephone companies, international broadcasters, and the maritime and aeronautical services. Therefore, these channels must be allocated according to the needs and relative importance of the services.

The full use of such frequencies at all times is restricted as

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a result of alterations in propagating ability caused by atmospheric conditions, changes which take place when day becomes night, sunspot cycles and seasonal changes. Accordingly, no one particular high frequency will reach far-flung areas at all times, day and night. For example, a 6 megacycle frequency might be required for a particular circuit on a winter night when sunspots are at a minimum, while a 17 or 21 megacycle frequency might be required on a summer day when sunspots are at a maximum.

Since the high frequencies are readily transmitted across international boundaries, their indiscriminate use, without consideration of the effect upon other countries, would result in utter chaos through interference. In view of this fact, a number of years ago leading nations of the world recognized international radio conferences and agreements to be a necessary and recurring phase of relations between nations, in order to prevent

chaotic global conditions in electronic communications.

During and following World War I, great strides were made in developing the use of high frequencies. The International Radiotelegraph Conference held in Washington, D. C. in 1927, being aware of the long distance characteristics of those frequencies, established a frequency allocation table consonant with the needs of long distance services. At this time high frequency broadcasting was recognized as a means for disseminating propaganda, but most nations, including the United States, strongly opposed the use of these channels for such a purpose. They considered that the primary basic objective should be the exchange of cultural and entertainment programs between widely separated countries, to be rebroadcast over the domestic system of the country receiving the program. It also was contemplated that these channels would provide for transmitting programs, including news, from the homeland to the colonies of countries with overseas possessions. This was known as "empire" or "colonial" broadcasting. In the United States transmissions of these types were referred to as "relay" broadcasting. In addition, nations, such as Brazil, Canada, Russia, India, and Australia, having large, sparsely settled land areas and domestic broadcast systems in the conventional radio band not reaching all sections of their respective countries, proposed to use such frequencies for domestic broadcasting. This conference concluded with the allocation of 850 kilocycles of space for the purpose of international broadcasting.

The International Radiotelegraph Conference in Madrid, Spain, in 1932, made practically no changes in the high frequency broadcast band, but the conference in Cairo, Egypt, in 1938, added about 50 kilocycles of space. While it had no immediate effect upon international broadcasting, the Madrid conference, in 1932, established the International Telecommunication Union, which in restricted form, actually had been in existence under another name since 1865. Its headquarters were first set up in Bern, Switzerland, and later moved to Geneva. Its Secretary General was intended to serve as a "housekeeper" for countries using international frequencies.

With the outbreak of World War II, almost every country, including the United States, knowing that an extremely potent weapon of psychological warfare was to be found in international broadcasting, revised the earlier philosophy as to the limited uses which should be made of high frequency broadcasting, and arranged to use the facilities of international broadcast stations for propaganda purposes also. After the shooting war was over, the cold war of propaganda became more intense than ever.

In 1947, the first post-war International Telecommunication Conference was held in Atlantic City, New Jersey. There the conferees were faced with many complex problems brought on by the fact that practically all countries had increased their use of radio between the years 1938 and 1947, and had developed plans for post-war expansion of their services in this field. Accordingly, it was necessary for the conference, among other things, to redivide the high frequency portion of the spectrum among the broadcasting, fixed point-to-point, maritime and aeronautical services. Significantly enough, the countries agreed that the allocation for high frequency broadcasting should be increased to 1350 kilocycles of space, 50 per cent more than the 900 kilocycles allocated at the 1938 Cairo Conference.

The additional space was located in that highly desirable portion of the spectrum between 5 and 20 megacycles, which contains frequencies most useful from the standpoint of propagation. This space was made available to the broadcast service primarily by depriving the fixed point-to-point telegraph and telephone service of some of its frequencies. In view of the fact that the fixed service had also grown in the years since 1938, this action undoubtedly reflected the importance which the vari-

ous countries attached to international broadcasting. However, the 50 per cent increase in spectrum space granted the broadcast service did not solve the problem of unplanned or unilateral station assignments, because the number of broadcast stations which the various countries were operating, or claimed to be operating, on paper more than filled even the enlarged broadcast bands. As a matter of fact, at the time of the Atlantic City Conference, the number of international broadcast stations throughout the world had reached such fantastic proportions that the planned use of international broadcasting frequencies to avoid interference, had become inoperative. The situation was such that no country could select frequencies for its broadcast stations with any assurance that some other country was not already broadcasting on the same frequency, or contemplated doing so shortly. In fact, a number of countries found it necessary to operate in derogation of the international agreement, regardless of the interference created.

The Atlantic City Conference of 1947 established a new table of frequency allocations, but it was so different from the Cairo table that it was not possible for the countries to commit themselves to its implementation until they could see the actual impact of that table on their individual operations. In other words, they wanted first to see and evaluate a station assignment plan. Accordingly, the table was not scheduled to come into effect until such a plan was agreed to by the participating countries.

The engineers at the conference were of the opinion that, if precise information could be obtained from each country as to exactly how many stations it operated, the hours and frequency bands used by each, and other technical particulars, the problem could be resolved then and there from a technical point of view. With this end in mind, a special conference assembled at Atlantic City concurrently with the latter part of the basic international radio conference for the purpose of preparing, on a world-wide basis, a station assignment plan which would provide appropriate frequencies for each active, on-the-air high frequency broadcast station. The practical result of this special conference was to hammer home the importance and the complexity of the problem to all delegates, who soon realized that they could not prepare an engineered frequency plan without the indispensable tools of all engineers—facts and figures. In this case it was the

essential data regarding the number of stations, their locations, hours of programming to various areas, and related technical information which the delegates did not have and appeared unable to obtain in a short time. As a result, no final plans could then be adopted.

However, a planning group was organized to prepare a first approximation of a high frequency broadcast assignment plan which would be reviewed by another world conference in Mexico City scheduled for October, 1948. It was contemplated that the conference would, on the basis of data supplied by the planning group, draw up an engineered assignment plan for the high frequency broadcast stations of the world, acceptable to all concerned.

The prospects for such a plan looked hopeful when the Mexico City Conference convened. It soon became apparent, however, that the demands far exceeded the available space. Many countries insisted that a certain number of frequency hours be assigned to them whether or not they had the on-theair broadcast stations to justify their request. By way of illustration, a country having possibly but one broadcast station programming three hours an evening to a certain area would insist on perhaps thirty frequency hours where three would suffice. Faced with numerous demands of this sort, the conferees found the nature of the problem to be one of pouring a gallon of milk into a pint jar.

Both the United States and Russia submitted suggested international broadcast plans with the United States plan, naturally, providing for the minimum basic high frequency broadcast needs of this country. Much of the engineering contained in the American plan served as a basis for the conference plan, which was signed by more than fifty countries of the world. However, the final plan was not accepted by the United States since, where its plan provided for the use of certain high frequency broadcast channels substantially free of interference, the conference plan placed additional stations which would, in the opinion of the United States, degrade the service it would be

able to render.

Nevertheless, the conference was not a total loss, since much was accomplished by way of technical accord, useful in future conferences. The conferees agreed upon certain sunspot indices, channel spacing between assignable frequencies, bandwidth, frequency tolerance, a minimum signal to be protected, etc.

Before concluding the Mexico City Conference, the delegates agreed that a technical plan committee should meet in Paris, later in 1949, to project the agreed upon phase of the plan into five other phases for the sunspot indices. Since the United States did not sign the Mexico City agreement, it was excluded from active participation in the meeting of the committee in Paris, but observers were sent thereto.

The next world broadcasting conference, known as the Rapallo Conference, convened in Florence, Italy, in April 1950, but moved to Rapallo, Italy, shortly thereafter. It had as its primary task the development of an acceptable plan for high frequency broadcasting, using such applicable progress as was made at the Mexico City and Paris meetings. However, the conference was confronted with new and altered requirements from many of the countries, including the United States. Despite these demands progress was being made when the conflict in Korea broke out. Since there was little or no chance that any plan developed at Rapallo could be agreed upon, because of the uncertainty of the requirements which might arise as a result of this conflict, the conference was terminated before the plan could be completed in draft form.

In October, 1951, an extraordinary administrative radio conference convened in Geneva, Switzerland, to consider, among other things, steps to be taken to implement the entire Atlantic City Allocation Table of 1947. This conference recognized that the operations of international broadcast stations of many countries on high frequencies in bands allocated for the aeronautical, maritime and fixed point-to-point services presented a major problem in connection with the implementation of the plans designed to provide for these growing services. It was unable to do anything, however, but reaffirm the progress made at Mexico City and Rapallo, and to assign to the International Frequency Registration board the task of continuing the work of preparing an acceptable plan. The conference ended on December 3, 1951, after all of the participating countries, except those within the Soviet sphere, realizing that the problem of allocating the spectrum between 1600 kilocycles and 30 megacycles presented too many difficulties to permit a single plan therefor to be

immediately developed, signed an agreement setting forth steps which will be taken to progressively bring all international frequency usage into accord with the Atlantic City Table of Frequency Allocations.

Before the allocations conferences convened in Atlantic City in 1947, high frequency, or international broadcasting, found itself in a rather restricted and chaotic condition. Today, five years later, the situation, for the most part, is relatively unchanged, and might even be considered worsened. Accordingly, it would appear on the surface that little or nothing, has been accomplished by the frequency allocations conferences which have taken place during the past five years. But it would be as incorrect and as unfair to reach such a conclusion, with respect to these conferences, as it would be to make such a statement with regards to the success of the United Nations Assembly in bringing about peaceful relations among all of the nations of this world. The goal is a wise one, but the path thereto is long and tortuous.

While I believe the present international broadcasting problem may be even more serious than it was in 1947, this is no reflection on the conferences, but rather is due, among other things, to the fact that, since World War II, the frequency demands of virtually all nations have far exceeded the spectrum area available to long distance communication users, and the countries thus far appear to have been unable, collectively, to tailor their demands to the restricted space.

What then, has been accomplished in the field of high frequency broadcasting by these recent years of conferences?

In my opinion, the greatest single achievement has been the realization by most nations that, in the face of increasing international radio communication requirements and limited spectrum space, chaos cannot and will not give way to order until a single international organization is empowered to plan individual station assignments on an international basis. Recognizing the situation to be hopeless unless everyone cooperates, the 1947 Atlantic City conferees gave the International Telecommunication Union this authority, and all nations are now in the process of listing their needs with that organization's International Frequency Registration board. The fact that comparable radio problems have been solved by the methods now

being set up for international broadcasting, lends weight to the philosophy that the essential ingredient required is the establishment of a common goal and the determination on the part of all nations to make concessions in this connection. I believe that these conferences have instilled most countries with this spirit of cooperation.

Another result is reflected in the post-war increase in high frequency allocations for broadcast purposes at the expense of other services. Obviously, a majority of the nations are placing greater emphasis on international broadcasting as a medium for exchanging programs of an educational and cultural nature when the world is at peace, and as a potent propaganda weapon during troubled times such as these. Only history will reveal whether or not this emphasis is justified and should be classified as an accomplishment.

In addition, technical achievements have flown from these conferences. As I have already advised you, agreement has been reached in connection with sunspot indices for planning purposes, channel spacing between assignable frequencies, bandwidth, frequency tolerance, and a minimum signal to be protected. These are technicalities which hold little meaning for most of you, and, therefore, may be unimpressive. But I can assure you that they are of great importance and represent weeks, months, and years of study, discussion and compromise, in which scientifically advanced nations, such as the United States, have played leading roles. Moreover, this country, and possibly others similarly situated, is prepared to assist less technically advanced nations in their efforts to find channels in the high frequency broadcast band for their international broadcast stations now operating in bands allocated for other services.

To you, possibly these accomplishments appear meager in the light of years of allocation conferences. But, actually, they constitute a giant step in the right direction. When you stop and consider the political, economic and social pressures within each country, creating suspicion and antagonism toward neighbors across the border or across the sea, one does not have to be schooled in diplomacy to appreciate the difficulties attached to reaching an accord on any subject involving eighty or more nations of this globe. The wonder is that we have made as much progress as we have.

Having formulated a pattern for resolving the technical problems surrounding international broadcasting, the question of what lies ahead in this field depends for the most part on the degree of political and economic accord which can be reached by the nations of the world. So long as this cold war exists, I cannot see a satisfactory solution to the international broadcast frequency problem in the near future, because the high frequency allocation agreement reached at Atlantic City was a peacetime allocation and was not sufficient, nor was it intended to be sufficient, to provide for the international broadcasting requirements of a deeply troubled world using high frequencies as a means of engaging in a heated propaganda battle.

You will note that I say I cannot see a satisfactory solution in the near future. I use the phrase "in the near future" because I sincerely believe that, having gotten on the right track during the conferences of the last few years, the world will eventually reach its international broadcast goal. There may be discouraging breakdowns along the way which may result in further delays, nevertheless, the goal can and will be attained. But, to achieve this end, the sovereignty of nations must be respected. The understandable pride of a country, however small, and its desire to avail itself of the use of radio as a medium for making known to other countries its culture, aims and ideas, cannot be ignored. On the other hand, the particular needs of large and powerful nations with vital interests at stake also must be appreciated. Each country must learn to recognize the problems and respect the rights of its neighbors. Thus far, no nation, or group thereof, has come forward willingly to make concessions and serve as a fitting example.

The large and powerful nations, being more advanced technically, have had to assume world leadership in radio, as in other fields of endeavor where technical knowledge is of prime importance. However, they appear reluctant to accept the responsibilities that go with leadership. In my opinion, it is the obligation and the duty of the powerful nations to set the pattern in this connection and see to it that the high frequency broadcasting problem is equitably resolved. Once this responsibility has been assumed the efforts of the International Frequency Registration board, to draft a complete high frequency broadcast plan acceptable to every nation, will be crowned with

success.

## PROGRAM EVALUATION OF THE VOICE OF AMERICA

#### LEO LOWENTHAL3

The Division of Program Evaluation, which I have the honor to direct, tries to follow the "Voice of America" broadcasts all the way through, from the moment they are written and produced in our studios in New York, to the moment they reach the listener. The Voice also is much interested in the non-listener, since it has heard that not everybody is a consumer of its broadcasts. All stages in this communication process of the Voice are interlocked. We find it convenient for purposes of administration and classification to think of the research operations under four main questions.

First, what is said? What is the content of our broadcasts? Secondly, how it is said. How can the presentation be improved? Thirdly, who listens? What is the size and nature of our audience? Fourth, what are the effects of each of our produced

broadcasts? How does our audience react?

In addition to studies designed to answer these four questions, our staff organizes and supervises research on the communications behavior of people in the countries in which we are most interested. This means research on how important a role radio and other mass media play in their lives, which media they prefer, how news is suppressed and similar basic questions.

The question of what the Voice of America is telling the world is answered by our evaluation program on an almost continual basis and in considerable detail. We not only do studies within our own offices, and with our own staff, but we also farm out a good deal of our research work to academic and commercial research organizations and institutions which, in turn, may subcontract research organizations or persons in foreign areas.

Samples of the output of every language broadcast, of which we now have forty-six, are periodically subjected to quantitative content analysis. The product of such research is a kind of profile of the broadcasts, in terms of such characteristics as are of most interest to the Department of State. Completed studies, for example, have analyzed our broadcasts in terms of

<sup>&</sup>lt;sup>8</sup> Chief, Program Evaluation Division, Office of International Broadcasting, Voice of America, New York City.

amount of attention to particular countries, favorable or critical reference to them, the relative emphasis placed on various themes, tone of presentation, and similar problems.

The characteristics chosen for analytical attention are selected by our own area and research specialists after consultation with the chiefs of our language services. Preference is given to characteristics which may be related to other research studies, to policy guidance or to current political problems. The analytical technique is drafted by our research specialists in cooperation with our research contractor.

A detailed analysis is followed by a report summarizing and interpreting the statistical findings. Such reports, we believe, serve two functions. First, the comprehensive and detailed descriptions of the broadcasts enable the Voice chiefs, and individual language chiefs, to check on the degree to which the broadcasts actually are doing what they are supposed to do, namely, implementing and explaining United States government policy. Second, the detailed descriptions of broadcast content, help to determine the more precise causes of any observed audience reaction. Clues provided by the content analysis of our Voice broadcasts are followed up in program tests and audience effect studies in the field abroad. A process of more enlightened self-criticism and continued program improvement is thus made possible. Such quantitative content analyses of all Voice of America language programs are carried out on a continuing basis by the Research Section for Human Relations of New York University under contract to the Department of State. A comparative analysis of Voice, BBC, and USSR broadcasts was completed some time ago by the Committee on Communications of the University of Chicago.

We are aware that rigidly objective quantitative analysis cannot wholly answer the question of what is said. Structure, tone, and the overall nature of the finished broadcast cannot be described in statistical terms. To avoid losing touch with such important, but less tangible, content characteristics, we are conducting a continuing series of impressionistic or subjective analyses of content. Several such studies have been performed for us by very distinguished scholars in various specialties.

In analyzing quantitatively or qualitatively Voice of America broadcasts, we also must consider a dimension which is very decisive for a broadcast, namely, the auditory dimension. We

do not neglect this area of "How is it said?" Aside from the question of what is said, we have studied *how* it is said, with particular emphasis upon the speaker's themselves. General stylistic tone, language usage and such relatively intangible matters as announcer personality, are all evaluated by a technique which amounts to having the programs auditioned by special audiences whose criticisms and reactions are likely to anticipate the reactions of the actual audience abroad.

Among the typical examples of our evaluation of the presentation aspects of broadcasts is a series of language tests, which is conducted for us under contract by the director of motivational research of McCann-Ericson. In these studies, recorded Voice of America broadcasts are played to test audiences, in America, composed of language experts and recent arrivals from the countries to which the broadcasts are beamed. Audience reaction is studied and all members of the audience are individually interviewed. These interviews include questions derived from content analysis of the broadcasts and other questions designed to identify aspects of the broadcasts which might profitably be the subject of later content analysis. Information thus accumulated helps to identify the desirable characteristics and specific shortcomings of the language used, of the accents and delivery of individual announcers, and of other such presentation aspects of the programs. Findings are sent as recommendations to our language services from the Voice, which, in turn, may make any necessary changes in language tone, personnel or similar things. Since many of the experts used in such presentation tests know their countrymen well and are fairly fresh from home impressions, their occasional spontaneous comments on the content of the broadcast provide a useful by-product of the language tests. This by-product is put to good use as a sort of supplement to data obtained in out and out program improvement studies, and specialized effect studies, which I shall mention.

Next is the problem of "Who listens?" In reference to this question, both the techniques of inquiry and the degree of precision obtained in the ultimate answer naturally differ according to whether the area involved is within or outside of the Iron Curtain. The former raises a very interesting problem of studying audience reaction in inaccessible areas.

First, let us consider audience reaction in the free world.

In many countries outside the Iron Curtain, it is possible to administer scientific surveys among a cross section of the national population. For instance, the American Institute of Public Opinion, better known as the Gallup organization, under contract to the government, and working through its affiliated agencies in various countries, has conducted for us such polls in France, Italy, Norway, Sweden and Finland. Similar polls on the audience size and composition are conducted by or in close cooperation with the BBC, with the Office of Public Affairs, HICOG, in Germany, etc. My own staff and the staff of BBC continuously exchange the results of our studies which we make independently. We also work closely together. At present, for instance, we have engaged the BBC to conduct a survey in Austria, and exploratory conversations are being held with other experts relative to additional studies on audience size in Western Europe, Latin America, Israel and other countries of the Middle East. Exploratory work also has been undertaken to determine the feasibility of conducting similar or related types of sample surveys in socially less developed areas of the free world, as in southeast Asia.

Audience surveys of this sort reveal not only the size, but also the nature, of the Voice of America audience, together with data on the potential audiences for comparative broadcasts. They provide data on the relative proportions of the audience in various age groups, on the educational and income levels, etc., and thus reveal the degree to which Voice of America is reaching target groups. The degree to which the Voice of America reaches community opinion leaders also is revealed. Equally important, such polls also indicate the type of people who are not listeners at the time to the Voice of America, and thus suggest measures which might be taken to increase the audiences to the Voice of America.

There is one other instrument, in addition to scientifically designed polls, to study the composition of our audience. This is the mail which we receive, currently between 300,000 and 400,000 letters a year from all countries.

A detailed analysis of mail from eight countries was undertaken by a group of social researchers, and additional analyses are conducted on the same continuous basis by our own staff. In regard to countries for which polls are feasible, such mail analysis provides additional information on the attitudes and

interests of our listeners, as well as on their specific reactions to our broadcasts. For countries in which polls cannot be conducted, or cannot yet be conducted, mail analysis also provides some indication, although not a conclusive one, on the spread of the audience. The distribution of letter writers, for example, can be compared with statistics of the distribution of radio receivers, to provide some information on the penetration of the country by Voice broadcasts. There are still other things one can learn from audience mail.

Behind the Iron Curtain, of course, no valid cross section sample of the population can be reached for direct and systematic study. At least, Dr. Gallup and Mr. Roper always have turned me down when I made such overtures to them. Mail from such countries is reduced to a bare trickle by censorship procedures. Refugees in various social situations are interviewed. Military and other governmental interrogation services are exploited fully by us. Refugees also are interrogated for us by their own countrymen, in interviews made under contract by the foreign news service and the organization of refugee exiled countrymen. These interviews provide a vast number of individual estimates on the nature of the Voice audience behind the Iron Curtain, and help us to ascertain the validity of many casual observations which drift in through both official and informal chats.

In the problem of studying the effectiveness of our broadcasts, we have to make a dichotomy between what we are doing in free countries, and what we are doing in inaccessible areas. In free countries, we are particularly interested in how attractive our program formats are to various audiences. We are studying this by many methods.

With regard to captive audiences, one of our main sources of information, in addition to interviewing, is the analysis of the more or less official communications behind the Iron Curtain itself. The study originally was executed by Harvard and presently is being done at Rutgers University. We are studying continuously the total radio broadcasts, and a good sample of the newspapers and magazines of the Soviet Union and of the satellite countries, with regard to their treatment of the Voice of America. We believe that if we study, very closely, content and trends of content in these reactions to the Voice, we may learn more about the needs of our audience.

The last type of studies which I want to mention, refers to the following problem. I believe that it belongs to the mythology of our profession as communication specialists, that we think we know everything about media habits in the United States who listens when to radio, what is the readership of magazines, what are the motivational aspects and the relative position of the media, etc. Advertisers are spending many millions of dollars every year based on this work. I am pretty certain, however, that for remoter areas we know relatively little about the communications habits, or communications anthropology of peoples. This is because the United States is relatively new in the field of foreign policies, with regard to those areas, and because the media of mass communications are newcomers from a technical point of view. Therefore, it seemed fitting to initiate a number of basic studies in the communications anthropology of peoples in Asia, in order to find out what these various instruments of communications really mean to the people in Lebanon, Syria, Thailand, Indonesia, and elsewhere. With the help of a large university, we have just finished a number of basic communications studies in the near and middle East.

During the last three years, in which we have tried to build up a study in the field of communications research, we have discovered only one law. This is the law of inverse ratio. The less important a country is for us, in terms of political policy, the easier it is to do studies there. The more important it becomes, the more difficult it is. While this might sound like a word of boasting, it also is a word indicating humility. There are a lot of things we still have to learn.

#### THE CASE FOR INTERNATIONAL RADIO

#### PIERRE CRENESSE<sup>4</sup>

A SIMPLE DEFINITION OF INTERNATIONAL RADIO might be the following: "A medium through which the people of one country hear the voice of another country." But international radio is more than that.

International radio is a combat weapon, whether its message is based on truth or lies. In our day, it always fights for or against the truth. It exists to uphold or defeat the tyrant.

In its ideal conception, however, international radio was

<sup>&</sup>lt;sup>4</sup> Director, French Broadcasting System in North America, New York City.

born to grow in a climate of understanding and in an atmosphere of confidence. It is of the ideal that I wish to speak. The aim of the ideal is that people may understand each other better. This can best be promoted by program exchanges.

I wish to thank you for this opportunity to speak about certain problems with which I have grappled a great deal of

my life.

In the first place, let me say that I do not believe in short wave radio. During the Occupation, in France, we listened religiously to both American and British short wave broadcasts, and, today, the enslaved peoples of Eastern Europe listen to them. But neither the baker in Marseilles, France, nor the butcher in Columbus, Ohio, U.S.A., takes the trouble to listen to short wave radio, unless it is his hobby. We must use the numbers on the dial which listeners are in the habit of using. This means international radio, and there can be no peace time international radio without cooperation.

I am proud to be the representative of an organization which was one of the pioneers in international cooperation through the medium of radio. It may interest you to know that every day a half-hour program in French, produced by the Voice of America, is picked up from short wave and re-transmitted throughout France over one of the networks of Radiodiffusion Française. In exchange, the Voice of America re-transmits, via short wave, one of our news programs, to French territories in various parts of the world.

A total of 350 American stations now broadcast transcribed programs in English, produced in Paris by RDF, and distributed in this country by our network. We, in turn, broadcast in France programs produced here, in the French language, whenever stations wish to offer them to us. We ask only that the program have some cultural value, whether musical or docu-

mentary.

In 1951, RDF broadcast in forty countries a total of 38,733 hours of transcribed programs, and 1,115 hours of re-transmissions. During the same year, in France, RDF broadcast 990 hours of live, relayed, foreign programs.

I know that the BBC, Radio-Netherland, and the national radios of Italy, Switzerland, Belgium, Israel, and others have done the same thing. However, to date, the United Nations radio is the only truly international radio.

It would be difficult to enumerate the many relays obtained

by United Nations radio. The RDF broadcasts a daily report on one of its AM networks, received directly by short wave from the U.N. in New York.

If the collaboration of international broadcasting depended only on radio producers, it would get along pretty well, with no boundaries other than those of taste of regional audiences, material possibilities and technical problems. However, we are hemmed in by political factors and other considerations. In a sense, we are the first martyrs of international radio.

There are many things we might work for together. For example, it would be a great stride forward for international radio if programs could enter or leave a country without a lot of red-tape required by customs regulations. It would be wonderful if radio equipment were standardized, with the same speeds and sizes of tapes. Still another goal might be for all the nations of the free world to devote part of their regular radio time to foreign programs.

I am optimistic, and I believe that international radio is on the right road. Nevertheless, in its present concept, it unfortunately imposes certain limitations upon itself—those of national sovereignty. The United Nations radio is the only radio which is truly international, but even that network and service must limit its field of action to problems which come before that

international organization.

In 1938, I drew up a blueprint for an international radio organization. In this plan, I foresaw the creation of an international radio agency, similar to the international news agencies which, for example, distribute news of the U.S. in Spanish, the latest Chilean events in English, and news of India in French. This radio agency would operate on a non-profit basis, and distribute to the radio stations of the entire world, programs produced in other countries, in the language native to the country of destination.

In this manner, the cooperation about which I have been speaking, would be established around a central production agency which would be completely international. Then, and only then, the recorded sound treasures of the world would be available to all.

I believe that the future welfare of the world depends to a great extent on the establishment and successful operation of international radio.

#### BROADCASTING AND INTERNATIONAL UNDERSTANDING

BERNARD R. BUCK,1 Presiding

#### SPECIAL INTEREST GROUP

Mr. Basil F. Thornton:2

International broadcasting may be broken down into several types, all of which bear upon the problem of international understanding.

One type concerns the audiences that listen in to the domestic broadcasts of other countries. This practice developed long before the war in Europe, where there are many broadcasting systems in a relatively small area. The audiences, for example, would tune in London, Paris, Rome and Berlin to augment their national offerings of good music.

In Latin America, there is a great interchange of audiences due to several countries speaking the same language. In Paraguay, for example, the people hear broadcasts daily from Chili, Uruguay, Argentina and Bolivia. As a result, there is a more general understanding of one another's problems. The same is true here in North America, between the U.S. and Canada.

A second type is the fruitful exchange of broadcasting programs among various countries. Many nations realize there is a considerable interest among their people in broadcasts of other countries. Both dramatic productions and special events programs are brought in and rebroadcast.

A third type of international radio is that type of program planned especially by a country for foreign consumption. Some people believe this type should be abolished, but I believe it should be permitted to exist. If nationals are going to overhear each other's programs, I do not think this programming should be left entirely to accident.

I think that broadcasting is a powerful factor in holding the British Commonwealth of nations together today. Much of the BBC's oversea's English service is taken from the home programs, particularly records of music, drama, documentaries and talks. But in many cases there has to be modification, mainly towards simplification. The BBC broadcasts in more than forty languages. It is ironic that the first of these programs, in Arabic, was put on the air not to further international understanding, but to counteract the lies that were being told by Mussolini.

No country can afford to stand back and let itself be slandered

Assistant Program Director, Station WNYE, Municipal Broadcasting System, New York City.

<sup>2</sup> Director and North American Representative, BBC, New York City.

without replying. I think the best form of defense against an attack like that is to broadcast an interesting projection of one's national life and culture. The public mind is directed too much to the political warfare type of program.

Wherever I go, people ask me about broadcasts to Russia. I am, personally, most interested in those phases of international broadcasting that will endure beyond a war. There is an intense desire in the world for knowledge of all kinds, and one of the best ways of filling this void is through adult, educational, international broadcasting. One of the most successful things the BBC has done in the international field is the news broadcasts which go out in forty to forty-four languages. These help to fill the air with good, straight, clean news and make it difficult for the distorted view of the news to prevail.

Toward the end of the war, we started something that has turned out to be one of the best series we have attempted. This is "English by Radio." We have been teaching English by radio for six years now, and our English by Radio lessons are used in practically every part of the foreign non-English-speaking world.

Teaching languages is one of the best ways of promoting international understanding. We also have been very successful with school broadcasts. We have done a great deal of school broadcasting to the less developed areas of the Commonwealth, and there has been considerable exchange of programs between such countries as Canada, Australia, and Great Britain.

We also have produced some fine series of school broadcasting programs in Spanish. It happens that we have a colony of Spanish people in London who prefer to live there at present. They have worked with us and this series in Spanish has been used throughout Latin America.

Finally, I suppose our drama has been most successful. We have found that it does not pay to preach to people and tell them about your superior national culture. It is better to give the information in the form of drama. Another thing of which I am convinced is that when one is broadcasting in many different languages, the best policy is to tell the plain, unvarnished truth all the time and never to angle it at all. Mrs. Dorothy Lewis:<sup>3</sup>

It is significant that the 1952 Institute has devoted two meetings to this important subject of international broadcasting.

Some of you may have seen the latest report of UNESCO on the World Communications. This is one of the most useful reports I have seen. "World Communications" is the title, and it can be secured at

<sup>&</sup>lt;sup>3</sup> Coordinator, U. S. Station Relations, United Nations Radio, New York City.

the Columbia University Press. Because it fits into our discussion of international understanding, and the utilization of radio and television, I want to cite a few excerpts from that report. It was based largely on data assembled during 1948, 1949 and 1950. The foreword reads: "In this century, methods of communicating ideas have developed with astonishing speed, spurred on by scientific advances for the reproduction and transmission of the written and spoken word and visual image. Between the man with news or an idea, and his audience, there now stretches a network of press, radio and film communications, each with its own special techniques and appeal, each constantly changing and developing under the impetus of still new inventions. For millions of the world's citizens, these resources of ideas, news and entertainment can be tapped. For millions more, however, these facilities are lacking and men are cheated of a rich heritage."

This report places the world population at 2 billion, 379 million persons. For these people there are 223 million copies of newspapers each day, 181 million radio receiving sets and 42 million seats in cinemas. These facilities are serviced by 65 major news agencies in 46 countries, and about 6,000 transmitters to service the world, of which approximately 3,000 are within the continental U.S. The significant fact is that where illiteracy is high, communications facilities are few. The world average of illiteracy is 51 per cent, with this breakdown by areas: Africa, 83 per cent; North America, 20 per cent; South America, 50 per cent; Asia, 67 per cent; and Europe, 16 per cent.

At the San Francisco Conference, with all the countries of the world assembled, we had a tremendous opportunity to set down some overall techniques for reaching the peoples of the world, but we weren't able to do it. When the United Nations set up its information division, it was decided that programs would be created by United Nations Radio and transmitted through the facilities of its member states. And so we feed the BBC, the CBC, the ABC, South African Broadcasting Corporation, the Radiodiffusion Française, etc., regular news and feature programs, which they, in turn, relay locally. I had hoped that United Nations Radio might coordinate all of these systems. Perhaps, that may come. We are grateful to the BBC and other systems that pioneered in the field of short wave broadcasting, because we have capitalized on their know-how.

United Nations Radio is faced with the gigantic task of interpreting its sixty member state operation, on a global scale, back to its citizenry. What do we do, what do we talk about? First of all, we give U.N. news on the world front. For example, in Paris we have a circuit coming

into U.N. headquarters, bringing the General Assembly proceedings each day. From those proceedings we extract the parts that are most significant. There is a difference between the U.N. Radio, and every other system of broadcasting in the world. U.N. Radio comes as near to broadcasting precise facts as any system in the world. We dare to make that claim because we broadcast the same news to all member states alike. Beyond that, we have another check and balance. Every program is subject to monitoring by any member state. In other words, anything that is broadcast to any country in the world is subject to monitoring by another member state. If we do not do the job right, any member state can say, "Why didn't you say this?", or "You did not quote our delegate correctly." We have built up, at the United Nations, an extraordinary know-how, and an international conscience on the part of our editors and broadcasters. They must always reflect the facts in balance.

You will be interested in how we operated our TV this year from Paris. The CBS TV'd the General Assembly proceedings in Paris. Their editors sent the films by air to New York, and within 24 hours of the meeting, viewers in America saw the actual proceedings. That is the way we are trying to bring to the people the actual story of what is going on in their U.N.

Mr. Philip L. Barbour:4

"Radio Free Europe" was organized about two years ago, under rather unusual circumstances. Unlike either the "Voice of America" or the BBC, our station was planned eventually to programme to each one of several different countries almost continuously, at least, all day long. We broadcast in seven languages at the start, in Czech and Slovak to Czechoslovakia, and to Poland, Hungary, Bulgaria, Roumania and Albania in their native languages.

At first, we were on the air only 30-minutes to each country in rotation. In May, 1951, we went on the air with a medium wave transmitter for Czechoslovakia. With this transmitter and short wave, we broadcast sixteen to eighteen hours a day. Next month, in May, 1952, we shall start another group of transmitters for Poland and broadcast to that country twelve hours a day.

We must give our listeners more than propaganda, otherwise we would have no audience. For that reason, we broadcast drama, music, entertainment and factual news reports, as unbiased as we can make them.

<sup>&</sup>lt;sup>4</sup> Director, Educational Programs, Radio Free Europe, New York City.

We answer lies that are broadcast immediately. This takes up only a small amount of our time. What is more important, we are engaged in building educational broadcasts. We are working with members of the NAEB to develop a series of programs for high school children, who have never known life in a democratic country.

I know the Russian language and I keep informed on what is broadcast by Moscow both for their own people and for use in other countries. We shall guide our educational program accordingly. We will emphasize the truth about biology and genetics. We will tell the truth about history, and other subjects that are distorted behind the Iron Curtain.

Another series of broadcasts is planned to help guide parents and teachers of children under 14. We are aiming at an audience from which we get practically no reaction. We get a little bit of mail and we learn things from people who escape from the country. For the most part, we have barged ahead in the dark, by guesswork, trying to determine what is going on in Russia.

We have a monthly publication called, "News from Behind the Iron Curtain." This contains items from newspapers, magazines, and reports from individuals. We will be glad to mail free copies on request to Radio Free Europe, 110 West 57 Street, New York 16, N.Y. Mr. Leo Hochstetter:<sup>5</sup>

People who are working in international broadcasting are concerned with the number of listeners they have as well as the effect of the programs. In an occupied country, the subject is open to speculation, but in open countries some reliable facts have come to light.

Indo China is especially interesting to us at this time because a part of it is occupied territory, and a part of it is not. We can check our results in a portion of Indo China, but in the other section we have to "play by ear." With 19,000,000 people in Indo China, the country only has 1,500 radio sets, and one wonders if the audience there could be considered substantial.

In my opinion, even though there are only an estimated 100,000 listeners in Indo China, they represent a segment of society which has a disproportionate influence and is articulate to a point of importance.

Another thing is that radio listening there is linked to the "grape vine." The first listener may not be the most important man, but the second, third, or fourth man who hears the report by word of mouth.

In Indo China, we have attempted to expand our audience by

<sup>&</sup>lt;sup>5</sup> Information Officer, Mutual Security Administration, Saigon, French Indo China.

installing community listening sets. These are placed in community houses and reach from 500 to 2500 people. We are installing 400 sets with gasoline driven generators.

While we will not make undying friends for a free world in any single broadcast, we have given the listener an opportunity to draw a conclusion from new data that he would not get elsewhere.

I think it is a mistake to assume that you have converts simply because they hear your words. It is important to document your views and your culture with specific examples.

In my opinion, the long range role of international broadcasting should put the emphasis on the cultural, educational, and informational side of programming. This will help to establish and maintain understanding. However, we cannot avoid the political crises and the distortions which face us on the air today. I am afraid that for the time being, radio will be governed by necessity rather than choice.

#### Mr. RICHARD MILBAUER:6

My company, with its camera crews and film library, has been making a variety of films which are distributed abroad. A particular experience last summer set me thinking seriously about this business of communicating between peoples.

Last summer, we produced a 30-minute documentary about the visit of a group of German coal miners to the U.S. The purpose of their visit was, first, technical, but also to show how Americans live, and what we are like. At first, the Germans were a little distant. They felt superior to the Americans who thought they could teach them anything about coal mining.

I researched the story and apparently the Germans did learn something useful on their visit. Twenty pages of the script contained examples of new ideas they said they thought would help German miners get more coal out faster.

What was equally interesting, every visitor went back to Germany a booster of some aspect of American life. They liked our informality, in relations between management and labor. Miners' wives fed them in Wilkes-Barre and they were amazed to find that most miners here had a car. They were impressed with our miners' welfare benefits. They were impressed with the brain power and private money behind our research for better mining techniques and increased safety for the men.

I drew some conclusions from their experience, as well as from my own experience in writing about their trip. It became evident that these

<sup>&</sup>lt;sup>6</sup> Writer, Telenews Productions, Inc., New York City.

visitors returned home with a new outlook on the U.S. and its people. Every time they read or hear a word about America from now on their thinking will be influenced by their experiences here.

What is the moral, as it relates to our discussion? My central conclusion is that they changed their attitudes because they participated in an experience. It was a "two-way communication" between two peoples. It was not only listening to some one explain a good idea. They learned by asking questions. In a sense, they taught themselves. It was a "two-way" exchange of ideas and feelings that arose from direct contact.

It is impracticable to think that everyone can visit a foreign country, but the principle I have cited seems pertinent for us all. My company has developed an approach, in this business of communicating with other peoples, that we think will promote better understanding. In our case it is for film, but I think it is applicable to radio and any other means of communication. Perhaps, in one form or another, you may have attempted it yourselves. We plan a question and answer exchange on film. This will be a direct "two-way" communication. The other nationals will find out what they want to know about us, and we will find out about them.

I do not believe that we should abandon our present methods of international communication, but I think we should re-examine our present techniques and search our conscience to decide whether our present methods are satisfactory. If not, perhaps the two-way communication I have been talking about is the answer. When we make communication effective both ways, we will be using our media more successfully to promote international understanding.

### TELEVISION IN EDUCATION

#### TELEVISION IN EDUCATION

# WHAT THE EDUCATIONAL ADMINISTRATOR EXPECTS FROM TELEVISION

Program arranged in cooperation with The American Council on Education

DAVID D. HENRY,1 Presiding

I BRING YOU GREETINGS from Dr. Arthur Adams, president of the American Council on Education, co-sponsors of this meeting. Dr. Adams had hoped to be present, but his preoccupation with television problems accounts in part for his not being able to attend.

The American Council on Education has been active from the beginning of the educational television movement. It helped in the early days, when discussions first began about allocations for educational purposes. It helped in forming the Joint Committee on Educational Television. It endorsed the petition for funds, which made JCET possible, and it has led in the procurement of funds for the educational TV programs planned for Penn State College next week.

The American Council is the largest body representing all classes of education in this country. The aim of the Council is to bring the full import of educational television home to the educational administrators. We are convinced that educational television must be regarded as a vital part of the educational agency, both in its opportunity and in its obligation, and not be put aside as a peripheral auxiliary, dependent upon budget crumbs and left-over energy.

The administrator is a key to giving educational TV its proper place in the educational program. So, as I have said, the main task of the Council has been to acquaint the adminis-

<sup>&</sup>lt;sup>1</sup> President, Wayne University, Detroit, Mich.

trators of education with the opportunities and the obligations that have been thrust upon us by television. One theme of this meeting will be: "What the Educational Administrator Expects from Television."

## SOME IMPLICATIONS FOR EDUCATION IN THE FCC ALLOCATIONS REPORT

#### RALPH STEETLE<sup>2</sup>

As the majority of you know, the Joint Committee on Educational Television is made up of representatives from seven organizations. This list illustrates the wide scope of interest, on the part of education, in the wise use of television for the American people. I would like to have you review this list of organizations that comprises the JCET.

The American Council on Education

The Association for Education by Radio and Television

The Association of Land Grant Colleges and Universities

The National Association of Educational Broadcasters

The National Association of State Universities

The National Council of Chief State School Officers

The National Education Association of the United States.

The JCET was called into being in November, 1950, by Mr. Richard B. Hull, then president of the NAEB, to present the case for education before the Federal Communications Commission.

For three months, in November, December and January, the Joint Committee stood by the Commission as it heard testimony and considered the point whether education should have a major role in the development of television. The Joint Committee did not provide the answer, but it served as a channel through which the answer came.

As a result, the Commission's Third Report, issued in March, 1951, proposed 209 channels be set aside for use by educational institutions. The Commission then called for an expression of the interest of education in utilizing these channels. Again, the Joint Committee was the instrument through which the institutions made their sentiments and intentions

<sup>&</sup>lt;sup>2</sup> Executive Director, Joint Committee on Educational Television, Washington, D. C.

known. A total of 838 colleges, school systems, state departments of education, public service agencies, legislatures and newspapers responded. This was evidence that education must have a part in the development of television.

Now, the Commission in its Sixth Report and final plan, on April 14, 1952, has reserved 242 channel assignments for education. Of these, 80 are in the VHF and 162 are in the UHF. Potentially, they cover approximately 90 per cent of the popu-

lation of this nation.

What are the implications for education in such a plan? To my mind, the FCC has issued not only a technical plan, providing for channels at strategic geographical locations and for the rules by which these may operate, but the Commission has set forth a social document. In the widest sense of the word, this action is "in the public interest."

Education must seize this opportunity and act quickly. This is a medium capable of transmitting all that can be seen and all that can be heard within the offerings of education to American people everywhere. Against this sweeping concept of television, the cost factor begins to assume a relatively insignificant role.

I have been impressed by the changing reaction of administrators to television costs in the last twelve months. At the start, the huge sums mentioned for construction and operation had a paralyzing effect. But now the educational world is analyzing television costs in a new light and looking upon six digit figures as an obstacle to be overcome, just as education has overcome every other obstacle in the past. This is a background for some of the implications for education in this allocation plan.

Several weeks ago, in Detroit, I sat for several hours with a group representing all the educational interests in that great city. Included were the public, private and parochial schools, the museum, library, the Dearborn Institute, colleges and universities—twenty institutions in all. I discovered this group had been meeting for many weeks to consider a united approach on the use of television for the benefit of the people of Detroit.

I wonder if such diverse interests in any community ever met together regularly before this allocation plan was announced? It seems to me that one of the implications for television is found in this paragraph from the Commission's Third Report, issued in 1951:

"It is recognized that there are more institutions than there are channels, and these institutions must cooperate to secure the equitable use."

I have traveled 40,000 miles around the country since last November, and I am happy to report that this challenge to education is being met readily and fully. Education is showing strong evidence that it can practice what it preaches.

Another thing I would like to cite as an implication is that a broad pattern of operation is contemplated virtually everywhere. Television is being considered as something more than a means of extension of knowledge and education. It is being thought of as dealing with the very heart of this country's ideal of living, with our democracy.

It has been said, perhaps too often, that this is a century of the common man. I think that the search of the medieval alchemists for a touchstone to change base metals into gold has at last been realized in television. This new medium and art has the capability of touching the lead of ignorance and transmuting it into the gold of knowledge. This is another implication of the FCC's allocation plan.

Our century of the common man may become a century of the uncommonly well-informed and well-educated man.

These opinions are not mine alone but a compendium of thoughts I have heard expressed around the country. The consensus of opinion is that television can become an instrument of great service to this nation.

# WHAT CAN A UNIVERSITY DO WITH TV?

No one regrets more deeply than I the absence of Dr. Charles E. Friley, President of Iowa State College. I had hoped for once, as a member of the audience, to hear my President speak about these problems. Now this report to you becomes my assignment.

As you know, we were the first educational station on the air with television, the first to own and operate our own transmitter. We were the first in our state, as a matter of fact, to apply for a license.

<sup>&</sup>lt;sup>3</sup> Director, Station WOI-AM-FM-TV, Iowa State College, Ames, Iowa.

We are a land grant institution with a tradition of service to all the people of the state. This is a part of the function of our state college, as established by law. There is a tradition of off-campus service. In our case, we have a record of nearly a quarter of a century of non-commercial broadcasting on an AM station, which has literally extended the borders of the campus to the borders of the state.

In 1945, Dr. Friley, after talking with a few experts, first began to consider seriously the opportunities and the problems of television for our college. He thought of television in terms of a natural projection of the philosophy we followed in our radio broadcasting, which was to bring the best the college had to offer to as many people as possible, to attempt to reach a majority of the minority groups, and, finally, to provide some kind of a listening choice.

I believe Dr. Friley envisioned the impending revolution in communications that we now are witnessing, and he wanted to have an active part in it. We had no concrete goals, but thought that through television we might perform the same tasks which we had done regularly on radio, but with the greater impact which the new medium offered. We began to plan a building

and in February, 1950, we were on the air.

The question has been asked: "What can the university do with television?" It can do a lot of things. It can get a lot of

publicity, some of it good and some of it adverse.

We encountered the peculiar situation in which the university had a monopoly on the facility, as well as an obligation to the general public—not only our regular audience as an educational station. Because of this freeze on new licenses we were the only outlet within the area. We faced a delicate choice in our programming and ultimately became a semi-commercial station, setting aside a 25-year precedent.

Our Board of Education, or ruling body, voted that we be allowed to carry various network programs on a special basis, at least until additional Des Moines stations were on the air. So we set up a schedule which put us on the air approximately twelve hours a day, serving 90,000 receivers within a 60-mile area, with selected programs from the several networks. Under terms of our contract, we may reject or cancel programs which do not seem suitable to our total college policy. From these

facts, it is seen that we got into network and commercial programming by accident, and because we recognized an obligation to the total public.

We deviated sharply in practice, however, from what might be called the normal commercial operation. We defined three

goals for ourselves.

One was to telecast, as nearly as we could, in a pattern of public service, and offer the best in the college to as many people as possible.

Next, we planned to set up a training and teaching program

for television students, program people and engineers.

The third area took in research and development. President Friley made the following statement:

"This is an experiment in education . . . The field of television has such fascinating possibilities that Iowa State College is convinced the experiment will be fully justified on the basis of its potential contributions to education, particularly extension and adult education."

As a land-grant college, we spend thousands of dollars each year in extension education. Specialists from the college campus talk to groups of people and advise them on everything from livestock and crops to child nutrition. An extension specialist may drive seventy-five miles to address a meeting of thirty or forty people. Yet, the same man can conduct the same function in one-eighth of the time by television and reach from 30,000 to 40,000 people. This represents not only an economy, but an expanded use.

We are now producing sixteen regular shows every week. We have a staff of 110 people who operate our three stations. The AM station serves the whole state, while television reaches 60 miles. We also have an FM station which serves a 75-mile

radius and operates only at night.

The television service, being restricted in its coverage, has worked hard to justify itself in the eyes of the taxpayers. Some

of our programs follow.

"Magic Window," a children's program, designed for children from 6 to 12; includes an informative film, as well as chatter and demonstrations. Produced in cooperation with the Child Development Department.

"Weather Forecast," produced in cooperation with the Weather Bureau, with maps, explanations and long range forecasts.

"Television News," world news in headlines and pictures, produced in cooperation with the Department of Technical Journalism.

"Tele-Visit," news of special TV shows and features, including explanation of technical phases of television production.

"What Do You Think?" a discussion of current local issues, produced in cooperation with the Adult Education Council, Des Moines public schools and the Film Council of America.

"Down to Earth," special features on gardening and house plants, produced in cooperation with the Division of Agricul-

ture and Agricultural Extension Service.

"The Home You Want," an exploration of economic facts and planning, in cooperation with *Better Homes and Gardens* magazine, Division of Home Economics, the Department of Architecture and Architectural Engineering, and the Department of Landscape Architecture.

"Books on Trial," a distinctly high-brow critical discussion

of books.

"Iowa News Conference," on which newsmen quiz a prominent Iowan on some topic in the news.

"This Is Iowa State," the teaching, research and extension

activities of the college on parade.

"Focus on Sports," news of Iowa sports and interviews with sports personalities, produced in cooperation with the athletic department.

"You, the Artist," an opportunity to learn more about art and about exhibits currently on view for Iowans, produced in

cooperation with the Des Moines Art Center.

"Tele-Farm Facts," farm news, markets, weather, and special farm features, produced in cooperation with the Division of Agriculture and the USDA.

"This Week in Pictures," feature material from the week's

news.

"Your Health," medicine, hygiene and health facts, produced in cooperation with the Iowa Medical Society.

I will say a few words about research and program development, and then conclude. Our most important program develop-

ment area is being conducted under a grant from the Fund for Adult Education of the Ford Foundation. We developed one program on Eldora, Iowa, and called it, "Eldora, a Town with a Problem." We said that television was attempting "to catch the faces and voices of America itself."

The Des Moines Register-Tribune said of this program:

"One of the most interesting experiments in the country is now taking place in Iowa, in and out of WOI-TV. The first program in the new series, 'The Whole Town's Talking,' gave the general public their first glimpse of one aspect of the experiment last week. But ordinary citizens, in a half dozen or more Iowa communities, and educators and other professionals from all over Iowa, have been taking part in it for many weeks.

"The idea is for a new and broader sort of 'audience participation'—not simply dragging a few members of the public up before mikes and cameras as a relief from the professional entertainers and commentators. It is to use the highly personal yet dazzling limelight of a TV program to spark participating communities into more active discussion of their own problems, and stimulate TV audiences in other communities into a livelier, more personal touch with problems and the choices a community has to make, and how it makes them.

"The Ford Foundation put up the money for this experiment, and sent in some distinguished staff members to work. These and the WOI staff are guided and criticized by a state-wide advisory committee and by

other experts in the fields they explore.

"The January 3, 10 and 17 programs are all concerned with different aspects of the school reorganization problems, which so many Iowa communities now are facing. They bring out clearly the conflict between the school, as an efficient educational instrument, and the school as a community center which kept the 'consolidation' movement of a generation ago from achieving its purpose.

"The shows are partly on film and partly live. This gives them both flexibility, in time and space, and the clarity and impact of a live, decision-making session.

"When a test run of a couple of these school reor-

ganization programs was filmed and shown to various groups, professional educators were miffed because the film looked like propaganda against reorganization. At the same time, anti-reorganization participants thought the film was unduly loaded in favor of organization!"

The whole idea of the series was to get people talking on their own small-town level.

After two and one-half years of work, it seems I know a lot less about it than I did originally. The duty of the television station and the program will vary according to the community and the area.

We had mail response from many individuals, but I want to tell you about one letter that came to us written in pencil on a piece of ruled stationery, the nickel tablet kind. The man wrote:

"Dear Friends:

"The wife and I have bought us a television set. It cost \$209.50. We have it in our dining room, and we sure have a lot of neighbors coming to visit us. It makes an extra lot of coffee making for my wife. I don't know if you guys down there at Ames know what kind of a revolution you have started, but I want to tell you, it's just wonderful to see all them folks in them Eastern cities."

# WHAT CAN A COMMUNITY'S EDUCATIONAL ORGANIZATIONS DO WITH TELEVISION?

WILLIAM B. LEVENSON<sup>4</sup>

"What Can a Community's Educational Organizations Do With Television?" For one thing they can ignore it, blindly pretend it was never invented, overlook the fact that the average home set is on more than five hours daily, and close their eyes to an actual miracle of communication. And having ignored it, they can later play the popular game of complaint, and grumble about the programs they see or hear about.

The second choice is dynamic. It recognizes that any educational institution and every member of its staff must do more than merely harbor knowledge. There must be sharing. The lifeblood of the educative process is the exchange of meanings. In short, there must be communication. Scholars? Yes. But popularizers, too. And don't for a moment assume that the latter are necessarily superficial.

<sup>&</sup>lt;sup>4</sup> Assistant Superintendent of Schools, Cleveland, O.

Therefore, it is evident that any organization which purports to call itself educational cannot overlook the proven instruments of communication, whether they be the printed word, film, radio or television. And if it does, it either is asleep

or negligent, or probably both.

Of course, when we speak of the community's educational organizations, we are not confining ourselves to the formal school institutions. In every community of reasonable size, there are numerous agencies in addition to schools that directly or indirectly influence thought and change behavior, and to that extent they are educational. These include the zoo, the museums, libraries, the hundreds of social, health and welfare agencies, countless divisions of the municipal and state government, labor and industrial units, the various nationality groups, musical and dramatic clubs. Everything from model airplane enthusiasts to garden lovers.

That concept may be too broad, but even if you limit the field to those agencies that are primarily educational, it is obvious that the American community in terms of special in-

terests is highly organized.

The point is that this is the raw material of educational television. I certainly don't pose as an expert in this medium, but I've been close enough to it in some program planning to conclude that for educational purposes, at least, the basis of success is not clever gimmicks, contrived situations and elaborate production. The key is people—people doing the things they have been doing expertly for years. With television we open a window to observe their activity, and it can be artistic, too, whether it is masterful teaching, skillful bricklaying, hat designing, wood-burning or glass blowing.

Now, let's not be naive. A camera aimed at just anybody

working is not necessarily worthwhile, even educationally.

Certainly, talented production is essential, and compelling program ideas have to be laboriously evolved. However, the community has within it the real makings of that which is inherently dramatic, and purposeful as well.

Those communities which are blessed with high-minded TV station management already have evidence of television's powerful impact through the effective use of community resources.

In our city, Station WEWS is a remarkable example.

However, in some regions, those unfortunately regarded

largely as markets, greater coordination will be needed. Community groups may find it desirable to pool their resources, either to help in more effective programming, or possibly for their own station operation.

In our town the idea of the Community Chest first took root—a pooling of needs, or, as one wag described it, "putting all your begs in one asket." Cooperation paid off. You have seen similar group planning and support in the radio field. For example, Station WGBH, in the Boston area.

Is it too much to expect similar steps in television? Remember, please, that my assigned topic was what can be done, not

what will be done.

Now, let's move in for a close-up on the community, and let's highlight one agency. What can the schools do with television?

Again, keeping in mind our experience with school radio, it is interesting to see how similar steps are developing in television.

Once more an enterprising PTA is here and there providing a school with a receiver. And again the unit is placed in an auditorium or large hall for some special event. More classroom installations may come later. Once more, some imaginative teacher is organizing a workshop within the school. Farsighted station management in some areas is inviting schools to present TV programs and, no less important, it is helping to polish the production.

As with radio, the first program efforts are largely in public relations, where a home audience is available. Some school administrators, as yet not enough, are exploring ways and means by which television can be used for classroom purposes. Equipment that is satisfactory, yet inexpensive, is again an obstacle to overcome.

Yes, it all seems strangely familiar. The TV contributions to teaching are now being voiced. The fact is that most of them apply to radio as well. The timeliness of the medium, the fact that it can give pupils a sense of participation, that it can be an emotional force in the creation of desirable attitudes, that it can add authority and thus up-grade teaching, that it can bring a variety of points of view into the classroom—and so challenge dogmatic teaching and passive learning, that it can be used to develop pupil discrimination, that it conquers space, that it can

help in continuous curriculum revision, that it can aid in interpreting the schools to the community. All of these possibilities are familiar to you, and they apply to both radio and television.

I presume you recognize by this time that I am not one of those who believes that TV will replace radio, no more than the telephone has replaced the telegraph, and the wireless the cable, in the general communications field. In my opinion, each medium, TV and radio, has its own contribution to make, educationally as well as commercially.

I believe it would be unfortunate if we, of the schools, with our justifiable enthusiasm for this newer scientific marvel, neglected other media such as films, radio, recordings, etc., not to mention books.

But this is true: Whereas radio is blind, except for the listener's imagination, television can actually demonstrate. It is this quality of television that many school administrators are thinking about in these days, particularly. I say "these days" because of the tremendous increase that has taken place in our school enrollment.

For example, the need for qualified teachers in Ohio is now so crucial that it would require one of every seven high school graduates to start teacher training next fall in order for us to meet the 1956 demand. Obviously, no such supply will be forthcoming. Now, so far as I know, no one is thinking of television as a means of replacing teachers, or even as a substitute for those that cannot be employed. However, it is demonstrable that television, skillfully used, could help to reduce the losses that inevitably take place when classes are much too large and sub-standard personnel is necessarily employed. For with the use of this medium, teacher expertness can be distributed. More than twenty years of demonstration teaching with radio, blind as it is, have convinced us in Cleveland of the contributions that can be made in this direction. The inspiration that comes from an outstanding teacher can be shared, to some extent, by thousands of children rather than by the few fortunate enough to be in her class. Beginning teachers, too, benefit from the chance to observe a colleague with real know-how. No, this is not a proposal to use television to supplant teachers, only to supplement them. Thus, as we look at the many contributions that television can make to teaching, it seems evident that the schools can do much with television. However, if the

topic assigned to me used another word, What will the schools do with television?—I am afraid I should have to temper my answer.

I should feel much more optimistic, if I were convinced that the schools, by and large, were already making maximum use of radio, even after thirty years of its existence.

I would be more certain, if I were convinced that teachers, by and large, were making effective use today of the existing

visual aids available in their community now.

Let's keep in mind, also, that the same limitations that confront school radio face television. In the secondary grades, there is still the problem of selecting the optimum time for any one broadcast. The bell schedules present a problem. There is still the difficulty of meeting the requirements of the local course of study. In fact, as far as television is concerned, we sometimes hear this question, for which an adequate answer must be given: Aside from immediacy, what values for classrooms—and please remember, I am speaking here only of classrooms; to be sure, adult education at home is also an important part of the school functions—has television that a good sound motion picture cannot match, for the latter, has, in addition, flexibility as well as permanence?

Nor can I, in all honesty, overlook the very fundamental question of economics. At a time of record breaking birth-rates, when both school staff and housing are sorely needed, when inflation aggravates the problem, what priority on the tax dollar should be given to television—tremendously effective though

it can be?

I assure you that many alert school administrators, anxious to enlist the help of this instrument, are searching for an answer.

But lest we get discouraged, let's avoid the natural temptation of expecting too much, too soon. Can we actually expect publicly supported education to move much faster than it does?

Social institutions require many years to make effective use of technical developments. Even the introduction of print took many, many years. This so-called lag may be deplored, but, on the other hand, it is naive enthusiasm to assume that within one generation a still evolving instrument such as broadcasting could be fully exploited in terms of socially desired aims.

Education, rightly or wrongly, moves slowly. You know that. But sometimes the reasons are not apparent to the lay-

man. A school system wishing to establish a television station, for example, cannot, like a corporation for profit, issue stock and quickly capitalize. Before budgeting a special service, it is imperative that its stockholders, the general public, understand the reasons for such action. All too often, the tag of fads and frills is given to forward-looking steps. It would be pleasant to move quickly and to spend tax dollars as educators believe best. However, we know only too well this lag that exists between a social vision and general acceptance of it. Yet that lag may be a safeguard in a social order that depends upon popular support.

However, this does not mean that an enterprising school administration can sit back and contentedly wait for the public to catch up at some distant future. There are steps that should be taken now. Cooperation with television stations should be encouraged. Good relations flow on a two-way street. Experimental programs should be launched. Selected young teaching personnel should be given TV training at home if possible, or be sent elsewhere for experience. Educational film shorts should be prepared and tested in actual use. The teaching staff, in general, should be given maximum in-service training in the classroom use of audio-visual materials. It is good to see that much of this has already been started in some school systems not enough, however. Those who wait for the best time usually wait forever. I am reminded that Mahatma Gandhi once said of a political opponent. "He thinks of a difficulty for every solution." Certainly, there are difficulties in the school use of television. Let's be aware of them, but let's proceed. There is real work to be done!

# THE NEED FOR COOPERATION IN ACHIEVING EDUCATIONAL TELEVISION

FREDERICK W. HOEING5

In the last few weeks, it has been my good fortune to visit a number of cities where outstanding work in educational television now is being carried on. I have had the opportunity to see some of the programs being presented in the studios and to talk with the men and women in charge.

<sup>&</sup>lt;sup>5</sup> Consultant to Director, Educational Television Programs Institute, American Council on Education, Washington, D. C.

I find it difficult not to use superlatives in describing what I have seen. I was impressed by the pioneering spirit which I observed everywhere, always an exciting and a typically American phenomenon, as well as by the tremendous amount and variety of work being done by individuals in the field. I was struck by the ingenuity displayed, by the courage in face of serious obstacles, by the originality and variety of thought and action, by the creative ability at work. It would be an exaggeration to say that all of the present efforts are being entirely successful or that the programs produced are uniformly on the highest level. The handicaps, at the moment, of finances and personnel and time and material, are too great to make that possible. But much already is on a high level; much more shows definite promise for the future; and practice and experimentation are leading to the necessary know-how.

As a result of many conversations and of my own observation, I have become convinced that cooperation is essential in order to utilize fully this terrific and revolutionary new medium for education. It is not a field in which one individual or one institution can go it alone. I should like to discuss this obvious

need for cooperation under five headings.

First, educational television must have the cooperation and the support of the thinking people of the community. By thinking people, I mean most of the college graduates as well as those who haven't been lucky enough to have a college education but who have continued throughout life in a process of self-education. I mean the thoughtful parents of our school children, the faculties of our schools and colleges, the members of the various professions and the residents of the community who support good music and drama, literature and art. These people, along with school children and college students, are the potential audience. Without their cooperation and support, and their understanding, educational television can not succeed.

Personally, I have been shocked by the attitude of many of my friends and acquaintances in this thinking group, who express disinterest or even contempt for television. This reaction seems to be based largely on ignorance. The most violent seem to know the least on the subject. This strikes me as a prime example of stereotyping. They have seen one poor program, or one program they thought was poor, or they have heard about poor programs, and the whole medium stands con-

demned. This is such an unexpected reaction from a thinking group, that I hope my personal experience has been an unrepresentative one.

I found that much has already been done in many communities to win the interest and support of people of this type. Faculties, both of schools and colleges, have been won over. The parents have rallied behind television for the schools. Various professional and cultural groups have demonstrated their support. For the country as a whole, however, I believe that a tremendous public relations job remains to be done.

Secondly, I feel that educational television should have the cooperation of the commercial stations. That is essential at the moment; I believe it is important for the near future; and I feel it will be useful in the more distant future. Educational and commercial television are going to exist side-by-side. In my opinion they are stuck with each other for all time, whether or not they are happy about it. I don't see how commercial television can get along without cooperation from the educational and cultural leaders and institutions, if they are going to give the type of public service which they seem sincerely to wish to give, not to mention conforming with regulations which I understand exist on the subject. In turn, in some parts of the country, education may be wholly dependent on commercial television in the future, and everywhere education may need the help of commercial television to reach certain mass audiences.

Cooperation between educational institutions and commercial stations is at present proceeding very successfully in a number of American cities. To be fair to the commercial stations, it should be pointed out that at this moment in some places the commercial interests are asking for more educational programs than the educators are prepared to give. On the other hand, I believe that a certain amount of friction has already developed in other cities, particularly concerning the hours to be devoted to educational telecasts.

If it is true that commercial and educational television are destined to exist side-by-side, it seems to me important that both parties try to look at the situation calmly and carefully, and work out constructive plans for cooperation. Particularly I think there should be an end to the name calling, which, I am informed, has been indulged in by both sides.

Although I feel that cooperation with commercial stations

will always be a factor in the situation, I do not personally believe that that is the sole, or best, solution for educational television in most sections of the country. That would seem to me to lie in independent, non-profit, educational stations. The fundamental reason for this is the importance for education of controlling its own destiny in such a vital field. Of significance, also, in the picture are the prize hours of 7 to 10 in the evening. Educational television can reach the school and college students and the housewives of the nation at other times. But if educational television is ever going to influence the adult male population of the country, and the almost equally important group of women workers, it must do it in those favored hours.

It is too much to expect commercial stations to grant this time freely for educational telecasts. These are the hours in which they must reap the financial profit in which they are necessarily and properly interested. If the commercial stations can not devote this time to programs of an educational nature, educational stations must take over and fill the gap. It is a

most important gap.

Granted that independent educational stations are to be established, the third field of cooperation would be among all the educational and cultural organizations in each community. This would be necessary to avoid placing a crushing burden on one institution, as well as to secure a well rounded series of programs for a thinking audience with many and varied interests. This would include the primary and secondary schools, and all institutions of higher education. It would include the local art gallery, the museum, the public library, the historical association, the musical organizations, the dramatic groups, the professional associations and many other groups and organizations. The number of potential partners would be very great in our large metropolitan centers. The number might be comparatively few in a small city, or a largely rural area. In the latter case, I suspect more intimate interest and greater enthusiasm might well make up much of the difference.

This cooperation among the various organizations in the community has already been begun in many American cities. It would not seem to present serious obstacles elsewhere, once the significance of educational television is grasped and the contribution that each organization could make is understood.

Even with all the cultural organizations of the community

cooperating, there still remains the ghastly problem of filling eight hours or more a day, seven days a week, with good educational programs. That would seem to be an impossibility for any local station except in the largest metropolitan centers, and even there the cost and the stress and strain would be terrific. One of the great shocks to the newcomer to television is the amount of time required for the preparation of even the simplest live production. Two or three hours a day of live programs by an educational station would be a real accomplishment.

Therefore, the fourth type of cooperation needed—and it would seem to be essential—is some plan of program sharing among educational stations. This could be on a regional, or, preferably, a national basis. A feasible plan would be the establishment of a center, or a number of centers, throughout the country, for the handling of kinescopes of outstanding educational programs, as well as educational films. This center could act as a receiving agency for kinescopes from all contributing educational stations, and as the distributor of these kinescopes to the other stations in the chain. By a cooperative sharing of expenses among a large number of educational stations, this kinescope exchange plan should considerably reduce the cost of the programming and operation of the individual stations.

It would entail the wide ownership and use of kinescope machines, or whatever new recording devices might be developed, but that would be advisable in any event. It is tragic that so many excellent programs are now gone forever, once the original is off the air. More ambitiously, the center might also have a production unit where kinescopes of various educational programs that seemed to be needed could be produced for the

use of the local stations.

Much more ambitious is the idea of a regular educational network, along the lines of the present national commercial networks. I do not have adequate knowledge of the financial or technical demands of such a network to discuss the subject intelligently. If it is a practical possibility, it certainly has tremendous appeal. I think it should be made clear that there is no thought of government control of such a network. If such a national network is not practical, networks on a regional or state wide basis might very well be. I know that serious consideration is already being given to such projects, at least on the state level.

It is obvious that these remarks have been extremely vague on the financial side of the whole problem of educational television, and this is a side which must be of primary concern to any educator faced with making decisions. Private educational institutions working together might be able to meet the financial requirements for an individual station in some communities. State institutions might also, in some cases, receive adequate financing from public funds. But the more ambitious program sharing schemes, and even the establishment of local stations in many communities, might require substantial financial help from outside the educational system itself.

Here is a fifth place in which cooperation is needed. The two possible sources of help would seem to be the great foundations dedicated to the enrichment of American life, and American industry itself, in its humanitarian role of distributing a portion of its profits to worthy causes. The vigor and vitality of American democracy has been greatly increased by the generosity of wealthy individuals and successful corporations. Educational television would seem a most promising and rewarding field for such generosity. Once careful planning has been done, large grants to help meet the present challenge and the problems of the future would seem a worthwhile investment.

These five needed fields of cooperation strike me as of real significance in the planning for educational television. Certainly there is need for some profound brains to give some constructive thought to the whole problem at this particular time, and to make some definite and realistic recommendations and plans.

# DISCUSSION KENNETH G. BARTLETT, 6 Leader

While you are preparing your questions or statements, I should like to ask a question. My question goes to Mr. Steetle.

The JCET, of which you are the able administrator, aided all educators in presenting our case to the American people, and, more particularly, to the Commission. You helped the educators get an assignment of 12 per cent of the television channels. Now that you have done such an effective job with the people and with the Commission, how are you going to help the educational leaders of America with their programming? These men are worried about how they can keep an educational station going eight hours a day with good programs.

<sup>&</sup>lt;sup>6</sup> Director, Radio-Television Center, Syracuse University, Syracuse, N.Y.

## Mr. STEETLE:

That is a large order.

The JCET believes there must be a source of good, effective educational television programs. In radio, it took twenty-five years to form an NAEB network, which is just a couple of years old, but already this network has done quite a bit to increase the effectiveness of educational radio programs.

We cannot wait twenty-five years, or any appreciable fraction of it, in television. There will be a source of programs. I cannot specify under what auspices these programs will be provided, but I am confident they will be made available.

## CHAIRMAN BARTLETT:

Your answer, then, as I understand it, is that you think there will be a program source equivalent to the NAEB tape network for TV?

Commissioner Hennock do you want to comment on that?

## Miss Frieda Hennock:7

I want to ask a question.

Mr. Hoeing talked about eight hours a day of television programming for a station. I would like to know where he got that figure for an educational station just starting out?

#### CHAIRMAN BARTLETT:

Mr. Hoeing, would you like to comment?

## Mr. Hoeing:

In complete innocence, I thought that an educational station should be on the air eight hours or more to make the effort worthwhile. Certainly, that goal does not have to be reached immediately.

### Miss Hennock:

I just want to say this: Do not make this problem so complicated, it will be impossible for educators to get started.

I take off my hat to the 188 stations at present on the air. They came in and got licenses. They didn't start with eight-hours-a-day programming. There would have been no television without the commercial people who took the venture. They came on for an hour, and then two hours. They weren't talking about networks before they started their stations.

What is the network you are talking about? Are you talking about a network of stations before a single application for a station is on file from the educational television people?

The channels are lying idle until you build stations. We want these applications in and this spectrum space used, and so does the public. Why

<sup>&</sup>lt;sup>7</sup> Commissioner, Federal Communications Commission, Washington, D. C.

all this concern about a network and eight hours a day of programming? Mr. Hull:

I think the general phrase of eight hours a day is only a point of reference. If we look toward the purchase of 242 stations, I think it is realistic, even before an application for a single station is made, to think about where the program resources are going to be.

I believe it is a realistic thing to consider the program sources, now. Miss Hennock:

Why talk about program sources before you have channels on the air, or stations?

#### CHAIRMAN BARTLETT:

I am the one who started this discussion, and who should take the major portion of the blame.

I was simply running down the panel, saying so much depends on programs, I wondered whether the JCET had any plans for helping us? Mr. Steetle's answer was wonderful. He said, "We think there will be sources that will supply you folks."

That brought attention to one cardinal point. No one has been told they had to operate eight hours a day. We stand corrected at that point.

Now, let us go on to other questions from the audience.

## Mrs. Dorothy Gordon:8

I think the allocation of channels for educational broadcasting is a very important thing.

Miss Hennock is not at all out of place in the statement she has made. We ought to get down to brass tacks.

I would like to ask whether anyone on the platform is in a position to apply for an educational channel?

### Mr. Steetle:

Let's be practical. An administrator has methods for handling a problem, such as a capital outlay. Also, what it is going to cost to run the stadiums, classrooms or station.

This meeting is planned as an educational approach to the use of television. We are saying that the time and concern we are giving now to the discussion of programs is a part of applying for a channel, and a very basic and important part.

## Miss Hennock:

I am all for this little discussion on programming. The final test is the end product, the program.

But, please, get your application in. Get on the air. Start occupying these channels. Don't let them lie idle. They are too valuable.

<sup>&</sup>lt;sup>8</sup> Moderator, New York Times Youth Forums, New York City.

Mr. Steetle and the gentleman on the platform want to give you great programming, and spend years planning it. That is fine, that is wonderful. But you will have all this planning lying on a shelf somewhere unless you get the stations built and operating.

Mr. John L. Hunt:9

I am just a little mad. I could never apply for an educational channel. I haven't that authority. But I was sent here by the board of education, in my city, to find out what this is all about. When I go back, every member of the board will be given a lot of material from this Institute.

But before they start talking about putting up money and building a station, they will ask what this is going to do for education, and that is where programming comes in. I think that programming is the first thing we have to sell to our boards of education and our communities. If we can prove there is a need to be met, the rest will come.

MR. M. S. Novik:10

This is a serious point, and I think Mr. Hunt has clarified the issue. But I say to you, that all we need to do is to use our heads. We don't need a blueprint as to what constitutes good programming. We are going to give the viewers something they can't get from anyone else. Your board of education will get the idea and spend the money.

Mrs. Kathleen N. Lardie:11

Television is new, but, actually, teachers have been televising all their lives. Anyone who has taught "ninety-five years" like myself, knows how to use the spoken word, and there you have TV.

I think we should say to our board of education, "Take down the walls of the classroom and have confidence in your teachers." We don't have to worry about programming—and I mean good programming.

Nothing will take the place of the work we do in our local community. Television will give us an opportunity to show the community what magnificent work the schools are doing. I don't think we have to worry about complicated programs.

I support the idea at hand. Let's turn in the applications. Let's use the talents of our teachers. Let's get going.

Mr. Millard C. Faught:12

I want to suggest one or two reasons why I think it would be a wonderful thing to get these stations now, while the getting is good.

10 Radio Consultant, New York City.

<sup>&</sup>lt;sup>9</sup> Coordinator of Public Relations, Wilmington Public Schools, Wilmington, Del.

Manager, Board of Education Station WDTR, Detroit.
 President, Faught Company, Inc., New York City.

There are a lot of wonderful things going on inside our schools. This is certainly true of the colleges and universities in the country, but the information is useful only to those who can attend and listen.

As our society gets more complicated—as the cities get larger, parking space more difficult to find, and baby-sitters more expensive—there will be less opportunity for adults to be practical consumers of education. It strikes me that the great potential of television lies in its capacity to expand the walls of schools and universities.

I think educators are inclined to underestimate the desire of the people to know things, to acquire information. Somehow, we have the notion that we have to doll up this information and contrive situations in contrast to the rather obvious way we go about getting at the root of things in an educational classroom.

The people today need a great deal of information just to keep up with the world. They are frightened and confused. They would like to have a lot of the answers that you have as educators.

I think this is the cardinal reason why you ought to have an educational television station in your community, and also an answer as to where you are going to get your programming. At least, I think that is enough of an answer at this stage of the game.

## Miss Hennock:

In summary, I wish to repeat that you educators have been handed the ball. You have been granted the channels.

You have won a battle, but it constitutes only a temporary victory. Chairman Walker, of the Commission, has told you what could happen in a year. Anyone can come in then and make an application for one of these channels. I don't say that we would grant the application, and yet I can't say that we wouldn't.

I want to warn you, that first things come first, in any business. You should take advantage of the opportunity offered to you. If you do not act, it would be a reflection on the Commission to have spent weeks and months on educational television without something to show for it. We know that the public, the people who pay your salaries and our salaries, want action. We are representing the same general public.

Let me remind you that the commercial broadcasters didn't wait for fine programming to get their stations going. Again, I say that I take off my hat to them. They started from scratch. They couldn't even buy a decent motion picture. They still have terrific problems in programming. For example, they have spent a fortune in putting on a half-hour news program by Ed Murrow which we all admire. Are you going to try to out-Murrow Murrow? Let's talk sense.

Start where you are. This is not AM radio, and it is not FM radio. It is a very complicated art, a new art. The only way to learn how to do it is to do it. Be yourselves, get started.

Let's go to work, on all levels. Don't forget your applications. Don't be ashamed to come in with only a small amount of concrete programming planned. We will be happy to help you get started televising educationally.

#### CHAIRMAN BARTLETT:

Immediately following this session, a kinescope will be shown in this room, and we invite you to stay.

# AN ANALYSIS OF THE ALLOCATION OF TV CHANNELS TO EDUCATION

GRAYDON AUSMUS,1 Presiding Annual Meeting of the National Association of Educational Broadcasters

## PAUL A. WALKER<sup>2</sup>

This occasion should rightly be considered a victory luncheon. You educators have every cause to celebrate. You have come into a fabulous inheritance. You have been given a highly valuable portion of that etherial public domain, the radio spectrum.

It seems only yesterday that apportionment of the prized television channels to education was only a dream. Now that dream has come true.

The Ice Age of television has ended.

After three and a half years, the Federal Communications Commission has lifted the freeze on the construction of new television stations and has issued its blueprint for the future development of the art.

As the Commission's report of 700 pages stands revealed, we see the outlines of America's new, improved and expanded national system of television.

With the addition of 70 Ultra High Frequency channels to the previously-authorized 12 Very High Frequency channels,

<sup>&</sup>lt;sup>1</sup> Vice-President, NAEB; Director of Broadcasting, University of Alabama. <sup>2</sup> Chairman, FCC, Washington, D. C.

the Commission's assignment table can provide for about five times as many stations as were possible with only the existing 12 VHF channels.

This new system can accommodate upwards of 2,000 stations in 1,300 communities.

In order to grasp the true significance of this, you must realize that this is almost as many communities as have a radio station of their own.

And this, after 30 years of broadcasting and with 2,300 radio stations on the air.

Nor is that all. A quarter of those radio stations can operate only in the daytime. And many of those operating at night can be heard satisfactorily for only a few miles.

Each of the 2,000 television stations that can be built under the Commission's assignment plan can provide wide coverage and can operate around the clock.

Under this plan, more communities can have a television station of their own than now have a daily newspaper.

In order to obtain the fullest possible information to lay the foundation for the new system of television, the Commission took testimony and evidence totaling more than 21,000 pages of transcript and received in evidence 845 exhibits.

More than 1,500 documents were filed on the proposed

city-by-city assignment table.

This table and the rules that go with it provide a high degree of protection against the immediate cause of the historic freeze of 1948—excessive interference between stations. You have seen this interference in such forms as the "venetian blind effect" and multiple images.

We refused to sacrifice a margin of safety for the sake of

jamming in a few extra stations.

It is possible that when many stations go on the air, their operating experience will give us concrete information that may permit us to reduce that safety factor. If that should prove true, we can always reduce the mileage separations between stations and make some additional assignments.

This plan is calculated to get stations and service into the smaller towns and rural areas.

And, what is of special interest to you, it affords the most effective mechanism for providing for non-commercial educational television.

Flexibility is also provided to take care of the future needs of both commercial and non-commercial television. Not all possible assignments have been made.

The Commission's decision means that assignments are available to provide television service to practically every citi-

zen of the United States, no matter where he lives.

To achieve this distribution, the Commission had to take account of the geographic, economic and population conditions that vary from area to area and even within the boundary of a single state.

From this, you can understand that it simply was not possible to follow a mechanical and rigid formula in distributing

these assignments.

The Commission also decided that as many communities as possible should have their own station. We have seen in radio how important it is for a community to have a voice and forum

of its own to deal with its own special local problems.

We realized that at the outset some of the communities listed in our table might today be considered too small to support their own stations, but we concluded that enterprising individuals will come forward in many such communities to arrange the financing. We considered that the television art is relatively new and that ambitious, ingenious operators will find various means of reducing costs.

If in the future there remain unused assignments that could be used elsewhere, the procedure we have adopted would per-

mit such shifts.

A word about that new element in our television system—the UHF channels.

It is true that there are some differences in propagation characteristics of the UHF and the VHF band, but those differences are not nearly as significant as some have thought.

We received evidence that equipment will be available for UHF stations. There is good reason to believe that the manufacturers who have already made so much progress will produce the necessary transmitters in time for the fullest development of the potentials of UHF.

As to the utilization of the UHF, the Commission's report has this to say:

"Because television is in a stage of early development, and

the additional consideration, that the limited number of VHF channels will prevent a nationwide competitive television service from developing wholly within the VHF band, we are convinced that the UHF band will be fully utilized and that UHF stations will eventually compete on a favorable basis with stations in the VHF."

In communities where VHF stations are now operating and where all the sets are designed to receive only VHF broadcasts, the set-owners can buy relatively inexpensive adapters if they wish to receive the broadcasts from new UHF stations that may be built in their city.

There has been enough experimentation in UHF television

to give the Commission confidence in its utility.

I have seen UHF demonstrated. I am sold on it. UHF is

going to grow because it has to grow. It is needed.

I suggest that those of you who wish to get into television and your only chance to do so is via UHF, ponder very carefully before passing up that chance.

You may be gnawed by the same remorse that has gnawed at the hearts of those during this long freeze who failed to file applications for the VHF at a time when they were being granted quickly.

Now let us examine the valuable estate to which you edu-

cators have fallen heir.

There they are: 242 television channels.

And even more can be granted later.

And let us remember some significant history:

The Congress, in adopting the Radio Act of 1927, did not see fit to reserve any channels for education.

The Radio Commission set up in 1927 did not allocate any

channels for education.

The educators waged several campaigns later to have channels reserved. Their first success came in 1945 when the Federal Communications Commission reserved 20 FM channels.

Now, in this year of 1952, you educators are allocated twelve per cent of all the available television assignments.

I say that this allocation for education is tremendous progress.

In order to convince the Commission of the need for this reservation, you educators did a magnificent job.

By giving your time and effort and by raising the necessary funds to make your presentation, you have rendered a historic service to education.

The educators that come after you, and the public, too, will forever have cause to honor you for the fight you made.

No one can ever say to you happy warriors what Henry the Fourth said to one of his generals who was tardy for a battle at which a great victory was won:

"Hang yourself, brave Crillon!
"We fought at Arques, and you were not there."

I have pointed out that there are unassigned channels that may be available to communities for non-commercial educational stations. But there is still another path by which you educators can enter television.

You have the right to compete with any commercial applicant for any of the commercial VHF or UHF channels assigned to your city. And, according to the rules, if you are granted such a channel, you may employ that channel either for commercial purposes or for non-commercial educational purposes.

Of course, this report does not mean that commercial television stations are expected to let the educational stations carry the whole burden of meeting educational needs in a community. In fact, the report specifically states that the provision for noncommercial educational stations:

". . . does not relieve commercial licensees from their duty to carry programs which fulfill educational needs and serve the educational interests of the community in which they operate. This obligation applies with equal force to all commercial licensees whether or not a non-commercial educational channel has been reserved in their community, and similarly will obtain in communities where non-commercial educational stations will be in operation."

As one with a lifetime interest in educational movements and as a member of a government commission charged with promoting the public interest, I congratulate the National Association of Educational Broadcasters on the splendid role it played in the campaign for exclusive educational assignments.

On the basis of the entire record, the Commission is convinced of the need for educational television stations.

To my mind, you have exciting opportunities. I am especially impressed by this fortuitous and fortunate meeting of the need and the mechanism in the field of adult education.

I am told that in this field we are about to witness the same acceleration that occurred when Horace Mann entered the field of elementary education a century ago.

The need is here. It is urgent. It presses from all sides.

When an explosion occurs in a far corner of the globe, we need to be informed of the up-to-the-minute background of the situation—geography, sociology, economics, politics. The same is true of many domestic crises.

What tool can give that information to the masses more

fully or more quickly than television?

Let skeptics consider how many American adults even now are seeking education in their spare time. And not by television, but by attending classes after a hard day's work. Four million Americans are in such classes now. One million are taking correspondence school lessons. Seven million attend the demonstrations and classes conducted by the county agents.

A recent survey disclosed that 40 per cent of the adults interviewed are interested in further education of a systematic

kind.

No, we are not entirely a race of rug-cutters and drugstore

cowboys.

The outstanding service already being performed by educators through aural radio stations is an indication of the value of educational broadcasting. I hope you will continue and expand your efforts in that field. Some of the finest broadcasting service in America is being rendered by educational radio stations.

There is a tremendous educational job to be done if our citizens are to be fitted for their responsibilities in these difficult,

fast-moving times.

You educators are primarily responsible for that impressive task. You have assured the Commission that television can help you. I am sure you are right. Now you have the opportunity to test the full power of this magical medium.

These educational stations can assure a community's democratic control over its educational process. A community with such a station need not depend for its educational television material upon the desires of a commercial network, nor upon the desires of other independent program sources, perhaps far from the scene. The community can make its own survey of its local educational needs, and then it can serve those needs through its own television station in the manner it sees most fitting.

This is true democracy in education. This is education by

educators.

Yes, television costs money. It cost the pioneers hardearned money when they built the Little Red Schoolhouse. It cost money when we built centralized schools with bus systems. It cost money to build and maintain high schools and our universities.

Educational television is the latest way of trying to keep

pace with the onrush of progress.

In any event, modern schools are no strangers to cost. I have just obtained some figures on the cost of various univer-

sity buildings now under construction:

Auditorium, \$2,000,000; dental school, \$2,000,000; field house, \$2,500,000; men's residence hall, \$2,500,000; biological science laboratory, \$4,500,000; and a teaching hospital, \$6,000,000.

One mile of express highway costs as much as an educational

television station.

The Commission, in granting these assignments, was impressed by the possibilities of cooperative programming and financing among the several educational institutions in large communities.

But I am not here to extol the potentials of educational television. You did that far better than I could hope to do when you appeared before the Commission.

I consider that I do have a duty to speak out on another

phase of this situation.

I feel I would be derelict in my duty if I did not on this

day and at this place sound a solemn warning.

I want you to read most carefully the Commission's Sixth Report and Order lifting the freeze and reserving these 242 channels.

And I urge you to heed the plain warnings of that document.

This decision recognizes that financing ". . . will require more time for educational institutions than for commercial interests."

The decision recognizes that "the great mass of educational institutions must move more slowly and overcome hurdles not

present for commercial broadcasters . . ."

But the decision also states that "the setting aside of channels for non-commercial educational use is precisely the same type of reservation of channels as that provided by the assignment table for commercial stations in the various communities, and the two should be governed by the same rules."

That means that just as an assignment for a commercial station may be deleted, so may an educational reservation be

deleted.

I repeat that at the end of one year from the effective date of this report, anyone may request the Commission to change

an educational assignment to a commercial assignment.

In my State of Oklahoma, the Five Civilized Tribes at one time had vast holdings under a treaty with the United States. They understood that they were to have these lands, to use their own picturesque phrase, "as long as grass grows and water runs."

There is nothing in the Commission's Sixth Report and Order that gives you any assurance that your channels will be reserved "as long as grass grows and water runs." Or anything like it.

So, you see, you have won only the first round in this fight. If you relax now, you may find that you have won the battle and lost the war. Already efforts are underway to initiate an organized campaign for the commercialization of these noncommercial educational assignments.

And if you wonder why, consider these figures: Some commercial television stations these days are being priced at

\$6,000,000, \$7,000,000 and up.

Last year, with only 14,000,000 sets in existence and only 108 stations in operation, the television industry had an income —before federal taxes—of more than \$43,000,000. The 93 independent stations retained 30 cents in income (before federal taxes) on each dollar of revenue. The networks derived a greater proportion of their revenues from the newly-established television than they did from their 30-year-old AM radio.

You must explain the need for action to your boards of education, to your boards of trustees, to your state legislatures. Do

not neglect sources of endowment.

Some educators already have lost some of the most valuable television channels in the land. In the days when VHF channels were freely available, and when they had every reason to believe they could obtain a grant, they let them slip through their fingers. Do not, I beg of you, let these reservations go by default.

Exercise your knowledge, your courage and initiative to persuade your authorities of the seriousness of this situation. They must not be penny-wise and pound-foolish or they, too,

will be haunted by their negligence.

On the other hand, if the utilization of these valuable channels for education is furthered with the same zeal and foresight demonstrated by you in your efforts to obtain the assignments, I have every confidence that education will both keep its assignments, and contribute immeasurably to the well-being of the American people through television.

I hope with all my heart that you who have fought so brilliantly for the 242 educational television channels now reserved will rally your forces this afternoon to fight on to preserve the

victory you have so nobly won.

## A CLINIC ON THE UTILIZATION OF EDUCATIONAL TV CHANNELS

BELMONT M. FARLEY, 1 Presiding

In the history of education in this country, the year 1952 undoubtedly will be remembered as an important year. It also is a very important year in the history of human society.

Five hundred years ago, if someone in authority had said to the colleges and universities, "From now on, it shall be your privilege to have libraries," they would have faced a decision fraught with as much consequence to the human race as the decision made last week by the Federal Communications Commission.

If the colleges and universities had said that books cost too much money, and they could not afford to use them, if, with one accord, they had begun to make excuses and had rejected

<sup>&</sup>lt;sup>1</sup> Director, Press and Radio, National Education Association, Washington, D. C.

the opportunity offered to them, they would have made a mistake comparable to that which we shall make as educational institutions if we fail to go ahead with television.

The object of our discussion here will be to trace the next steps for educational television channels. This will be largely a discussion session. However, in order that you may identify each participant on this panel, and know in what field he may be considered expert, we will have a very brief presentation by each member.

## Mr. RALPH STEETLE:2

Let's start with a figure. Some 838 colleges, school systems, state departments of education, public service agencies, etc., have indicated an interest in educational ownership and operation of television stations. From this expression, we can see the wisdom of the FCC in making a special reservation for education. At first, without the formality of sworn affidavits, these institutions expressed their support of the reservations. Then, last fall, in affidavit form, they reviewed their requests before the Commission.

In my opinion, these statements constitute the best argument in favor of reservations and educational television stations.

I do not believe that we need to take education by the hand. Educators are used to making informed decisions. They have responded to the challenge of the first allocation report. I believe they will follow through on the steps we will outline here. I believe they will do this not because of any vested interest in the spectrum, but because education is aware that in its service to the American people, it must use every possible tool, and every medium.

I believe that education will accept the challenge.

# Miss Frieda B. Hennock:3

The gratification which I feel, and I know you share, results from the recent FCC television decision which, among other things, finally adopted the principle of reserving TV channels for non-commercial educational purposes, and which has applied that principle in its allocations plan by assigning 242 channels to education. This decision is truly an epochal milestone in the history of education and broadcasting. Over strong objections of commercial interests, both general and specific,

<sup>&</sup>lt;sup>2</sup> Executive Director, Joint Committee on Educational Television, Washington, D. C. <sup>a</sup> Commissioner, Federal Communications Commission, Washington, D. C.

the Commission has provided education with a substantial opportunity in television, the most vital medium of mass communications that has ever been known. While I felt that fuller provision could have been made for education in the allocations, I cannot help but express the pleasure that comes from knowing the Commission has acted in the highest public interest and that education will have a chance in television which it needs and deserves.

But the fact of the matter is that although education has won a great victory in these television allocations, I cannot advise you that the fight is over and that you may now relax and enjoy the benefits of it. Rather, I must tell you that the fight has really only begun, that the Commission's decision is only a first step toward education's goal in television, one which will see educators' own TV stations in full-time operation across the land. To be sure, securing reservations is crucial, but make no mistake about it, it is only a first step.

My concern is born of the knowledge that the Commission has placed a heavy burden of responsibility upon educators throughout the country. Educators now have the primary duty to see to it that this golden opportunity of TV is taken advantage of and that educational television stations are built as soon as possible. In a sense, the Commission has staked out several plots of valuable property for education and fenced it off from ordinary commercial usage. Upon it, educators will be able to build their homes in the spectrum, but the design, the construction and the use of these homes will be up to the educators themselves.

The most important thing now is to get applications to the Commission for construction permits to build these educational stations. Therefore, educators in every city affected must, as soon as possible, begin the work necessary for the filing of such applications.

At this time there are few specific Commission rules respecting the educational use of television, and these for the most part have been carried over from FM. It is doubtful whether the Commission would, or ever could, adopt specific rules as to the cooperative arrangements required in each community, since it would seem impossible by administrative fiat to provide for the infinite variety of local situations. It is probably sufficient

to say that *bona fide* and reasonable cooperative arrangements for the licensing and operation of educational stations will be acceptable to the Commission. If several educational institutions are ready to build or operate in any given community, they should make every effort to work out any problems amongst themselves.

Certainly, there are formidable obstacles which must be overcome before educational stations in large numbers are built and put into operation. Barring the way to education's goal in television are the evils of ignorance, shortsightedness, timidity, selfish self-interests, and the temptations and snares of those who disbelieve, or who would profit by education's failure here.

Opponents of educational television would throw away the greatest opportunity education has had in our time for revitalization and expansion. They carefully omit reference to the fact that television is not only a relatively inexpensive medium for education, but is, in fact, its least expensive form, when full account is taken of TV's effectiveness and extensive coverage. One TV station, remember, can serve millions of people, day and night, in schools and homes, with the finest educational and cultural programs that are available. What other comparable investment can education make?

The Commission's decision takes all of these factors into account in making the 242 TV assignments to education. It provides a critically needed starting point for the development of educational television.

# Mr. Burton Paulu:4

In my opinion, the future of educational television will be determined on the community level, and you and I are the people who are going to do the job. The JCET will offer leadership, and, undoubtedly, there will be foundation grants to assist us in programming. But the foundations will not build the stations and they will not operate them. We will do it—you and I. The job is one to which everyone can and should contribute. We are apt to develop a feeling of futility. The problems that shape our lives seem so far beyond our control. We are only one vote out of millions. What can we do about it?

There are several things which anyone can do to help. First

<sup>&</sup>lt;sup>4</sup> Secretary and Publications Editor, National Association of Educational Broadcasters, University of Minnesota, Minneapolis, Minn.

of all, learn something about television. View it critically, study it. Secondly, you can organize support for good television programs, whether on commercial or educational stations. If nothing more, you can pick out a good show and tell your neighbor to watch it.

We educators must not put the standards so high that we

become discouraged at the outset.

As an individual, perhaps you are in a position to set up a closed circuit system. If necessary, you might even use dummy cameras, until you can afford the real thing. Perhaps you are ready to prepare and present television shows over local commercial stations. This helps to develop your know-how in television. It shows the people what television can do for education. It is easier to sell them on a demonstration than just on a theory.

Finally, you can work through organized groups and put your own station on the air. Regardless of what your position may be in the community, there is something you can do to help. I repeat that the future of educational television is at the present time to be decided on the community level, and you and I are the people who have to do something about it.

Mr. Seymour Krieger:5

The Commission's decision, as has been said, is just the beginning. The channels have been reserved and the FCC now

will entertain applications from educational institutions.

One of the first steps for any educator interested in building his own station is to get a copy of the application form and study it. Filing of the application will represent a certain culmination of all the planning in connection with that particular station.

Educators should know the Commission rules that define an educational station, who can be licensed to run such a station, and how such a station must be operated. This is all explained, in some detail, in the Commission's rules and anyone interested in getting a station organized should know the facts.

In some situations, commercial broadcasters may try to con-

fuse the issues and interpose as many obstacles as possible.

They have said that the operation of a television station is very expensive. It is if you operate 24 hours a day, but the Commission's rules do not require operation even two hours a

<sup>&</sup>lt;sup>5</sup> Counsel, Joint Committee on Educational Television, Washington, D. C.

day. With respect to educational stations, there is no maximum and no minimum number of hours. An educational institution should operate a station as many hours a day as there is a need for programming, and as many hours as it can afford.

I urge all of you to secure a copy of these rules. The Joint Committee on Educational Television will assist anyone in securing a copy. You should study those rules. Know what

kind of a station you hope to build and operate.

You also should secure a copy of Form 301, which will help in your planning. This takes up such topics as who will be the licensees, financing, programming, and, finally, very detailed engineering information including type of equipment, location of transmitter, transmitter height, profiles, etc.

I wish to repeat that the Joint Committee resources and services are available to you at all times. We will try to answer

your questions concerning the FCC requirements. Mr. George Probst:<sup>6</sup>

As I interpret it, the FCC has honored education by reserving for it these television channels. Now it is up to us to cultivate these allocations.

In a metropolitan community like Chicago, the challenge is to make the vision of educational television so broad that it cannot be controlled by any single institution, and yet not so big as to discourage participation and cooperation from anyone.

My feeling is that democratic education needs its own vital means of communication, its own wild fire across the sky, and

television is it.

In Chicago, we have enlisted nine educational institutions in a joint effort to develop a channel. We have kept in mind at all times the scope of the challenge that needs to be met in the

community.

I think that the educators in Chicago will help to persuade the city council to permit televising of their proceedings. These programs will provide a solution to the problem of how to make classes in civics meaningful. If such television presentations do not bring a distinct improvement in the high school problem of training youth for citizenship, then I think we should go off the air.

I think educational TV stations will prove their worth if

<sup>&</sup>lt;sup>6</sup> Director of Radio, University of Chicago, Chicago, Ill.

they provide distinctive and unique programs such as this—also programs of more maturity and greater significance for adult education.

The problem, as I see it, is to encourage administrators of institutions to move fast enough to take advantage of the channel reservations, but not so fast as to become frightened at the cost, or intimidated by the size of the problem.

#### DISCUSSION

## CHAIRMAN FARLEY:

The rest of this session belongs to the audience.

Please address your question specifically to a member of the panel.

Mr. Lawrence Creshkoff;<sup>7</sup>

I would like to ask Mr. Paulu to enlarge on his suggestion of the closed circuit arrangement with dummy cameras.

## Mr. Paulu:

As you may recall, in the early days of the radio workshop, many teachers experimented with dummy microphones, etc. Today many rehearsals for television shows are conducted without the cameras, for the purpose of saving equipment and cutting down the cost.

In the same way, students often can assimilate the television situation. They go through the motions and they learn something.

Mr. J. J. McPherson:<sup>8</sup>

Many educational groups in relatively sparsely settled parts of the United States will want to take up TV channels. Where can such organizations get the actual data on setting up a low-cost station? MISS HENNOCK:

I am very glad you asked that question. This business of closed circuit operations for educators is not the real thing. Of course, if you want to play around with such an operation, it is all right. But don't forget, I look upon these allocations as a very serious business. You have been given a great deal of the spectrum.

When I read some of these stories about high costs, they make me furious. The Washington *Post* said the other day it would cost \$500,000 a year to program a station in Washington. The next day the newspaper said it would cost \$1,000,000 to build and program the first year. Where they get those estimates, I don't know.

<sup>8</sup> Director, Audio-Visual Education, National Education Association, Washington, D. C.

<sup>&</sup>lt;sup>7</sup> Assistant Manager for Programs, Station WGBH, Lowell Institute Cooperative Broadcasting Council, Boston, Mass.

The commercial stations were given three to five years to pay off their equipment. You can get the same credit.

You heard what Mr. Krieger said. He advised you to get your applications on file. Don't worry too much about money. You don't need all of it in cash.

## CHAIRMAN FARLEY:

Did you want to say something, Mr. Probst?

## Mr. Probst:

In Chicago, we are planning a cooperative operation and programming to cost \$800,000 a year.

We have discovered that the longer people contemplate what educational TV can really mean in democratic communication, the more they believe we should try to tackle the problem as adequately as possible.

It is true that a great deal can be done for less money than we are planning to spend in Chicago. There is no doubt about that at all.

#### Miss Hennock:

I am happy to hear you talk that way, Mr. Probst. You have one of the most valuable channels on VHF in Chicago. Please come in with your application soon.

Mr. James F. Macandrew:9

I should like to address a question to Commissioner Hennock.

It is my understanding, that the Commission lays down certain basic specifications regarding transmitter design and components. In view of the fact that in New York City only the UHF remains, would you comment on the advisability or the possibility of the Commission taking steps to try to make the UHF band receiver the standard receiver of the future?

## Miss Hennock:

I don't like to get into the receiver problem here. We have been faced with receiver problems since the day we started.

We simply have no jurisdiction over the set manufacturers. I think the only way we can get a lot of these receivers on the market is through our free enterprise system. When a few stations get on the air in the City of New York, where they have an educational television station, I do not believe you will have much difficulty with the receivers.

Eighty-five per cent of our television channels are in the UHF part of the spectrum, and only 15 per cent are in VHF. They will have to use those channels. They cannot make a choice between a VHF and UHF set.

<sup>9</sup> Director of Broadcasting, Board of Education Station WNYE, New York, N. Y.

MR. FRANK T. McCann:10

I would like to direct a question to Commissioner Hennock.

Some of the new television areas, where only UHF channels are available, are watching to see how fast the commercial people are filing applications. Aren't the commercial people on the same spot that we are? MISS HENNOCK:

I think that is a good question.

The commercial interests soon will find out how valuable the UHF channels are, and they will be after them. Whoever gets it, will have it.

The reservation for education cannot be held forever. I think you should be given a good chance to get in, but, believe me, if there is no activity on the part of education, it will be just too bad.

Mr. R. Edwin Browne:11

Mr. Probst mentioned that they were contemplating spending \$800,000. I wonder if any of that money includes facilities for recording these programs and for making them available in some form to other educational television installations?

MR. PROBST:

The answer is, yes.

Mr. Edward Stasheff: 12

I should like to ask Mr. Krieger a question.

In a medium-sized city with three universities, two museums, one library and a high school system all sharing one channel, who would be the official licensee?

Mr. Krieger:

That is a question the Commission has not answered. It is something that will have to be worked out in the future. The report and the rules indicate clearly that a recognized educational institution can be a licensee. I think that questions of that kind must be considered individually.

Mr. Creshkoff:

What does the Commissioner think about the new corporate body being formed in Boston? The directors will be the member institutions, and the licensee will be this new corporate body, having no previous existence as an educational institution, but representing them.

MISS HENNOCK:

I think this will be a very good plan. It will come within our definition, provided those members be predominantly educational—the schools, colleges, libraries, etc.

12 Television Supervisor, Station WNYE, New York City.

Director of Radio, Mississippi Southern College, Hattiesburg, Miss.
 Director of Radio and Television, University of Kansas, Lawrence, Kas.

Mr. John L. Hunt:13

If a public school system should get a channel for a station, could it sell time to a neighboring university or another school system, or would it have to donate the time to the other educational groups?

#### Mr. Krieger:

An arrangement whereby an educational institution made its facilities available to other educational institutions on a cost-sharing basis would be entirely appropriate.

In situations of this kind, an institution should have the advice of counsel to be sure it stays within the rules.

Mr. UBERTO NEELY:14

In the Greater Cincinnati TV Educational Foundation we have faced most of the problems you have discussed here. We are considering a Foundation which would be similar in arrangement to the one in Boston, an incorporation of six or more of our leading institutions to operate the station. We are wondering whether it would be proper to rent our studio facilities to commercial stations to help pay our way? MISS HENNOCK:

We don't care what you do with your physical property. I don't see how that comes within our authority at all.

## CHAIRMAN FARLEY:

I think we shall adjourn this meeting now with a rising vote of thanks to our able and cooperative panel.

# SOME THINKING ABOUT EDUCATIONAL TV

Speech Before the Association for Education by Radio-Television

## EDWARD M. WEBSTER<sup>1</sup>

I have no startling message to bring to you at this time, and my talk will be quite informal. I feel it will be both appropriate and appreciated if I confine my remarks to as few words as possible concerning your activities in the field of education by radio and television.

A few years ago, if I had received an invitation to appear

<sup>1</sup> Commissioner, FCC, Washington, D. C.

 <sup>&</sup>lt;sup>13</sup> Coordinator of Public Relations, Wilmington Public Schools, Wilmington, Del.
 <sup>14</sup> Director, Radio-TV Arts, College of Music, Cincinnati.

here, I might have hesitated to accept. It so happens that, in addition to being a Commissioner, I am a retired United States Coast Guard officer. Just forty years ago next month, I graduated from the Coast Guard Academy at New London, Conn. In those days the military academies were not permitted to confer degrees on their graduates. In fact, it was not until many years later that Congress authorized them to do so. So, after waiting thirty-eight years, I finally received that much coveted bachelor of science degree. I suppose a lawyer would say that I received it "nunc pro tunc." In any event, I am no longer shy in the presence of educators. Isn't it amazing what a little sheepskin will do for one's morale! Now I can stand here and look all other intellectuals straight in the eye. Seriously, I am very proud of that degree, even though tardily received, just as proud of it as I am of my Commodore's commission in the military service, and my commission as a member of the Federal Communications Commission.

Mrs. Webster and I feel so strongly about the value of an education that we went to great lengths to encourage and help our son and daughter obtain a college education. I am not unaware of the fact that it is possible to be an outstanding business success without the benefit of formal schooling. Some of the most brilliant and successful men I know have had few educational advantages. However, I am sure that if they were standing before you in my place today, they would unhesitatingly advocate more and better education for the people of this country.

Chairman Walker and Commissioner Hennock have been present at previous meetings of your Association, but this is the first time I have ever had the opportunity and pleasure of attending the Institute for Education by Radio and Television, or appearing before the Association for Education by Radio-Television. In fact, this constitutes my first visit to Columbus. I want to say, judging on the basis of what I have observed during the brief time I have been here, that I have seldom encountered any group more enthused and determined regarding its goals and its efforts to achieve them. My experiences of the past day and a half have impressed me deeply.

After the publication of my separate opinion, accompanying the March, 1951, Third Notice of Further Proposed Rule Making, concerning the Television Broadcast Service, wherein I stated that, on the basis of the record then made, I did not agree that a reservation of channels for non-commercial educational purposes should be made, I heard rumors to the effect that some educators were shocked at my apparent antipathy toward the use of television as an aid to education. Of course, I was not and am not against the use of television for this purpose. I favor placing non-commercial educational television stations on the air at the earliest possible date, and my statement so indicates.

However, being unable to check the accuracy of the rumors, I could not help but wonder whether some might have adopted the philosophy that if a person is not for you, in every respect, he is entirely against you. I realized that you would not be pleased with my position, but I assumed you would view it with an open mind and accept it as an honest difference of opinion. When you invited me to take part in the activities here, I knew I had not misjudged you and that you respect my right to take a position which may not be fully in accord with your own. I commend you for your attitude, because when one has an interest at stake it is very difficult to maintain an open mind. I think that one of your most important tasks is, and will be, to educate the young and remind the old that there are always two sides to every question. I believe this goes to the heart of freedom of thought and expression. If this country is to continue to be the arsenal of democracy, you must advance this philosophy from coast to coast and border to border.

Everyone here has, of course, seen or heard about the Commission's recently published final report on the Television Broadcast Service. Despite the fact that I concurred with the majority in reserving channels for future use for educational purposes, some of you may feel that my comments attached to that report are less than flattering to educators. Well, I want to say at this point that nothing in my concurring remarks should be construed as an attack upon you, because I think educators are engaged in the most important work anyone can undertake. You must derive a great deal of personal satisfaction from seeing your efforts bear fruit, because your task at times is certainly a thankless one.

At the time I wrote my opinion, I could not quite overcome the feeling that, knowing the importance of education to the well-being of our nation, and realizing the mass appeal of television, you had been carried away by its glowing potentialities and failed to approach this new venture from a practical point of view. However, I am greatly encouraged by the thinking and action getting under way here. I had no intention nor desire of being critical or unfair in my analysis of your business ability, but I have been associated with the field of electronics, in one way or another, for so long that I am overly conscious of the pitfalls. Since I have been a Commissioner, I have had a number of licensees come to me and frankly state that the Commission would have done them a favor if their applications had been denied. And, mind you, these have been otherwise successful business men, who had the means to operate a broadcast station, but no concept of the practical problems which attend these operations.

I have no intention of standing here and telling you how you should conduct your affairs. I am like the man who has never met a payroll. While I have had the responsibility of operating Coast Guard radio stations, I have never operated a television station. Television, especially educational television, has a technique all its own. It is your problem to solve. It is my function to provide the opportunity. You are grown men and women, with intellect and resourcefulness, and it is unnecessary, as well as inappropriate, for me to lead you around by the hand. All I want to do at this moment is refer to a few phrases of your proposed operations which may prove troublesome. In doing so, I hope to stimulate a healthy discussion of the whole project.

Now, let's briefly review some of the problems which undoubtedly confront the rank and file of educational organizations. First, and foremost, you have to get the necessary funds from your local and state governments. From what I can gather, educational institutions are having more than a little difficulty getting sufficient appropriation to increase the salaries of grossly underpaid teachers at this time. Although many of you are having similar experiences in your own state, read the New York Times of Monday, April 14. The schools in New York City don't have enough money for the proper painting and repair of their buildings. Local and state governments, in the main, appear unwilling to recognize the fact that existing teaching facilities are outmoded and insufficient. Is this the place from which you contemplate getting a half million dollars for

the purpose of constructing an educational television station? Is this the source to which you propose to turn annually for tens of thousands of dollars to operate this non-profit venture? I salute you for your courage. I, too, have had experience in the pioneering field and I, too, have had experience in getting funds from the public treasury. Take a tip from one who has engaged in a never-ending struggle—keep up the battle! Success is wonderful and worth all the effort.

But let us turn aside from monetary problems and assume that you have an educational television station in operation. How much serious consideration has been given to the fact that commercial stations, whose existence depends on the size of their audience, will use every means at their command to gain and hold the attention of all persons within their service contours? Men and women, after a day's work, and children, after a day in school, do not always want to have to concentrate; they want to be entertained. I have had practical experience on this score in my own home. Can you make your education programs entertaining enough to attract an audience away from commercial entertainment and make it forget the fact that it is being educated? I have heard it argued that educational groups contemplate that their programs may have particular appeal to only a limited audience, but I am not so sure that that is a wise approach.

The air waves belong to the general public. It is they who need the education, and it is toward them your efforts should be directed. Moreover, first impressions are often lasting impressions, and it is of the utmost importance that your early efforts be wisely handled. If they are not, it is possible that many persons will not bother to view or listen to your programs again. However, I am well aware of the fact that it is most unlikely you will be immediately successful with all of your programs. Even commercial stations cannot do that. It is only through trial and error that you will finally develop that which the public will accept. And no one knows the disappointments of the trial and error method better than the Commission. We were well indoctrinated during the television allocations deliberations.

I am not trying to toss bouquets to the Commission and its staff, but I can assure you that, whether or not the final television allocation fully satisfies your needs as you see them, it

represents many months of grueling work, and offers, in the opinion of a majority of the Commission, the greatest good to the greatest number. With so many conflicting interests to be considered, it is virtually impossible to develop anything which provides all things to all people. Too often it appeared we had the obvious answer to a phase of the allocation, only to discover later that we were in error.

I hope that the obstacles I have pointed out, where educational television programming is concerned, will not serve to dampen your enthusiasm. I would be distressed to feel that they had. As a matter of fact, I believe you can and will succeed if you continue to display the enthusiasm and drive which you have thus far exhibited. I only caution you because I think if you are alerted to the hurdles, which will surely confront you, you will be better prepared to take them.

In 1492, Columbus launched ships to open, fresh geographical horizons to the Old World. Now, in 1952, those of you gathered here in Columbus should launch television to open,

fresh, educational horizons to the New World.

# TELEVISION BROADCASTING IN COLLEGE PUBLIC RELATIONS

# WORK-STUDY GROUP LYNN POOLE, Presiding

## Mr. O. Leonard Press:2

There seem to be two primary reasons for a university to broadcast over its own or commercial station facilities. The first is to extend the class work of radio and television broadcasting students into the ultimate practical sphere. The second reason, which is usually the major prod in influencing a university to go on the air, is to promote its prestige in the community, and as far abroad as possible.

At Boston University, this promotional purpose preceded the student training motive by a number of years. Under Eleanor Collier, Director of Publicity at Boston University for the past twenty years, broadcasting got a solid start. In 1946, a radio assistant was appointed on the publicity staff. That was just about a year before the University offered its first

<sup>&</sup>lt;sup>1</sup> Director of Public Relations, Johns Hopkins University, Baltimore, Md. <sup>2</sup> Director of Radio and Television, Boston University, Boston, Mass.

degree in broadcasting, at that time, in radio. This explains why at Boston University, broadcasting in television is the responsibility of the publicity department, at the present time, and I wish to report briefly on what we've done about television.

Boston has two television outlets at present. Both went on the air in 1948. Station WBZ-TV is an NBC affiliate and mixes a good deal of local programming in with its NBC offerings. Station WNAC-TV is a Mutual outlet and consequently is free to choose whatever television programs the three TV networks with no Boston outlets want to offer it, and they offer WNAC-TV everything they have. Because it enjoys such a wide selection of network offerings. WNAC-TV does practically no local television programming. Whatever we have done in Boston has been done with and on WBZ-TV.

Our first program was in 1949. In November of that year, Prof. David White, of the journalism faculty, suggested an idea for a television news series. Together, we shaped it into a program that would attempt to show, dynamically, where the news was being made each day, how it bore on events happening elsewhere and, generally, what it added up to in significance. Visual devices included maps, cut-outs and pin-ups.

We took the idea to WBZ-TV and after due consideration, the station "bought" it. Right away, I found out how different television is from radio, at least in Boston. In the first place, the program immediately was put up for sale. I learned then that any series we wanted to put on WBZ had to be saleable as well as entertainingly educational. WBZ-TV agreed, in turn, that we would have the right to review any interested sponsor. If we didn't approve, WBZ might be allowed to sell the program anyway, but minus the B.U. tag. The other thing I learned was that television did not expect something for nothing, as radio had. I appreciate that this may be the idea of one man, Iran Berlow, program supervisor for WBZ-TV and may not be common among TV stations, but from the beginning David White was paid a reasonable rate.

Dr. White went on at first on a twice-a-week, five minutes per show, basis that later went to three-a-week. After six months, the show had not been sold and another program replaced it. Dr. White has not been on since.

Last summer, I made an all-out effort to conceive and sell at least one television series which was basically, if not frankly, educational. This series aimed to prove that the subject matter of education can be fun on television and appealing enough to interest even a sponsor.

I approached Mr. Berlow with three series ideas, with recommendations for personnel, material and content. He bought two of them which were finally titled, "Away From It All" and "From Adam to Atom." Dr. James A. Wylie, professor of physical education, conducted the first show which was all about how the family could have fun right around home, even if home is an apartment house, and how to do it for practically no money. He also demonstrated, with guests, how to get the most out of such pastimes as fishing, camping, backyard games, etc.

The host for "From Adam to Atom" was Prof. Donald Born of English. If you haven't doped out the content we paraded under that title, the giveaway is that the chief advisor for the program was Prof. Mervyn J. Bailey, chairman of the Department of Fine Arts.

These two series were broadcast during the months of July, August and September, 15-minutes, once a week, each. No sponsors came forward to pick up the check, so they were dropped when the fall schedule was made up. "From Adam to Atom" was renewed for a short run for a month during the winter, a half-hour a week.

This is the way we divided the responsibility for production of these series between the University and the station. On the "Adam to Atom" show, for example, Professors Born and Bailey, and myself provided all the raw materials and any guests. We spent many hours each week reviewing potential material, and visiting the Museum of Fine Arts, in Boston, which was most cooperative in allowing us to take many fine replicas of ancient treasures out of the museum for the show.

Finally, we would plan together the content and progression of each program, and then take this rough sketch to the station a day or two before the broadcast. There we would huddle with the station's producer assigned to each series, and work out a director's working script for the show.

The television programs were publicized through all the channels available, or that we could afford to use. A broadcast notice was sent for each program to a list which included key faculty, all deans, others outside the University, all trustees, etc. Newspaper radio editors were notified and we had a number of good stories. In addition, the programs were listed in the headliner sections of the program logs of most of the Boston newspapers. We sent out home-town stories on program guests and, of course, the principals, and had some good local newspaper stories. "From Adam to Atom" was reviewed favorably, in Variety. The New England TV Guide magazine gave special mentions to the programs and in addition, WBZ-TV featured each of the shows in their full page TV Guide ads. The University alumni magazine carried a full page spread reporting the two series.

There were a number of signs by which acceptance of the series could be read. Letters were received from viewers of both series, all commendatory. As a result of a program on photography, which featured Boston photographer Jack Seltzer, Seltzer reported tallying more than 125 direct queries at his two stores in regard to suggestions and ideas he had mentioned on the program. His Kodak salesman was so impressed with this response that he made a special report on it to the home office of the Eastman Kodak Co. in Rochester, N.Y.

One letter to Professor Born's art show contained some valuable stamps with the suggestion that Professor Born might investigate the idea of demonstrating the art displayed on stamps. The idea was valid, but Born returned the stamps with some haste and many thanks. He had had enough with handling art pieces from the Museum, and was getting nervous at being responsible for so many art valuables.

Since the summer, two other University faculty members have done series on WBZ-TV. One of them I sold to the station for a series on agriculture, which was already on the station, and for which I had heard they were looking for a new personality host. I didn't learn until after I had made the "sale," that no University mention would be forthcoming on the program. The reason was that this was the station's show, and they wanted to be free to sell it to anyone. However, the effort of "selling" Prof. Franklin Roberts to the station for this series was worthwhile for an internal public relations reason.

So far, counting journalism Prof. Victor Best, who is editor of WBZ-TV's United Press-Movietone News series five times a week, and whose show is strictly commercial bait with no University tag, five University faculty people have conducted television series on WBZ-TV in a period of three years. Their experience is the most convincing ammunition I now have for selling other faculty members on television work, and they usually have to be convinced.

These five faculty people are not the only University personnel who have been on television. They are simply the only ones who have conducted series.

But in addition to the series work, effective contributions to University prestige building have been made by arranging for University personnel to appear on interview programs and on science shows, by filming major University news for TV news shows, by student participation on variety and musical shows on both local stations and occasionally on the network. Each such broadcast is promoted by the same means described above for the series.

MR. WILLIAM B. WILCOX:3

Television at Ohio State University is dependent on the cooperation of the three local commercial stations for any live program time, and apparently it will remain so for the present. Many of you read the FCC announcement of April 13, 1952, which granted to Ohio State an ultra high frequency channel. This is of little practical value now, since there are few if any receiving sets in the Columbus area that can receive broadcasts in this range.

This is a testimonial type of panel, in which we will tell what we have done in television. I propose to relate our story somewhat in chronological order.

The three commercial television stations in Columbus have an estimated range covering nineteen counties with a potential audience of one million persons. Surveys have established the number of sets at approximately 225,000. It was found, as recently as March 1, 1952, that 73 per cent of the families in the city of Columbus have sets, and more than 50 per cent of the families in all but one of the nineteen counties in the viewing area have sets. Columbus saw its first television on April 3, 1949, when station WLW-C started operations. The other two stations, WTVN and WBNS-TV, came in with the network service on Sept. 27, 1949, when the micro-relay link was completed to Dayton, the nearest coaxial cable contact point.

It was anticipated that the university's first experience with television might come through football, and the loan of some of our films. Station WLW-C worked out a contract with the university's athletic officials to televise each of Ohio State's five home games in the season of 1949 at \$1,500 per game. Station WBNS-TV, which did not start until Sept. 27, televised the last three games that year at the same rate.

Early in 1949, I was approached by representatives of the local television stations and those in nearby cities seeking information about university-produced films as program material. As a result of these inquiries, I called on a group of staff members for information and opinion. I also wrote to other governmental agencies, free film libraries and other universities asking advice.

We inventoried our films, selecting those which we agreed would be suitable for telecasting. Dr. Howard L. Bevis, president of the university, called a meeting for a discussion of the problem. Out of that meeting came a statement of television for the campus, not including athletics.

<sup>&</sup>lt;sup>8</sup> Director of Public Relations, Ohio State University, Columbus.

The Bureau of Public Relations was designated as the clearance unit for all requests for film or live programs for television purposes. Any films produced by the university, considered suitable for television purposes by the bureau, were cleared for free loan to any TV station for sustaining programs. No such film could be released for a commercially sponsored program. Responsibility for any necessary clearance of music heard on university films, and any other legal involvements, were made the assignment of the television station.

As to live programs, departments of the university were authorized to cooperate in the presentation of activities for non-commercial television broadcast, as long as these activities did not interfere with the academic program or policy. Clearance of program requests again was centered in the Bureau of Public Relations. The adopted policy left the question of participation in commercially sponsored programs open. Each request was to be decided on an individual basis.

At the same time this initial policy was established, in early 1949, a television committee was created by the president. This was in April, 1949, about two weeks after the first TV station started operations in Columbus. This committee comprised the director of public relations as chairman, the director of athletics, director of radio education, director of the university radio station, chairman of the department of photography and a representative from the bureau of educational research.

Up to this time, we had not initiated any TV programs. The publications staff of our Agricultural Extension Service should be credited with making the initial experiments in that field. In the fall of 1949, they undertook several spot shows, using ag extension personnel. Encouraged by their initial experience, and challenged by the possibilities, they started two regular weekly programs early in 1950.

A 15-minute show entitled "Yard 'n Garden" appeared over station

A 15-minute show entitled "Yard 'n Garden" appeared over station WTVN, in February, 1950, and a month later, the "Magic Window" opened as a 25-minute and later 30-minute show at 12:30, noon, WLW-C. Incidentally, both of these shows are currently on these two stations, two years later, although they have not run continuously during that time. However, the "Magic Window," which has enjoyed the longest consecutive runs of any University program, has been especially distinctive in that it has always appeared at 12:30, noon, on Saturdays.

"Yard 'n Garden" was just what the title implied; a program devoted to helpful hints about the care of the yard, and the planting and maintenance of a small garden and its produce. For example, one show

was devoted to the proper way to prune rose bushes. Another dealt with the more complex problem of how to pack strawberries for the freezer. The extension radio editor appears on all the shows and introduces the visiting expert or experts.

"Magic Window" is a more flexible program, covering a variety of areas, all more or less related to agriculture. The program starts with the opening of a window in which appears some object symbolic of that week's subject matter. This spring, however, the first ten minutes of the 30-minute program were given to what was called "Today's Guide to Good Buying." The rest of the show might be entirely unrelated to this introductory ten minutes.

In June, 1950, our Board of Trustees authorized the university to apply to the FCC for a television channel for educational purposes. Such an application was prepared by Mr. Robert C. Higgy, director of the university radio station, and filed in July, 1950. This application was promptly returned, as the FCC was not accepting them at that time. Many of you are familiar with the hearings that followed before the FCC at Washington, relative to the applications for assignments of TV channels for educational purposes. Ohio State, since September, 1950, continuously participated in those proceedings, with our Dr. I. Keith Tyler playing a leading role, and the president of the university making several appearances.

The university proposed in its application to spend approximately \$247,630 if granted a channel. It estimated that it would cost about \$100,000 to operate the station the first year. The university renewed its application in December, 1951.

Meanwhile, the ag extension folks continued their work with the commercial stations in Columbus, the Western Conference halted the live televising of football games, and the rest of us did a lot of talking and speculating but nothing concrete was achieved toward getting on the air with educational programs. The TV stations, themselves, were doing considerable experimenting with mobile equipment, televising our June, 1950, commencement exercises in Ohio Stadium. One of the stations televised a basketball game, but dropped the idea because it proved to be too expensive.

One of our most gratifying experiences with television, as far as public relations was concerned, came in March, 1951, when some of our best student talent was taken to New York City to appear on the Ted Mack Amateur Hour. This was witnessed, we are told, by some 30,000,000 Americans. Ohio State became the first university to be

saluted by the Ted Mack show largely through the effort and interest of Mr. Robert M. Ganger, one of our alumni, now executive vice-president of the P. Lorillard Co., sponsors of the program.

That spring, the university's Bureau of Special and Adult Education made a suggestion for a science series and offered the service, gratis, of a young graduate student, Mr. Richard H. Bell, who proposed to do his graduate work in the field of adult education via television. Out of that suggestion and the availability of Mr. Bell, we developed our first sciences series of 13 half-hour shows, presented through the cooperation of station WLW-C in Columbus at 12:30 noon, each Sunday.

After the preliminary planning had been done, a meeting of representatives of all the science departments on the campus was held to discuss the series and decide on a title. We came up with the tag, "It's Your World," and obtained promises of participation from scientists.

The Junior Dean of our College of Arts and Sciences agreed to serve as moderator or coordinator for the series, and Mr. Bell wrote the scripts and program outlines, working about two weeks ahead after interviews with the scientists to be presented. The first show he entitled, "Our Planet and Space."

We set up a budget of \$287, and, since Mr. Bell's services were free, we stayed within it. Actually we only spent \$50 for photographs and art work, done by the university photographic department and the campus chart and graph service.

Encouraged by a favorable response, both from viewers and faculty participants to this series, the University TV Committee undertook to determine how similar programs might be continued and expanded. Upshot of all of this discussion was the appointment of Mr. Bell as part-time coordinator of university television programs on commercial stations.

Currently, we have, in addition to the two agricultural extension programs, three TV shows going on two stations.

"Picture of Health," is a half-hour show every Tuesday night at the remarkably good time of 8:30 o'clock. Station WBNS-TV, made that excellent time available, and the show is planned by Dr. Richard L. Meiling, assistant dean of the College of Medicine, and Mr. Bell. The show recently had a rating of 15, which indicates some 33,000 TV viewers.

Using films and live demonstrations, physicians and nurses describe the ways in which the new \$15,500,000 Health Center at the university is serving the public. The TV station film crew and that of the University's Department of Photography have taken the film, which comprises less than half the time of each program. These films are processed by the TV station. Programs are fairly well outlined and ready about a week ahead of the show night. Films are shot about three weeks ahead, to allow ample processing and editing time.

"The Wilson Dumble" program illustrates well the shifting of a radio personality to a television show with very little change of format. Professor Dumble, a pleasant, well-informed and witty member of our English department, has been doing book reviews and chit-chat about plays and things over the university's radio station for a number of years. He now does the same over television, in a delightfully relaxed, informal chat about books and plays, three mornings every week at 9 o'clock on WBNS-TV.

"Design for Enjoyment" was worked out with Prof. Frank Seiberling, director of our School of Fine and Applied Art. Members of the school staff show the place of design in modern living, beginning with the design of common household items and working into the field of painting. It is a 15-minute show, four afternoons a week at 4 o'clock on WTVN. (Mr. Wilcox illustrated his talk at several points with pictures).

We have a number of ideas for other shows. One of the best, I think, will be a sort of news interpretive show, in which experts in various fields on the campus will discuss news developments from the viewpoint of their particular field of knowledge.

#### SUMMARY

It was noted that very few programs of the schools represented were planned specifically for promotion and publicity, and yet, from the public relations point of view, whatever goes over the air in the name of an educational institution is of concern to the public relations office.

No satisfactory definition of public relations has yet been made. In general, a public relations director of an educational institution attempts to foster all worthwhile activities that will reflect credit upon his institution.

We should put our best words forward on radio, and show our best pictures to the public to help attract the best students for the school. Alumni like to see their school in the limelight. The same is true for those on the campus, the students, employees and faculty.

## KEEPING UP WITH SCHOOL TELECASTING

JOHN C. CRABBE,1 Presiding

#### WORK-STUDY GROUP

Program Arranged by Association for Education by Radio-Television

Reported By MISS BETTY ROSS,2

## Mr. George Jennings:3

The Chicago public schools continue to participate actively in television programming through the facilities of Chicago commercial stations. On WGN-TV they have done a thirteen-week series called "Chicago Public Schools in Action." This attempts to show Chicago citizens what is going on in their schools. All grade levels are represented, elementary through high school. It is a studio production rather than a telecast direct from the classroom. Children and teachers are brought into the studio, and the class is seen in action.

Plans are under way for another TV program, called "Newsreel." This will start in May, 1952, using the facilities of station WBKB, Chicago. Film will be taken in the schools by a school-employed film cameraman. The program will place major emphasis on its news value.

A couple of special television shows also have been presented by the Chicago schools. One was on an important bond issue, and Chicagoans were told why they should vote for the bond issue and school improvements. Another was the superintendent of school's annual report which was put on television so the people of Chicago would be more familiar with the educational system in their city.

Mr. Jennings stressed that it is important for the school television program to go beyond being just a school-produced program. To be a good program and one representative of the school, it must have a purpose. It must accomplish something. It must develop positive attitudes. It should mean progress for both the schools and television. Miss Martha A. Gable:<sup>4</sup>

The Philadelphia public schools are working with three stations in Philadelphia, doing thirteen programs per week. The Board of Education has a staff of seven on TV. There are 700 TV receivers in the

<sup>&</sup>lt;sup>1</sup> President, Association for Education by Radio-Television; Director, Station KCVN, College of the Pacific, Stockton, Calif.

<sup>&</sup>lt;sup>2</sup> Assistant Director, Public Affairs and Education, NBC, Chicago.
<sup>3</sup> Director, Radio and Television, Board of Education, Chicago.

Assistant Director, School-Community Relations, Philadelphia.

schools. Utilization of the programs is stressed. Evaluation sheets are picked up at the end of every week from the classrooms and these help tremendously in planning future programs.

In all programs, we try to demonstrate that television can be both good education and good entertainment. Our program, "Operation Blackboard," particularly exemplifies this. We find that children like television. They are reading more and doing more creative projects, because they have seen how it is done on TV. Parents also are interested in television. They plan PTA meetings around television, and are financing the purchase of TV sets for use in the schools. It's important that all members of a community know what is going on in their schools. When all understand, they work together better.

### Miss Madeline S. Long:5

Activity in educational broadcasting in the Minneapolis schools dates back to a radio workshop in 1928. We have been preparing school broadcasts ever since, and cooperate with the commercial stations to present them. With the advent of television, school programming was extended. It started in a time of crisis.

Two years ago, it was necessary in Minneapolis to close the schools for a period of three weeks. Television came to the rescue with a "Video School," so children would not miss out on school work. Station WCTN provided the time and facilities. It was a studio production, and television teachers were brought in to give talks.

We realized that it would be better television if we could simulate the classroom situation, bring a few children into the studio, and create a living classroom before the camera. The attention would be focused on the teacher, when she was "teaching," and upon the children, when they were "learning." It was a more fluid and spontaneous program with emphasis on naturalness. In that way, the television program evolved. Now the Minneapolis public schools are doing three times as much programming.

## Mr. Arnold L. Wilkes:6

Station WBAL cooperates closely with educators in preparing school programs on television.

"TV Campus" is offered on Sunday evenings, in cooperation with ten Baltimore colleges and universities. Each school has its own programs. This series shows the Baltimore viewer what's going on in the higher level of education.

<sup>&</sup>lt;sup>6</sup> Consultant on Radio Education, Minneapolis Public Schools, Minneapolis, Minn.
<sup>6</sup> Director, Public Service and Education, Hearst Corporation, Baltimore, Md.

Another series is the series of the University of Maryland Medical School, "Live and Help Live." This is broadcast Tuesday evenings. It is the story of modern medicine and its meaning to mankind. It is a thought-provoking program, and helps the layman understand some things in medical science.

Still another school television program is the "Class A" show beamed for elementary school children. The classroom is in the television studio and children are the main participants. We believe that in letting the child be the child, you have some extremely good television. Children are ingenuous and resourceful. Station WBAL has helped with the purchase of television sets for the schools.

### Mr. Edward Stasheff:7

The New York City schools are in the television forefront. They have cooperated in the special *Life* magazine television project, which showed New York citizens what was happening in their schools.

We also have worked in cooperation with the National Citizens' Committee for Better Schools. Twenty programs have been originated from the schools. Another forty programs were used as inserts in such shows as Jinx Falkenberg.

Another interesting TV series was the "Living Blackboard" series, which served some 500 homebound high school students—those physically handicapped who could not attend regular classes. A home-service teacher usually visits those homes two or three times a week, but television helped in those areas not normally covered by the home-service teacher. There were science demonstrations, occupational work, art, "adventures in understanding," etc. This program has been very successful. Surveys showed that more adults watched the program than handicapped children. The program pulls about two hundred letters a week. Nine other cities now are using the WPIX transmission to make the program available in their locations.

#### DISCUSSION

### QUESTION:

Are school television programs active or passive? Do children participate during the viewing process or the follow-up period?

### Answer:

Television programs can be either, depending on the teacher who is utilizing the program. Some think it is better to participate in the follow-up period. A child is apt to mimic the TV performers during the program rather than create for himself.

<sup>&</sup>lt;sup>7</sup> Television Supervisor, Board of Education Station WNYE, Brooklyn, N. Y.

### QUESTION:

Because of the high cost of television programming, are school programs sponsored commercially? Will sponsorship be tolerated by school systems?

#### Answer:

If it is a school-produced program, it would not have a commercial sponsor. Institutional sponsorship for non-school produced programs generally has been acceptable.

#### **QUESTION:**

Would it be better to use an educational television station or a commercial one?

#### Answer:

At present, we are using what is available, namely, the commercial station.

### QUESTION:

How are we going to bridge the gap until the educational TV stations are on the air?

### Answer:

The FCC has recently released educational TV channels. The wise thing to do is to act now in making plans for an educational station in your area. Educational TV stations will have to meet the challenge of being "good" from the start. The American public has seen commercial television. They want better programs. They will expect the best in educational television.

# SIMPLE TELEVISION TECHNIQUES FOR EDUCATIONAL PROGRAMS

EDWARD STASHEFF,1 Presiding

#### SPECIAL INTEREST GROUP

Reported By MRS. DOROTHY KLOCK<sup>2</sup>

In opening the meeting, Mr. Edward Stasheff, chairman, explained that by the term "simple" was meant inexpensive and uncomplicated techniques which could be used to advantage on any station in the production of educational television programs.

It was agreed that the minimum requirements for good production

<sup>&</sup>lt;sup>1</sup> Television Supervisor, Station WNYE, Brooklyn, N. Y.

<sup>&</sup>lt;sup>2</sup> Program Supervisor, Station WNYE, Brooklyn, N. Y.

were two cameras, one mike boom, and one film chain which would accommodate 35-mm. and 16-mm. film strips, 2-by-2-inch slides, and 16-mm. film.

The panel was asked to answer the questions of how to teach well with television, and also how to do a good job with minimum equipment. The purpose of the talks was not to cite artificial gimmicks and fancy approaches, but rather to underline the practical, effective shortcuts to good production.

### Mr. Garnet R. Garrison:3

Mr. Garrison distributed mimeographed material describing the sets used on the "Michigan Hour." He said that in each hour of broadcasting, three instructors were used. This makes for considerable variety in presentation. For each hour of broadcasting, there were three and one-half hours of dry run and camera rehearsals. The University instructors appearing on the programs were paid jointly by Station WWJ and the University. Students were not paid.

Several types of signs were used on the programs. These included individual title cards, a booklet arrangement of title cards, large cards with sections covered, and cards with double door fronts. A variety of colors often was used on the cards to get a variety in the gray values on the receiver screen.

Photographs and diagrams were used. In the use of maps, the portion to be discussed often was reinforced with line drawings and color fills. At other times, a dotted line was used to trace a route over "green" sea and "white" land. Occasionally, super-imposition was used, as in picking up the key words in a passage from the Federalist papers.

Other types of cards useful for television were cards with pull-up sections, sequence cards with the camera panning along in order, enlarged photographs with lettering put directly on them, and photographs with a strip-pull underneath containing a name, location or description. Three dimensional models have been found useful.

The general aim in the utilization of these devices and others like them has been to create an effective program at a minimum cost.

Mrs. ROBERT N. GORMAN:<sup>4</sup>

The Rent Advisory Board of the Greater Cincinnati area has been presenting a series of interesting television programs. In each program, a landlord and a tenant, together with their lawyers, bring a controversial question before the television camera. There was considerable difficulty

Director of Television, University of Michigan, Ann Arbor, Mich.
 Chairman, Hamilton County Rent Advisory Board, Cincinnati.

in getting participants for the first program, but the first program was so successful that it brought volunteers for other programs. Mrs. Gorman said the series demonstrated again that interesting people make an interesting show.

### MISS MARTHA A. GABLE:5

In the Philadelphia educational television programs, three typical formats are used. These are the master teacher type, resource people from the community, and a discussion format.

The first type features a variety of devices that are used in the same manner in which they would be used in good classroom presentation. Whenever possible, any steps in the lesson which would be time consuming are condensed in advance of the broadcast.

Various community agencies bring their own resource people and material to their programs. Children are seldom used on these. The aim is to present, by means of television, people and things that ordinarily would not be seen in the classroom.

In discussion programs, the students always have one authority participating. Occasionally, to make a major point, another camera may pick up a dramatic sketch. A run down is prepared for each program, but no complete script.

### Mr. VAUGHN D. SEIDEL:6

Mr. Seidel discussed the problem of educational television from the viewpoint of the school administrator. He said that so far as cost is concerned, television does not present any new basic problem, since most new ideas have cost money and have been difficult to "sell." He said that in his opinion the aim in using such a resource as television should be to increase the effectiveness and efficiency of teaching.

### Mrs. Dorothy Klock:

The Board of Education in New York City has been producing three programs a week in "The Living Blackboard" series on Station WPIX, owned and operated by the New York Daily News, since October 1951. Several simple TV techniques have been found valuable.

A run down sheet, prepared in a reasonable, but not lengthy, detail, is a way of scripting an unscripted show. This gives the staff director at a station like WPIX ample information. Time in and time out, for each item, should be indicated. After the first full rehearsal, the timing can be set fairly well.

A good dry run, preferably just before a camera rehearsal, is one

<sup>6</sup> Superintendent, Alameda County Schools, Oakland, Calif.

<sup>&</sup>lt;sup>5</sup> Assistant Director, School Community Relations, Board of Education, Philadelphia.

secret of a good show. This need not be on the set, but it should be conducted in an area equal to the set in space. If at all possible, the director of the air show should be present at the dry run.

Pictures are a great asset to an educational TV program, but they must be good. Still pictures should have a mat or a dull finish, and they should be placed on an easel.

Concerning strip film, there is the necessity of reducing the picture to a 3-by-4-inch ratio. Paper frames of standard ratios may be mimeographed and with the center cut out, in the appropriate ratio, can be used to mask the picture for filming.

Mr. RICHARD J. GOGGIN:7

Educational TV programs are most effective when they are kept simple. Mr. Goggin said that school people should use the resources of the television station, but should depend on their own imagination and ingenuity.

He said there is a great potential use for the Zoomar lens camera in educational TV stations, because with this one camera a variety of lenses are available. When thinking of film, one should always think of film on television.

In Los Angeles County, television shows have been produced under various educational auspices. The University of California did a particularly fine series for adults on NBC called "The Halls of Science." This featured remote pick-ups from science halls on the campus.

Television offers a great variety of ways to visualize material. To select and use them effectively is an essential part of successful production.

## THE PRODUCTION OF FILMS FOR EDUCATIONAL TELEVISION

IOHN R. WINNIE, Presiding

SPECIAL INTEREST GROUP Reported By JOHN MERCER<sup>2</sup>

EDUCATORS WHO ARE INTERESTED in television also are interested in films. The chief reason is that most of the schools do not have TV cameras or kinescope recorders, and may not have them for some time

<sup>&</sup>lt;sup>7</sup> Chairman, Radio Division, Department of Theater Arts, University of California, Los Angeles, Calif.

Chairman, Director of Film-Television, University of Iowa, Iowa City, Iowa.

<sup>&</sup>lt;sup>2</sup> Production Supervisor, Audio-Visual Instruction, University of Nebraska, Lincoln, Nebr.

because of the prohibitive cost. Films are the transcriptions of TV. They can be copied for distribution or for repeated future use at home.

MR. SEERLEY REID:<sup>3</sup>

What is television? Is it a new method of making films, a new type of communication situation, or a new communications device? I feel that the last statement applies most accurately to TV. Actually, TV is the long range projection of a sound motion picture. It is not, in itself, a medium of communication, but a device for transmitting sound, motion, and picture.

I predicted five years ago that from 75 to 90 per cent of television eventually will be on film. The fact that the image can be put on film has two decided advantages: "dead" spots can be edited out, and film showings can be repeated easily at a later time.

On the other hand, TV has two advantages. The first is immediacy, and the second is that large masses of people can be reached simultaneously. If these advantages are accepted, it will be seen that TV will be of greatest effectiveness where the conditions creating these advantages are fulfilled. Good examples would be nationally important events, such as presidential inaugurations and the World Series.

Why will TV, perhaps, not be well accepted in the classroom? Chiefly because of its regimentation. All must see it as it is and when it is, whether it fits into the context of class activities or not.

Some government films are available for TV. A catalogue can be secured from the U.S. Office of Education. These films are mostly ones which have been made up especially for TV. None of the various government agencies have special funds for films. Films produced must be restricted to educational purposes, and many so made are not cleared for TV.

### Mr. Robert W. Wagner:4

My topic is "Improving Films for Television."

Two types of motion picture films are used in television today. These are: the motion picture produced specifically for transmission by TV, and the kinescope recording, or film record of a live TV show, photographed from the face of the kinescope tube.

The American motion picture industry has developed technical standards and skills which have given to theatrical films image-quality, and, in some cases, artistic merit, that have become the trademark of films made in Hollywood. Why cannot the image quality of such films be translated to television?

<sup>4</sup> Assistant Professor, Department of Photography, Ohio State University, Columbus.

<sup>&</sup>lt;sup>8</sup> Acting Director, Visual Education Division, U. S. Office of Education, Washington, D. C.

In any system of creating and transmitting pictures, either photographically or electronically, many factors conspire to degrade image quality of a motion picture film. Some of the factors involved are: the nature of lighting on the photographed scene, the performance of the camera and its lenses, the steadiness of the film transport mechanism, precision of focus, exactness of exposure, the type of film used, the chemistry of film processing, the performance of the telecast projector, the transfer characteristics of the iconoscope pick-up tube, and the skill of the engineer in shading, filtering, or masking the transmitted film image.

These technical considerations are mentioned because any artistry a film might have is lost unless the producer can successfully translate his film to television in terms of clear, sharply-defined visual images of satisfactory tonal quality.

The first requirement for improving films for television, then, is that professional production methods and equipment be used. Good cameras, lenses, processing methods, and the like, are essential in both original film shows shot for television, and for kinescope systems, or methods of cathode-tube photography.

The tremendous demand for films in television has opened the door for inexperience. This, of course, is inevitable. There is bound to be a lot of motion picture camera malpractice on the part of amateurs who have had to pick up a camera and shoot film, because there was no one else to do it.

We need, temporarily at least, to use medium shots instead of long shots, and to make full effective use of the close-up. The cameraman must develop the art of creating visual imagery, which tells a cut-down version of a feature type story within the compressed time limits of 26 to 28 minutes.

A third requirement for improving films for television is the fullest use of the motion picture to do those things which cannot be done by the television camera alone.

Several specialized motion picture camera techniques suggest themselves at once. Animation is a good example. While commonly an expensive process, there are many simple forms of animation which can be done at low cost. High-speed photography, and time lapse effects are also uniquely motion picture techniques. While these have limited use, to be sure, the potentialities of such film camera possibilities should not be overlooked by the television producer, and especially by those who have to produce educational shows.

In the production of documentary film, the motion picture has been, and will continue to be a most useful tool. The television camera is chained to a coaxial cable or to a remote pick-up van. The film camera

can range the world largely uninhibited by the expense, the technical difficulties, and the transmission problems raised by a remote television pick-up. Edward R. Murrow's "See It Now" is a good example of the use of film for this purpose.

From the standpoint of program quality, there seems to be little reason to doubt that films made specifically for television will be able, eventually, to approach more closely the quality of live television, and to capture the spontaneity and intimacy which are so dear to TV producers today.

There can be no doubt that the element of immediacy, of seeing events as they happen, is a technical miracle that sets television distinctly apart from other media of communication. Even here, however, intermediate film systems are being used, such as theater television, and these are capable of translating the incoming electronic signals onto motion picture film which is processed and projected in a matter of seconds after it is received.

This leads to a fourth requirement for the improvement of films for television, and to a very sketchy consideration of cathode tube photography, or kinescope recording.

The improvement of films for television will eventually depend upon the wedding of film and video techniques. The two media have much in common already. The impact of television on film production has been a healthy one, causing film makers to re-examine their techniques, stimulating their imagination, and opening up exciting new possibilities for motion picture making.

Insofar as motion pictures are adapted to the system of electronic transmission, they will continue to improve. Insofar as motion picture makers go their own separate way, content with their own screen standards, ignorant of the detailed requirements of television transmission, films will compare unfavorably with live shows. Since motion pictures will continue to play a key role in television programming, more and more attention must be given to the ways in which the two media can be united with technical perfection and artistic purpose.

Kinescope quality leaves much to be desired, in some cases. Images are photographed from the face of the cathode-tube, the negative is developed at high temperature in saturated developing solutions, and a print is made ready for projection within a matter of minutes. Films produced from kinescope encounter serious quality losses. Yet, the Arthur Ranke organization, for example, uses the kinescope system, employing six or more television cameras on a closed circuit, using a definition of 675 lines for purposes of film recording. This produces

a film suitable for large screen theater television, and quality which experts agree compares favorably with original 16-mm. reversal film.

The combination of film and television techniques to produce kinescope recordings could simplify the production of films for television. As yet, the direct production of broadcast-quality film material is our main concern. Motion pictures solve the problems of intercontinental and international telecasting, overcome time differences in programming, reach places where no network facilities are available, permit repeat performances, and give television a memory.

Some day, perhaps, in the not too distant future, we may have a satisfactory system for capturing both picture and sound signals magnetically. When that happens, many of the problems mentioned here will no longer be of concern. For the present, however, films for use in television may be improved by the recognition of the technical sieve through which the film image must pass to reach the viewer, by film cameramen with television know-how; by making the fullest use of those techniques which are peculiar to the motion picture camera, and by a merger of the twin arts and sister sciences of motion pictures and television.

### Mr. Edward P. Wegener:5

The Visual Production unit at Iowa State University has two Auricon Cameras, two or three Cine Kodak specials, and two Bell and Howell cameras. The unit has made many films—but today the station is doing more live programming. The single system is much faster than the double system, and when deadlines are only a matter of hours away, single system is the only answer. Also, single system is much cheaper.

On the other hand, editing is difficult and power is needed to run the Auricon. This is a disadvantage on location. The Auricon, furthermore, is not as silent as it might be.

It takes far more time to film a show than to do it live. Some people are unwilling to put in the time necessary for film productions. The detail and time involved in reloading, lighting, placing the mike, etc., make the work seem slow to the actors. It is easier to get people for live TV shows.

Using the single system, WOI-TV shot as high as five hours to get four minutes of film for a show on riboflavin.

## Mr. Julien Bryan:6

I wish to speak rather frankly. While I admire the work of the TV educators, I have a couple of criticisms.

<sup>&</sup>lt;sup>6</sup> Production Manager, Station WOI-TV, University of Iowa, Ames, Iowa.
<sup>6</sup> Executive Director, International Film Foundation, Inc., New York City.

One danger is that we seem to feel we have no time to waste in our productions. But our TV is dangerously mediocre. Educators should be offering quality films now missing from TV. The challenge to the schools is to do something unique. My organization has just released a new film, "Oxford." It has merit in that it is not a commercial film. We had the opportunity to do something unique. If we, as educators, don't do the unique, we will fail.

I am going on to Cincinnati to speak and will be paid a large fee. I will present a serious discussion about Yugoslavia. Why do people want to hear me? Why are they willing to pay a large fee? It is the immediacy of the thing, the opportunity to listen to an observer who has been on the scene.

The real challenge to educators is to go on the air infrequently, but with quality, rather than junk. Much of the material now on TV is mediocre or stupid.

I pay my men high fees for their work because quality counts. We need imagination, idealism and integrity in our work.

## EDUCATION ON COMMERCIAL STATIONS



### PUBLIC SERVICE PROGRAMMING

# EDUCATION THROUGH COMMERCIAL BROADCASTING STATIONS

GORDON HAWKINS,1 Presiding

SPECIAL INTEREST GROUP

# DEFINITION OF THE SUBJECT DOROTHY M. LEWIS<sup>2</sup>

I CONSIDER THIS MEETING VERY IMPORTANT, and I have an active interest in this subject. We have heard so much about education through FM and TV educational channels at this Institute that, perhaps, we've neglected the part that commercial stations have taken in educational broadcasting.

I remember well a few years ago a group of educators in various cities admitted they lost their licenses because they did not want to bother with the responsibilities connected with broadcasting. So the commercial stations took over, not giving public service after 11 o'clock at night but through good hours of the day. I remember two series which won Peabody Awards: "Children Analyze the News," a sponsored program on WLAC, Nashville; and "We March With Faith," on KOWH, Omaha, both commercial stations.

I recall the fine continuing service the Westinghouse stations have performed, particularly in Philadelphia and Pittsburgh. One cannot speak of commercial station operation without recognizing their determined efforts to promote and benefit education. Many commercial broadcasters also give full cooperation to educators through "Schools of the Air" across the

<sup>2</sup> Coordinator, U. S. Station Relations, United Nations, New York City.

<sup>&</sup>lt;sup>1</sup> Program and Educational Director, Westinghouse Radio Stations, Inc., Washington, D. C.

country. They have given time for youth programs produced in cooperation with the schools. It is amazing to see the variety of services they have given to education.

I have been a little worried lest we fail to emphasize the cooperation that should exist between the new commercial TV stations and the educators. The suggestion has been made that in areas where there may be doubt that education can support a TV station alone, it might be a good idea for the educators to buy time on commercial stations and carry out their programming. In some cases, it should be more efficient than trying to set up elaborate equipment of their own. I do not think the 242 educational channels, as proposed, are an unrealistic proposition, but I think they might prove to be a heavy burden. I am again recalling the early experience of educational broadcasting.

For example, the U.N. is working with commercial stations in all forty-eight states by putting out a handbook for teachers. This will tell them how to use the U.N. programs in the classroom, thereby supplementing the work of the commercial broadcasters.

Through the years, commercial broadcasting has had a fine sense of its responsibility. I am now preparing a book for the Peabody Committee citing what has been done by broadcasters in the last ten years which merits our attention. This will cover hundreds of stations in hundreds of cities. Our long experience has proved again and again that the commercial broadcasters stand ready to do their job. Their place in the field of education has been outstanding throughout the years and throughout the country.

# ON THE NATIONAL LEVEL FRANKLIN DUNHAM<sup>8</sup>

THE AMERICAN SYSTEM OF BROADCASTING, since 1945, has consisted of two major elements—commercially-operated stations rendering a service of entertainment, information and general education to the public, and non-commercial stations concerned principally with education to the classroom, to the home and to the community, in the form of adult education. It is true that we have had both types of stations since broad-

<sup>&</sup>lt;sup>8</sup> Chief of Radio-Television, U. S. Office of Education, Washington, D. C.

casting began, nearly thirty years ago, but the action of the Federal Communications Commission, in 1945, definitely setting aside the 88-92 megacycle band for the exclusive use of education's own stations, clinched forever the pattern of American broadcasting. This is our "middle way." Obviously, we did not want government-owned radio in the United States. Other countries either have that form exclusively or some, like Canada, Australia and France, and many countries in South America, as well, have both systems, operating competitively—private operation vs. government.

The result of this type of operation puts the burden of educational broadcasting on the state-operated stations, and allows the privately owned stations to meet levels of taste in their respective countries which produce maximum audiences,

and likewise, maximum profits.

We just don't do it that way. Our network and independently operated commercial stations glory in their opportunity to serve the public with instantaneous news flashes, excellent commentators, top sports coverage, and programs of general educational merit and high public acceptance. It is true that the admonition "to serve the public interest, convenience and necessity" is a part of their legal obligation to retain their licenses, but it also has proved to be "good radio business"—as any recognized service-of-value is in any business.

"Public interest, convenience and necessity," is a broad term which has never been adequately defined except, perhaps, negatively. It is perfectly evident to anyone glancing over a program schedule of a commercial station as to whether it exists or not. Educational programs have been defined by the FCC as those programs that are either put on by an educational institution, or are presented in cooperation with such an institution.

Obviously this definition rules out of consideration thousands of valuable educational programs which are put on directly by either networks or stations themselves. A long controversy seethed through the years in this Institute on the question of what was an educational program. Dr. Keith Tyler and I reached an agreement many years ago, quite satisfactory to both of us, when we declared that an educational program was one that was put on for the purpose of education, regardless of whether it succeeded in that purpose or not. We accepted "purpose," therefore, as intent of a program planned to increase

the store of knowledge, train skills, widen the horizon of thinking in demonstrable science or art, or literature, set up problems that could be solved by the application of our thinking, and otherwise add to those processes which bring about self development, and therefore make contributions to group, to community, to national and international life. To us such a program became educational. We did not limit the sources from which such a program might spring.

In order to avoid judging the claims to be made by stations for programs which they carry and consider to be educational the FCC deliberately and arbitrarily has judged the program

on the strict criteria of its source.

Anyone who approaches this question with honesty and fairness must admit that the greatest educational contribution which radio has made, and now which television is making, consists of programs in that wide area which has been, heretofore, called "public service." The FREC gets out every so often a listing of valuable educational network radio programs. Mrs. Broderick has set up criteria in the choice of these programs. They are:

1. Educational significance.

2. Program quality.

3. Instructional adaptability.

I have such a list here. It consists of seventy-eight programs presented each week by our radio networks which she considers valuable for instructional purposes. If we move this thinking into television, which we are about to do in the FREC, I have no doubt that we will probably be able to present an equal number of television programs that have educational significance.

It would be impossible for any of us to properly list all the educational programs which are presented to the American public over commercial stations in any one week. You can easily see the problem of the FCC in this regard, therefore the limitation on criteria.

One of the greatest problems in television is going to be the subject area to be covered by an educational television station, and the area which will be considered the obligation of the commercial station. As I see it, this is not a question of black or white. Obviously, an educational television station should be concerned with programs of an instructional nature. It should

supply programs that illustrate lessons in elementary, secondary and college and university level education. It also should supply a great many programs such as fine music, drama, instantaneous news, coverage of sports and types of discussion programs which fall into the area of the commercial station that is honestly trying to do a good job under its obligation of public service. That is what I call the "gray" area, in which both types of stations participate. Certainly, its major job should not be entertainment, though it will be far more popular and far more interesting if the by-product of entertainment is frequently attained.

I have given you a listing of educational programs found on commercial radio stations. Perhaps, by fall, we shall be in a position to give you a listing of selected educational programs carried by commercial television stations. At any rate, it would only be fair to point out some outstanding programs of that nature which already have been mentioned here at this Institute.

I can give you only a few high spots of TV programs presented by commercial stations. We have had an excellent program over WBZ for the last two years in Boston from the Museum of Science titled, "The Living Wonders," by Norman Harris and his wife. This explores the whole field of living things as well as many inanimate objects, and appeals to the natural curiosity of the ordinary viewer and listener in the manner in which all our science programs do.

In New York, I suppose two programs of the greatest significance are Ed Murrow's show on Sunday afternoon over CBS, and the series, "Operation Blackboard." This series has been planned by Ed Stasheff, who is now television director for the New York City schools, and moves on this year to be associate professor at the University of Michigan to develop tele-

vision programs there with Garnet Garrison.

Another program series in New York, which now is extended to many other cities, and is done in cooperation with *Time* magazine, is the series called "Inside Our Schools." This consists of many programs directed to the public to explain what is happening in our schools and features four or five pick-ups by mobile transmitter from the classrooms direct. Ed Murrow, of course, is CBS, "Operation Blackboard" is on WPIX, the *Daily News* station, and "Inside Our Schools" is an NBC presentation.

In Philadelphia, at least sixteen television programs are being presented during a single week over their three commercial TV stations in cooperation with the Board of Education. In Baltimore, all three stations, WMAR, WBAL, and WAAM are carrying on educational programs. It is the home of the famous "Johns Hopkins Science Review," done by that university in cooperation with the DuMont network every Monday evening at 8:30 o'clock. So far as I know, this is where the idea of going inside the schools originated. I understand that this type of program was considered mainly responsible for the passing of a school bond issue, because it told parents about the results achieved in their schools and, likewise, presented the needs of the schools to the public.

In Washington, Georgetown University, Catholic University, George Washington University, American University, and Howard University, as well as the public schools are utilizing commercial TV stations for their programs. The single television station in Pittsburgh, although crowded with the offerings of four networks, has had time to develop educational programs with the University of Pittsburgh, Carnegie Tech,

and Duquesne University.

Television shows are being developed at the University of North Carolina, at Chapel Hill, and released over commercial TV stations at Charlotte and Greensboro. Atlanta, Georgia, and New Orleans have already begun experimental series on programs with their local universities and in the case of Atlanta with its school system as well.

The University of Miami, in Florida, has produced some series of fine educational programs. Stations in Houston, Dallas, San Antonio, and Fort Worth, Texas, carry many programs that originate at Radio House, on the campus of the University

of Texas.

Both Oklahoma City and Tulsa are cooperating with their universities in experimental television shows. In Los Angeles, three institutions, the University of Southern California, the University of California, Los Angeles, and Loyola University all produce television shows over the seven commercial stations of that city. The Los Angeles public school system and the Los Angeles County school system utilize these facilities at present for many programs which they produce during the year. In San Francisco, all three commercial stations, KGO, KPIX, and

KRON, voluntarily provide time for the educational institutions of that city including the public schools and universities.

Station KING-TV, at Seattle, which has been an outpost until the coaxial cable reached it this past month, has carried on a most exciting experiment in children's programs, directed by Gloria Chandler, and titled, "Telaventures for Children." These programs dramatized the best children's books. Both KDYL and KSL-TV, at Salt Lake City, have done programs in cooperation with the University of Utah and other institutions in their area. Omaha, Nebraska, with WOW-TV, in close cooperation with Creighton University, has been one of the pioneers in educational television.

The Ford Foundation sponsored the series, "The Whole Town's Talking," now in its sixteenth week, and originally directed by Robert Louis Shayon. This has presented actual town meeting discussions of problems affecting the people themselves in their local communities, and has been done with the characteristic highlights only to be found in unrehearsed

discussion.

In Milwaukee and Chicago, educational programs have been successfully developed despite the fact that demands on the time of the stations in these cities have been overpoweringly great. The "Chicago School" of television which, actually, is a school of thought in the presentation of programs, has been spearheaded by Jules Herbevaux of NBC. Notable drama and personalities, such as Dave Garroway, have sprung from this school with the idea of meeting the public where they are with

TV programs of interesting informational content.

St. Louis has produced many programs with the public school system over KSD. Cincinnati has been experimenting with educational shows over WCPO, WKRC, and WLW. In Cleveland, WEWS, along with the Western Reserve University, is producing four regular college courses for credit on the air this year. Detroit, particularly at WWJ, but at WJBK and WXYZ as well, has carried on successful television courses with Wayne University, the University of Detroit, the University of Michigan, and the Detroit public schools. WBEN, at Buffalo, has experimented with educational programs. One of the oldest stations in radio and a pioneer in television has been WHAM at Rochester, owned by the Stromberg Carlson Company.

In Syracuse, WSYR operates both a downtown and a compus studio at Syracuse University, which was an outright gift to the university in order to help to produce programs for the station.

Outstanding among the network programs during the past year have been the original opera, "Amahl and the Night Visitors," commissioned by the NBC and presented on Christmas Eve, and repeated on Easter Sunday; the appearance of Charles Laughton in his inimitable readings from the Bible and from such literary works as Thomas Wolfe's, "Of Time and the River." DuMont presented Bishop Fulton J. Sheen as a great teacher in, "Life Is Worth Living," and "Keep Posted," a new type of discussion program in which opposite points of view are presented by single individuals. ABC presented a television version of America's "Town Meeting of the Air" and the Metropolitan Opera, while CBS pioneered in a new form of news presentation with "See It Now" with Ed Murrow, the New York Philharmonic orchestra, and a remarkable children's program based on authentic stories from American literature, "Mr. I. Magination."

I could go on almost indefinitely in describing the programs of wide general educational value which have been put on by the commercial television networks, either with the cooperation of educational institutions or entirely on their own. No country in the world possesses such a wealth of television fare as the United States. The question always arose in radio as to whether programs of high cultural value and merit could, by virtue of a small audience, attract sponsors. The conviction is held by some that in this, television is not following the example of

radio.

The imaginative resources of the human mind are so great that the best can now be made palatable through the ingenuity of clever presentation and to ever increasing and widening audiences. It is no longer necessary to justify expenditures for prestige value alone, nor to stress the institutional value of such advertising. What we are seeing before our eyes is a revolution taking place in the minds of the television audience, wherein the extraordinary appeal and sense of immediacy which the medium possesses is captivating our people by the millions.

This factor alone should spur educators to take advantage of this remarkable new avenue to the human mind. Those who

will venture to own and operate their own stations, I am convinced will find ready cooperation from people who have pioneered in commercial television, and soon types of programs which are better fitted to university and school production will find themselves the responsibility of education's own stations. This will have the effect, not of diminishing the contributions of network and local commercial television stations but, rather, it will establish a feeling on the part of both education and commercial television that they are in this business together, going forward hand in hand for the benefit of the people of our beloved country-and of the world.

## ON THE UNIVERSITY LEVEL

FREDERICK C. GRUBER4

IN MY OPINION, COMMERCIAL STATIONS and colleges and universities should combine their resources to broadcast in the public interest. Both have great assets to place at the disposal of education. These assets tend to complement each other. The universities are the great repositories of the world's cultural heritage, their laboratories project the world of men and things into the future, their classrooms and clinics apply what has been thought and discovered to life situations. The university is a place where the past and the future meet through the instrumentality of great minds. The radio-TV stations control America's newest and possibly greatest means of mass communication. They have assets in finances and organization, and they have developed considerable know-how in broadcasting.

There are some fundamental differences on the fringes of things, but there is a great area of overlapping and inter-relationships in which there are common materials and interests. The prestige and resources of the university are valuable to "the industry;" the wealth, organization, and know-how of the radio-TV stations are valuable to the college. We have taken pot-shots at each other long enough. The time has come for critical appraisal and evaluation, and for the formulation of a common basis for operation. Obviously, this cannot be done in the few minutes alloted to me here, but we can at least point

the way.

<sup>&</sup>lt;sup>4</sup> Professor of Education, University of Pennsylvania, Philadelphia.

In regard to the areas in which universities and commercial stations cannot agree, it seems to me that we must agree to disagree like gentlemen, and go on from there. For example, I cannot see an immediate reconciliation between the entertainment aim of "the industry," and the pure research activity of the university. Because its medium is fleeting, radio and TV are interested in surface opinion. Because university tradition is built upon thousands of years of thought, the scholar is concerned with reflective thinking and deliberate judgment. To catch and hold audiences, the radio and TV stations are interested in the sensational and the dramatic. On the other hand, the university, because of its avowed purpose, is interested in performance, in logical development, and in well-tested truths.

Then there are points upon which the university and the commercial station can agree completely. Both have a sense of community responsibility. Both would agree that the subject matter presented should be timely and of considerable concern or interest to the listener or viewer. Both would want the presentation to be as vital and as interesting as possible. It is from these points of agreement that relationships between the two

groups can be built.

Finally, there are misunderstandings which can be resolved. Among these are: choice of topic, script, actors, method of pre-

sentation, purpose, and type of audience.

When a college or university and a commercial radio or TV station agree to put on a series of broadcasts, they must first come to some fundamental understandings. These must be made on the highest level. The first matter to be decided is: "What do the university and station want to tell?" What is their message? What is the purpose of the series? Having decided this very important point, those responsible for the series must further inquire: "To whom do we want to tell it?" What audience do we want to reach?

Radio and TV audiences can be divided roughly into three groups:—the soap and horse opera type, the Lowell Thomas type, and the "Invitation to Learning" type. For obvious reasons, only the rare program will appeal equally to all types. The last two types, omitting for the time being the soap and horse opera type, constitute a considerable segment of the population, and make up the men and women who can probably profit most from the kind of program a university would want to present.

Having decided upon these two points—and there should be absolute agreement upon them—it should be comparatively easy to discover the characteristics of this audience, to select subjects, and to plan methods of presentation which will be effective with them. This agreement should be effected before another step is taken. If there are to be any fireworks, here is

the place and time to set them off.

În order to arrive at such a decision, and in order to have a group which would be perpetually vigilant to see that the purposes were carried out and the quality of the broadcasts maintained, it would be well to establish a small executive committee, whose chairman would be the highest educational officer of the university. Other members of the committee would be the manager of the radio-TV station, the director of public relations for the university, a representative of the station who is in charge of the production of the series, and a representative of the university who serves as a liaison officer with the faculty.

Other matters with which the executive committee would

concern itself are:

1. To choose a name for the series and if there are several spots available, to choose day and time for the broadcasts.

- 2. To choose material for the broadcasts. In my opinion, it is a mistake to call for volunteers. After a thorough survey and appraisal of the university's resources, the committee should decide on the material which helps to carry out the purpose of the series and then go and get it.
- 3. To lay out a tentative schedule for the entire series, including the exact area in each field of discipline, and the personnel who will make the most effective presentation. Only programs which have received 100 per cent approval of the executive committee should be allowed to remain on the schedule. Long-range planning, as here suggested, will allow time to develop each program for maximum effectiveness.

After the tentative program for the series has been agreed upon, the executive committee should delegate authority to the station representative in charge of production, and to the university representative who works with the faculty, to work through the various departments of the university and the station in the preparation and production of each broadcast. Before a script is put into production, it would be well for it to be approved by the department head of the field it will present.

The station representative must be thoroughly acquainted with his medium—not a novice—and must be sympathetic to the idea of the program. The university representative must accept the purposes of the program as his own, must understand the traditions of the university, must be able to appraise objectively the strengths and limitations of the faculty members, and must have a good acquaintance with broadcasting technique and terminology. Putting on the show will take much time and tact.

There remains one other function for the executive committee, and that is the continuing appraisal of the programs. I

would suggest a short weekly meeting for this purpose.

In this connection, the following guides might be helpful:

1. The program must be a true presentation of the purposes or activities of the college or university. Here there can be no compromise. Educational material must not be exploited or misrepresented in order to make it palatable to a certain audience.

- 2. The script should be developed by the person who knows the field. Some stations worship the "professional" script writer, who may be described as some bright undergraduate who has taken a course in journalism or radio-TV script writing, or who works for an advertising agency, and who therefore knows all the angles. After a half hour's discussion and possibly the reading of a pamphlet on the subject, he speaks as an oracle delivering profound pronouncements. If this situation were not so serious it would be farcical. Most professors would be among the first to agree that they need help in the techniques of radio and TV presentation. Such help should be available, and whoever assays to help must know the man, as well as what he wants to say or do, so that the script is authentic.
- 3. The participants should be university people, with few exceptions. The contrast between the ham actors who haunt local radio and TV stations, and the faculty and student body of a university is so great that the producer has to be a pretty skillful individual to weld them together into anything like a unified show. Except for a possible opening motivating scene, or a dramatic episode, there is no good reason for having "professionals." University personnel often need to be coached, but if the right persons are chosen and they are interested in putting their subject over to the radio or TV audience, there will be little trouble. The selection of good people is important. That is why I do not approve of asking for volunteers.

- 4. And while we are on this topic, a university professor's time is valuable. It is nonsense to ask an important scholar or administrator to warm his heels for hours in a radio or TV station while the crew adjusts lights, sets scenery, finds the right music, film, sound effects, or makes a number of adjustments which forethought, practice, and skill could have taken care of before he arrived.
- 5. The method of presentation should approximate the specialist's own method of presentation. This means a half hour's reading of poetry, or playing of music of a period, type, or composer with appropriate comment, can make a thrilling radio program. In TV there are many view-worthy subjects of an expository nature that are attention compelling and attention holding, particularly in the realm of the physical and biological sciences. In the field of the social sciences, there are also subjects which can be appropriately treated in a descriptive, narrative, or argumentative fashion. It is not necessary for every discussion to end in a heated argument. One radio program director advises that differences should be exploited and agreement never allowed. What a college or university program should do is to point out where people can agree and how they can resolve differences. When the program material deals with the direct service of the university to the community through medical clinics, child guidance clinics, government institutes, and educational services (and these are only a relatively few functions of a university), the dramatic form may be useful, but not essential. In the study of great books, one might dramatize episodes, or one might discuss their implications. Most university professors would prefer the latter, but they would not rule out the former.
- 6. The format of the show—its language, material, activity, and subject matter—should be conceived in relation to the audience that the station and university plan to reach, and should be checked by such known facts and standards as exist regarding the group. In the final analysis, it is the audience that you are trying to attract that must be pleased. It doesn't really matter, how low or how high the tastes of the university and the station personnel may be. If the subject matter is true, the method in keeping with university tradition, the purposes achieved and the selected audience looking forward to the next broadcast, the show has been a success. The station and the

university should endeavor to ascertain from time to time through surveys whether these things are being accomplished.

There have been and are many successful college and university broadcasts on commercial stations. There should be more of them. Those that have fallen by the wayside have proceeded on the assumption that things would go better eventually, that mutual understandings just happen, and that good public relations is a matter of grinning from ear to ear, treating to lunch, and saying "yes, yes." Those that have been successful have met problems head-on, and like the adults that they are, both university and station personnel have tackled and conquered them together.

#### ON THE COMMUNITY LEVEL

THOMAS J. QUIGLEY<sup>5</sup>

I CAN THINK OF THREE WAYS in which radio and television correlate with the work of education. The first relates to the training supplied by the school to those students who may wish to follow radio or television as a life work. In our own schools in Pittsburgh, we are striving to provide such opportunities for our high school students, boys and girls, through regular Saturday classes and various extra-curricular activities.

These classes include radio acting, script writing, newscasting, sportscasting, and control room techniques and skills. All of these classes are held in a regular studio workshop fully equipped to give the children life-like experiences in the atmosphere of a regular radio studio. In this way the school contributes to the radio industry by providing, on an elementary level, training and interest in the general area of radio and television communication.

The other two areas of correlation affect the contribution that radio and television make to education. Before discussing these two ways, I think we should review some basic principles in the psychology of education. First of all, we should recall that learning continues from birth to death. There is no time in his life when a man is not learning, through experiences of one kind or another. Then we should also remember that learning is an imminent activity, that it is a process of growth

<sup>&</sup>lt;sup>5</sup> Superintendent of Catholic Schools of the Pittsburgh Diocese, Pittsburgh.

or development. It takes place within the learner. It is internal to the learner. A child will learn with or without a teacher. He may not learn the right things. He may not grow in the right direction, but he will grow intellectually, just as surely as he

will grow physically.

Education, on the other hand, is the action of an external agency upon the learner. Education is a process through which the learner is guided in his growth. There are many agencies in the community which guide the growth of learning. All of these are agencies of education: the press, the radio, television, motion pictures, signboards, the family environment, conversation at the dinner table, and a myriad of similar agencies. Among them, the school is only one. All these others, along with the school, are busy about the process of education, but each of them initiates different phases of this process, and each of them is effective only on certain levels and at certain times. The school, which is usually termed an agency of formal education, has its own specific part to play in the total task. The school is devised to guide the learning of the immature. It initiates the beginning phase of learning. It establishes the basic skills through which later learning takes place, and which makes the work of other agencies of education more effective.

To do this job, the school, over many centuries of experience, has developed certain methods, techniques and devices which are geared to the immature mind. These methods are effective with the young, and by this I mean those under college and university age. The school, dealing with these young people, has its own methods of motivation. School people know that the same activity which motivates an elementary school child to learn, will not motivate a high school senior. By the same token, what motivates the high school student may not motivate an adult mind, and vice-versa. The school has learned that it does its best job through a technique which involves a close personal teacher-pupil relationship. Even in large classrooms, the basic element in the school technique is tutorial and personal.

With these basic educational principles in mind, let us now look at the role of the commercial radio and television programs in education. And first, let us consider those programs designed for in-school assignment and listening. For the most part, such programs, particularly if teachers have had a hand in preparing

them, are very good. But I have a suspicion that despite their high quality, many of them are failures as profitable and economic educational media. I say this because I feel that the nature of good classroom technique does not fit in with the nature of good broadcasting technique. The teacher must adjust her methods and her schedule to the needs of individual children in any specific classroom. No good classroom schedule can be maintained on a rigid hour by hour basis. If a teacher is in the midst of an extremely profitable and interesting arithmetic period, she cannot stop at the height of interest, or in the middle of helping some student over a difficulty in order to listen to a history broadcast coming over the radio. If she stops in the middle of such a profitable teaching situation, she is a poor teacher. Thus, the classroom schedule, to be a good one, must be very flexible. While time allotments can be assigned for certain periods of the day, the teacher must be allowed complete freedom to adjust these allotments to suit the needs and the interests of her class. On the other hand, the radio and television schedule must be extremely rigid. If a "School of the Air" program has a biology unit to broadcast at 10 a. m., it must begin promptly at 10 a.m. and end promptly at 10:28. It may happen that more than 50 per cent of the teachers are not ready for that unit at exactly 10 a.m.

There is more likelihood that a high school program can be adjusted to in-school radio listening than can an elementary school program. It is my experience that a great many of the elementary school programs are not tuned in by a majority of elementary teachers. We should remember, also, that the teacher can never maintain the same schedule from year to year. She may have a very slow class one year, and a very rapid one the next. Thus she can never be certain that her class of 1953 will be ready for a specific radio broadcast on April 19, just because her class of 1952 was ready for it on that date. Another point to remember is that no two schools in the same school system can maintain an identical schedule from day to day. A history teacher in one city school may have her ninth grade pupils four or five units ahead of the ninth grade pupils in another school in the same city.

Thus, for the good teacher it often happens that the radio or television program devised for in-school listening cannot be used. A worse feature of this is that sometimes the poor teacher uses the radio or television program on school time in order to take a rest or to correct papers, and the educational value of the program is lost completely, leaving only its entertainment value. And the schools are definitely not in the business of entertainment.

Now let us look at radio and television programs designed for out-of-school listening, through which commercial stations can and do contribute to community education. It is my belief that commercial radio makes its greatest contribution here. As a matter of fact, I think it can even make a greater contribution to the school program through its out-of-school broadcasts. Let us take, for example, a series of programs on American history geared for fifth grade listening. In a certain week, the series may be dealing with the surrender of Cornwallis at Yorktown. It could easily happen that on the day this program is to be broadcast, 50 per cent of the fifth grade teachers would be unable to tune it in on classroom time. Suppose, however, it were broadcast at 4:30 or 5 o'clock, or early in the evening, or on Saturday. The teacher could then use it as a home assignment; could prepare the children with questions, the answers to which would be contained in the broadcast. She could then follow this up on a later day by reviewing the questions. In this way she could use the broadcast to suit her own schedule, just as she can now use tape recordings or teaching films. She would not be limited to a certain hour on a certain day.

The programs devised by radio and television for adult education could be the greatest contribution to the general education of the American public. The educational techniques of radio and television are more conducive to adult motivation of learning than to child motivation. I cannot help but compare the work done by radio and television in this area with the old technique of the correspondence schools. No matter how we joke about them now, many an American, deprived of the opportunities of even a high school education, prepared himself for vocational efficiency by home study under the direction of such institutions as the International Correspondence School. Using the same techniques, radio, and particularly, television, could run regular high school courses in physics, chemistry, general science, history, and geography.

It would require engaging a really top-flight teacher with good voice, who is photogenic and endowed with a dynamic personality, similar to that of Fulton Sheen, who, by the way, is doing a remarkable job of teaching religion on an adult level to a huge audience. This technique could even include the use of assigned textbooks to listeners, questions sent in by listeners, and tests sent to listeners requesting them. The weakness I find in most of the adult educational programs now available is that they lack continuity. I prefer a type of program that follows a regular course in some specific subject, over a semester or a whole school year. I see no reason why such courses could not be properly accredited by state departments of education. Supervised examinations could be given at the end of the course, and equivalent high school diplomas awarded. What is more, I see no reason why some such courses could not actually be sponsored by industries interested in training certain types of techniques.

Courses like these in literature, music and art should be easy of production, and would do much for the adult education of the American people. There is no doubt that there are cultural deficiencies in American life. Not enough Americans understand and appreciate the fine arts. I can think of no better media for correcting these deficiencies than the educational power in radio and television. The actual skills of singing, piano playing, instrument playing, and drawing could be taught through organized courses over the radio, and particularly on television. I can visualize a nationally-known voice teacher, with two or three pupils in a studio, giving voice instruction over television. I can visualize hundreds of thousands of Americans following these lessons in their own homes. The aim here would not be to develop concert singers or virtuosos, but to give the general American public an appreciation of what constitutes fine singing and fine music, and thus make it better able to judge the regular professional offerings to which it is now exposed.

I have one other thought about adult education via radio and television. One of the problems of the schools is to educate parents to what the schools are trying to do. Parents should know the objectives of the school and its methods. They should understand how to interpret grades and reports. They should

understand how their training of the child at home affects his work in school. Schools have attempted to so educate parents through Parent-Teacher associations. For the most part these associations have been failures, simply because they do not reach enough of the parents. In the average school of 600 pupils, you are fortunate if you draw one hundred parents to a PTA meeting. Perhaps a monthly parent-teacher meeting of the air would help to solve this problem. Parents are usually interested in hearing about their children and in learning better methods of training them. Lectures and panel discussions once each month, directed toward these problems of parents and teachers would, I think, be effective programs for the air and television.

In conclusion, may I repeat that radio and television and the schools are all agencies of education. They are all engaged in some phase of education but they do not all initiate the same phase, nor do they all do their best work on the same levels and by the same methods. Therefore, radio and television should not attempt to replace the school, nor to consume so much of classroom time as to interfere with the proper technique of the school, which is the pupil-teacher personal relationship. Radio should cooperate with the school, but not become identified with it. All the agencies should cooperate in their ultimate aims: to inform the public, to elevate public taste, to supply cultural deficiencies, to make better men and women. No agency should attempt to do all the work, nor to interfere with the work of another.

# SPECIAL EDUCATIONAL PROJECTS EDWARD J. HEFFRON<sup>6</sup>

THE QUESTION I AM EXPECTED to discuss is this: "How do people with special educational projects like civil defense approach the commercial radio stations, and how are they doing?"

Mr. Jesse Butcher, director of the Audio-Visual Division of the Federal Civil Defense Administration, says we're doing fine. He says that in the year and a quarter that he's been dealing with station and network managements, he has not had

<sup>&</sup>lt;sup>6</sup> Director of Public Liaison, Federal Civil Defense Administration, Washington, D. C.

one refusal to cooperate. I'm sure he doesn't mean that he gets all that he asks, or that he's always given the choice spots. But

then he doesn't expect that and neither do you or I.

The Federal Civil Defense Administration, or FCDA, came into being only fifteen months ago. Naturally it took some time to get organized. Even now Mr. Butcher and his deputy, Mr. Steve McCormick, have only two men in their radio branch. There are also budgets to consider, and they hinge on Congressional appropriations.

The point I want to make is that with an extremely small staff, and one that hasn't been on the job very long, the radio

branch has produced some right smart results.

They just concluded a live network show on ABC, running for thirteen weeks. And the time was 6:15 EST on Saturday evening. Not bad, you'll admit.

In December, they did a 6:15 show over CBS for five nights

running.

They've had programs on all the national networks and on most of the regionals.

They sent a kit of radio scripts, and three 15-minute dramatic platters, to all of the 2900 stations in the country and had

mighty good acceptance.

They got radio allocations from the Ad Council, and in one campaign, alone, planted twenty-eight announcements on top NBC shows, twenty-seven on CBS, twenty-three on ABC, and twenty-two on MBS. And that's in addition to regional spot allocations.

In Washington, you know, we have the Congress; and Congressmen have constituents. The constituents, unfortunately—or fortunately, as the case may be—are not in Washington. So lots of Congressmen arrange with the stations in their districts—or, if they're Senators, in their states—to broadcast transcribed talks to the folks back home. They have their own studio, where they record these programs. And the point of my story is that they by no means limit themselves to telling the dear voters how they voted on the Rivers and Harbors bill, but present a lot of things of general concern such as civil defense. Our radio branch has arranged for many members of Congress to interview FCDA officials on this subject, and has usually prepared a good part of the show.

Our radio people have frequently been called on to write and tape tailor-made segments for national and regional network shows. They'd like to offer the same service to local outlets, but with only two men in the branch they have to be

careful not to bite off more than they can chew.

Through the regional FCDA offices throughout the country, we also are able to assist state and local civil defense directors in using their local radio opportunities. We have no way of telling how many local civil defense shows are on the air in the forty-eight states—but we do happen to have learned, only recently, that there are 150 regular weekly programs in California alone.

Of course, we have a TV branch, too, but the story of what they are doing doesn't belong here. Suffice it to say, we believe in giving both media the best we've got. Freeze or thaw, radio will be with us for a long, long time and we're not selling it short.

I have two questions to advance, which I have not heard explored at this Institute. The Radio Act imposes on all stations the responsibility of broadcasting in the public interest, convenience and necessity. I wonder if there's enough room in the broadcast spectrum to have a diversified system of special interest stations, some dedicated, wholly, to religion, or to good music, or agriculture, or education, etc.

As I see the situation, it is not a question as to the wisdom of setting up special kinds of TV and AM stations. There simply is not room enough in the spectrum for this system of diversification. So each licensee is obliged to serve the whole of the public in each field. How can we reconcile with this the creation of exclusively educational stations, either AM or TV? Does the educational institution which gets the license assume the same obligation of the whole interest, convenience and necessity? I wonder if anyone thinking of filing an application has faced up to this obligation?

Also in those communities where new educational stations are set up to compete with local commercial stations for an audience, won't there be a great and increasing temptation to commercial stations to get out of education? I should think the commercial stations might sell the time they gave previously to education.

## EDUCATIONAL PROGRAMMING ON COMMERCIAL TV STATIONS

ARNOLD L. WILKES,1 Presiding

## SPECIAL INTEREST GROUP Reported By GLORIA CHANDLER<sup>2</sup>

The objective of this special interest group was explained by Mr. Arnold L. Wilkes, chairman, as the endeavor to study some specific educational programs that have been presented by commercial television stations, and to examine the cooperation of commercial stations and educational institutions.

### MISS MARTHA A. GABLE:3

In 1947, the commercial television stations and the schools in Philadelphia cooperated in some new broadcasts that sought to develop better understanding of the schools programs among the general public. As the telecasting hours of the stations were increased, the schools and the stations began to plan for the use of TV as a classroom tool.

In 1948, television sets were placed in twenty-five schools by the manufacturers. The school administrators were quick to appreciate the value of the new medium and began to work for additional equipment. The PTA groups were urged to buy television sets for their schools. As a result, the schools now have more than seven hundred sets, some having two or three receivers. These sets are in the public, parochial, private and suburban schools. This means a sizable audience.

The public schools have a staff of seven full time people who work to develop, publicize and promote the television programs. The schools are working to interpret the significance of television in the classroom to the parents and teachers. Commercial television representatives participate in various school meetings and discussion groups.

One of the programs is called, "Operation Blackboard," and this is presented from 10 to 10:30 o'clock each weekday morning. The results of this program have been studied carefully through the use of evaluation sheets.

In Philadelphia, the curriculum department assists in the general planning of the program. The production is blocked out, prepared and rehearsed; props and sets are prepared in the classroom. A run down sheet of transition shots is prepared for the station director. The same director has handled all of the school programs on one station and this has improved the broadcasts.

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<sup>3</sup> Assistant Director, School Community Relations, Board of Education, Philadelphia, Pa.

Teamwork has been essential in achieving the good results obtained. Miss Gable said the administrators, teachers and the parents appreciate the \$175,000 worth of time that has been given by commercial TV to educational programming, and they also are proud that the schools have used the time effectively.

#### Mr. Arthur F. Weld:4

Syracuse University has a contract with the local commercial TV station under which TV studios on the campus are used to produce both commercial and educational programs, and the University broadcasts four hours of educational programs each week. He said that Syracuse was offering the finest TV training in the country, since its graduates had the advantage of training by and with experienced TV personnel.

In 1951, a total of 1,500 commercial shows and 160 educational programs were put on for the local station by graduate students. Some of the educational program series were called: "How Did It Happen?" a geology series; "2,000 A.D."; "Headline Forum"; "Open Shelf" a series about non-fiction books; "Your Public Schools"; and "It's Fun To Paint," a series for children.

The talent for these programs was drawn largely from the faculty at the University. Development of the Syracuse TV Production Center has brought a true partnership between educational and commercial television. The educational programs were never in the position of being accepted on sufferance.

## Mr. James C. Hanrahan:5

Mr. Hanrahan, general manager of WEWS-TV, Cleveland, brought an interesting report on the use of commercial television by Western Reserve University. He told about his discussion with Commissioner Paul Walker concerning the WEWS-TV program, "Youth Forum."

Mr. Hanrahan said that commercial TV stations are providing a considerable amount of useful educational material, but the definition of the FCC, as to what constitutes an "educational program," is very narrow. Under the FCC definition, "Youth Forum" would not be classified as "educational." Mr. Hanrahan concluded that the FCC statement, that "only I per cent of commercial time is being devoted to educational programs", reflected the commission's narrow definition of an educational program.

He also touched upon the possibility of commercial sponsorship for educational programs. Mr. Hanrahan said that while some educators

<sup>&</sup>lt;sup>4</sup> Producer and Director, Radio and Television Center, Syracuse University, Syracuse, N. Y.
<sup>5</sup> General Manager, Station WEWS-TV, Cleveland, O.

have changed their opinion about sponsorship of programs, many hold to the idea that sponsorship and education cannot go hand in hand.

Mr. RALPH STEETLE:<sup>6</sup>

Mr. Steetle declared that every possible avenue must be used by education in utilizing television. He said he was in general agreement with the approaches outlined by both Miss Gable and Mr. Weld, and also agreed that the FCC definition of an educational program might be reconsidered.

He said the educator was called upon to make an "informed choice" in his community of the best way to approach his commercial TV outlets. Maybe the informed choice will be not to apply for an educational TV channel, he added.

#### Mr. WILKES:

There has been a great development of educational programs in Baltimore, especially through Station WBAL. A prominent industrialist has given \$18,000 to buy receiver sets to be placed in the schools for in-school telecasts.

Mr. Wilkes stressed the need for continued training of school personnel in the use of TV. He described a series of programs called, "TV Campus," presented each Sunday evening in Baltimore through the cooperation of the twelve universities in the area. In summarizing, he said that WBAL-AM and TV presented a total of fifty-one programs a week in the public interest.

## THE STANDARD HOUR—ON TV

### ADRIAN F. MICHAELIS<sup>1</sup>

THE CREATION OF A TELEVISION VERSION of radio's oldest hour of fine music—the Standard Hour—offered a real challenge to the sponsor, the Standard Oil Company of California. This is the account of how a group of San Franciscans, far from the leading television production centers, answered that challenge and produced a series of television concerts that won praise of critics in New York and Hollywood.

Since its first radio concert went on the air, on October 24, 1926, Standard always has had a two-fold purpose in presenting the Standard Hour. It has sought to provide entertainment

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<sup>&</sup>lt;sup>1</sup> Executive Producer, Standard Hour, Standard School Broadcast, and the Standard Hour-TV, San Francisco, Calif.

for the music lover, and to assist educators, parents, musical associations, private music teachers and others in developing an appreciation of fine music in America. The Standard School Broadcast—its twenty-five-year-old companion program—also was created to assist in this endeavor in the interests of fine music. The Ohio State University, through its Institute for Education by Radio and Television, and Dr. I. Keith Tyler, were the first to bestow national awards of merit upon the Standard broadcasts.

These cultural and educational values were a prime consideration in the formulation of plans for Standard's experimental venture into television last year, in 1951, following my recommendation that the Standard Hour be televised.

The first question that seemed to occur to some who heard my recommendation was, "Why?" Many radio listeners did not believe at first thought that visualizing the program on television would add anything to the broadcast. But music has its visual side. Ballet, grand opera, light opera and folk dancing are a few of the types of musical entertainment that depend largely on visual elements. And most of us enjoy seeing what soloists look like as well as hearing them. So, part of the answer as to why the Standard Hour went into television experimentally was because we believed we had something interesting to offer the eye, as well as the ear.

However, the chief reason why Standard suddenly decided, midway in 1951, to get into television by 1952 was that television was making serious inroads on the radio audience of the Standard Hour.

The initial reaction of our advertising experts to the question of television was to express an opinion that perhaps the Standard Hour had served its purpose, during its quarter of a century on radio, and maybe it would be best to discontinue the program in favor of a Standard Hour dramatic show on television.

With this recommendation I took issue. As a member of the Public Relations Department, I had observed the fine public response to our musical program over the many years that it had been on the air. I firmly believed that we should continue to present the Standard Hour as a musical show, and that it possessed elements that could be visualized effectively on television.

A film-strip presentation helped to convince our directors. I put together still photographs of our Standard Hour radio show and excerpts from our reference recordings. Next, I wrote my arguments into a script, engaged our regular announcer to narrate the script, and combined the elements into a film-strip synchronized with music, narration and applause. This was projected onto a translucent screen mounted in a dummy television cabinet.

Mr. T. S. Petersen, president of the Standard Oil of California, and our Board of Directors gave approval to Mr. G. Stewart Brown, manager of our Public Relations Department, for the production of a pilot film to be done in San Francisco within a period of thirty days. Our production staff got busy and the pilot film was turned out on time. This was shown to our company directors and they approved an experimental series of thirteen complete shows, tentatively scheduled to be broadcast during the last three months of 1952.

Since the Standard Hour always had been a concert program basically, the first concern was with the orchestral quality of our TV program. We again used the top-notch San Francisco symphony orchestra of fifty-seven musicians, with Carmen Dragon, one of America's leading young musical directors, as conductor. Ralph O'Connor was chosen for the important new position of music co-ordinator. He had the task of obtaining and arranging music, organizing the orchestra, and building and maintaining a comprehensive library.

John Grover, who had been the announcer on the radio program for the past ten years, became our choice as the voice for the TV program. One of the important new elements to be added to the broadcast was the ballet, and for this assignment Lew Christensen and James Graham-Lujan, both internationally known, were selected as co-directors. Russell Hartley was

engaged to do the costumes and makeup.

The selection of featured soloists was my responsibility, and I turned over the details of engaging them to Larry Allen, a talent coordinator of long and successful experience. Station KGO-TV, in San Francisco, proved to be the best equipped to handle our type of a show and this station brought the services of the city's leading television director, William Hollenbeck. Working with Hollenbeck were Willard Davis, assistant director, Edward Smith, art director, and William Martin, production designer.

The all-important task of actually televising our program was entrusted to other capable KGO-TV personnel, A. E. Evans, chief engineer, Warren Andresen, technical director, and their technicians. Since there were no television networks on the Pacific Coast, over which we could reach the Western audience simultaneously in many cities, and since it was our opinion that existing kinescope filming methods were inferior, we decided to have our show filmed by William Palmer, the San Francisco inventor of the Palmerscope, a new kinescope filming method for reproducing sound and sight with high fidelity.

Hale Sparks, who is the University of California's "University Explorer" on radio, was selected to fill the two-minute intermissions in each Standard Hour telecast with brief chats about the oil industry. These institutional messages were to be filmed by the Moulin Studios of San Francisco, under the

supervision of Charles Sayers.

Don Jones was assistant producer, handling all production details, Lillian Chatham was program assistant, and Glenn Jackson, of KGO-TV, was stage manager and props supervisor. There were some forty other people on the production staff, including a script girl, hair stylist, still photographers, electricians, carpenters, painters, operators of public address and rear projection screen equipment, stage hands, janitors, a publicity writer, studio guards, and even a caterer, for we discovered that the establishment of a commissary saved much valuable time at meal hours.

This production staff, many of whom had never seen each other before our project started, worked together day and night for eight months, producing our thirteen programs. We had the splendid, wholehearted cooperation of staff members, orchestral musicians, the ballet corps, featured soloists, technic-

ians, stage craftsmen and others.

Before a foot of film was exposed for one of the expensive, three-dimensional stage settings, all musical selections were recorded by the orchestra and soloists on high fidelity Ampex tape recorders at San Francisco's Radio City. Our musical director recorded the music in sections and pieced it together by editing the tapes. This technique saved much rehearsal time and the repetition of numbers.

The musical tape was edited as a non-synchronous recording, with no sprocket holes in the tape, so that the conductor

could exercise full freedom in cutting and editing as exactly as possible. The next step in the audio recording process was to re-record this tape on 16-mm. synchronous, single-perforated tape. This then became the master sound recording, running at double speed, or 72 feet per minute, to get full frequency

response of the music.

Filming of each unit consumed about four days, with two additional days required for setting up and knocking down lighting, filming and electronic equipment and stage settings. Filming was done at the new memorial auditorium in Richmond, Calif., just across the bay from San Francisco. This auditorium turned out to be almost ideal. It had a completely equipped and well lighted stage. Its orchestra pit and entire slanting audience floor were on hydraulic jacks, which permitted the raising of pit and floor to stage level. This gave adequate floor space for larger installations.

The art director's contribution to the lighting was the reproduction of the effects planned in advance by his department. Through the filming of sequences from the monitor screen by a video recording camera, rather than direct from the settings by regular motion picture cameras, the cost of lighting was reduced tremendously. The very sensitive orthicon tubes in today's cameras are about ten times as light sensitive as movie

cameras.

From the standpoint of the production designer, the main consideration in working with film for television was surface texture of backgrounds. To aid picture definition, close objects received full, even exaggerated, surface treatment, lessening with increasing distances from the camera. This led to a combination of techniques, from actual or fully simulated objects and surfaces in the foregrounds, stepping down in scale to

painted drops in the distance.

Four television cameras were used in the production of the Standard Hour's shows. One was on a standard tripod, another on a Fearless dolly, the third on a pedestal mounting, and the fourth and most important on a \$12,000 electrically driven mobile Houston crane. This crane allowed the camera mounted upon it to move rapidly and smoothly from close-ups to medium and long range shots, and vice-versa; from one camera angle to another; and from floor level to a height of ten feet.

It made it possible to follow the stage action in an intimate manner. Each camera was fitted with four interchangeable lenses, giving the potential effectiveness of sixteen single lens cameras. To heighten the effect of the viewer's being present on the stage, the first indoor Walker "Zoomar" lens was used on this program under supervision of its inventor. This gives the viewers the same sort of closeups that the outdoor Zoomar lens has given to viewers of televised sports.

After the entire unit had been blueprinted from the opening to the closing shot, and a complete shooting script had been prepared, after sets, lighting, costumes, makeup, choreography, soloists' actions, camera angles and all other such details had been worked out, when the sound track was completed, and all stage, filming and electronic equipment had been installed at the auditorium, the director took over control of final rehearsals

and performances.

Briefly, this is how the director worked: He trained from one to four television cameras on the singers, dancers and instrumentalists during musical numbers. The picture seen in the finder of each of these cameras was fed into its own monitor screen, or picture tube in the nearby control booth. Each of these monitor screens was, in effect, a tiny television set, operating only within the auditorium on a closed circuit from its own TV camera. The director selected any one or more of the pictures seen on the small monitor screens, and the technical director switched the image or images to the master monitor where it was photographed by the 16-mm. video recording Palmerscope camera.

Action during performances was repeated until the director got exactly what he wanted. He could watch the action on a television screen, just as it would appear months later on a home receiving set, and if he was not satisfied a retake could be ordered immediately without waiting for film to be developed.

During the filming of a sequence, all cuts from one camera to another, most superimpositions, lap-dissolves and other special camera effects were done by electronic switching at the order of the director. The positioning of two superimposed images, for example, was greatly simplified over the method used by motion picture studios because the two images—one from each of two cameras—were clearly seen together on the

screen in black and white, and it was a simple matter to adjust them as desired before filming. Any one take, even when all four television cameras were involved, used only the one strip of film in the video-recording camera.

Instructions from the director to the people on the set were carried via small intercom telephone head sets, which were worn by almost everyone but those in the cast. The director stood at the monitors and phoned messages to the cast to the assistant director, who relayed them to the talent.

Just before each take was begun, the stage manager held a large movie style slate, bearing the number of the take, before one of the TV cameras to identify the take in later editing of the film. Then, at the director's instruction, the video-recording director switched on the video-recording camera and a sound track reproducer which played the musical score over loud speakers. The slate was withdrawn and the artists before the cameras began their roles as they heard the music.

During this filming, the music heard in the auditorium was picked up also by a single system recording galvanometer in the video-recording camera. This sound track was not recorded for reproduction later from home receiving sets, but was used merely as a "cue track" to aid in the final editing of the film and to match the synchronized cue track with the original master sound track.

As before mentioned, the action was not photographed by ordinary motion picture cameras, as a movie would be filmed, nor telecast "live." The merits of filmed television programs versus live ones have been argued as long as television broadcasting has been in operation. There are advantages to both systems, but either would have been too costly for a full scale musical program like the Standard Hour. In the televised Standard Hour, the advantages of live and filmed shows were combined in a modified kinescope technique, which proved to be an ideal solution to Standard's problem.

The actual filming of the Standard Hour was done on the Palmerscope, a high-quality, 16-mm. kinescope recording camera and a high-fidelity 16-mm. sound track that produced pictorial and musical quality usually found only on 35-mm. film. This modified kinescope system of making films for television was developed by William Palmer prior to and during

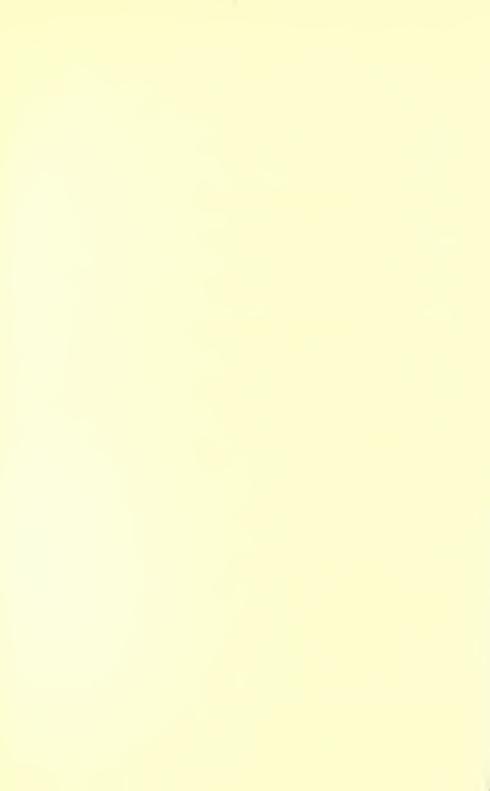
the Standard Hour TV show in August of 1951. Similar systems also were developed independently by High Definition Films, Ltd., of England, and the NBC-TV in the United States. These developments have been given a great deal of publicity as the most practical and economical method of producing films for television. We believe, however, that the first practical use of this system for the making of films that actually were telecast was in the making and telecasting of the Standard Hour TV show.

One Standard Hour production unit was completed on the average of every three weeks. The production cost for the experimental series of thirteen 30-minute films ranged between \$20,000 and \$25,000 each. This included everything except station time. Telecasting of the series was completed on stations in San Francisco, Los Angeles, San Diego, Phoenix, Salt Lake City and Seattle during October, November and December, 1952.

Whether the Standard Hour on TV will be resumed at some future time will depend upon a thorough appraisal of public reaction and other factors. A total of more than 5,000 cards and letters showed a strong sentiment in favor of continuance of the program. Coincidental telephone surveys during the experimental series indicated a growing audience during

the thirteen weeks the program was on the air.

In summary, one might state that during the working out of this TV experiment, a quarter-century era in the cause of fine music for home and school listening was completed under the sponsorship of the Standard Oil Company of California. It also is possible that a pattern was set for another era in which the realm of the visual will be added to the audible presentation of fine music of all kinds.



## BROADCASTING IN ORGANIZED EDUCATION

## BROADCASTING IN EDUCATION

## BROADCASTING IN THE SCHOOL PUBLIC RELATIONS PROGRAM

ALLEN H. WETTER,1 Presiding

#### WORK-STUDY GROUP

Mr. John F. Locke:2

I BELIEVE THE BEST CONTRIBUTION I can make to our group thinking on the assigned topic is to make a few observations about the over-all job of school public relations, and then in each instance, tie those views into the subject, "The Relation of Radio and Television to Other School Public Relations Media."

Basically, we are considering a broad topic. We could all learn a great deal from each other and still probably lack the fundamental knowledge and insight required for the attainment of our common objective, which is an understanding among all people of the role and responsibility of public education for maintaining, preserving and improving our American way of life.

Large numbers of persons, both inside and outside the schools, grossly misunderstand the purpose, aims and tasks of public relations work. Public relations is a broad concept. Most certainly it is neither a "publicity" venture nor an "entertainment" program. Quite the contrary, in my opinion, with no motive except progress for and improvement of our American way of life, school public relations is the cooperative development and maintenance of effective two-way channels of information and understanding between a school system, its personnel and the community it serves. Suffice it to say, the use of radio and television are but two dimensions of the overall job of school public relations.

Associate Superintendent, Philadelphia Public Schools, Philadelphia.
 Director of Community Relations, Cincinnati Public Schools, Cincinnati.

Public relations in public education has come of age. The leaders of our local, state, departmental and national associations, and large numbers of us, both teaching and non-teaching employees, have finally discovered something as old as time itself. Public relations is everything we say and do. It is how we say what we say, and how we do what we do, in all our relationships, both in and out of school. It is our human relationships with each other and with all other people, both children and adults. Call it by any name you please, put on it any tag you want, the "P" stands for performance, and the "R" stands for recognition of that performance. Radio and TV are media through which this can be dramatized.

To me, reduced to its simplest form, school public relations is a "two-way street" program of school and community, planning and working together as partners for one thing—the best long range welfare of young people.

By media, I assume we mean the use of any proper medium through which it is possible to transmit truthful information and factual knowledge to the end that all persons—adults and children—better understand that schools are at one and the same time the laboratories, the arsenals, and the citadels of democracy.

Radio and TV should be used as media for this purpose. A message such as I have described, however, cannot be "put across" by an entertainment program. As a matter of fact, we cannot justify the production of a purely entertainment program. We can justify, however, a program that helps to improve understanding. And in doing that, it behooves us to use techniques that will entertain as well as inform. To do that we must look deeply and consider the receptivity of the people at the receiving end.

It is ironic, but true, that for too long a time you and I conceived our task to be that of simply teaching children. That is our function. That is what our schools are for. But the best job in the world, if done behind closed doors, without the public knowing about it, cannot long continue to be done. A flow of knowledge, like the flow of traffic, cannot be one way in the same direction all the time. There must of necessity be "return traffic."

More adequate support and continued improvement of good schools will result if pupils, teachers, parents and citizens travel the same street.

Radio and TV programs are a proper and necessary part of a school public relations program. They are a way for the school system to inform the people what is going on in their institution.

In radio and TV we must produce not "just a show" but a "show

with showmanship." The program should be a life situation, so that young people learn the lessons of team work, cooperation, self-discipline, patience, consideration, tolerance and self-control.

Schools have always been in a crossfire of conflicting demands. On the one hand, they are supposed to perform broad social functions. On the other hand, some would impose narrow educational functions.

In spite of all that is wrong in the world today, the education of people in schools has made possible the growth of this great nation. They are one of the secrets of its progress. You and I have the responsibility of making better schools to train better citizens.

Radio and TV are links with our communities. They are public relations vehicles. Our use of radio and television should not be to entertain the public. Instead, it is to help them understand their schools.

I am of the opinion that variety shows, combining good speech, drama and music with the kind of human touches that young people, retired teachers and lay readers can contribute to radio and television programs, can outweigh in appeal the entertainment produced by many present day radio and television programs.

Mr. John L. Hunt:3

I wish to speak about some specific programs with which I have had personal experience. I do not presume that this material will be new to many of you, but at least it will be specific.

In educational programs designed to interpret to the public the basic goals and virtues of our schools, a number of techniques have been used. The most widely used approach is the short talk and the interview. Another approach is that in which we show off the best product of our schools. We broadcast an especially fine musical performance, either instrumental or vocal. We demonstrate how our students are dealing with social and political problems, through the medium of the town meeting or panel discussion.

I would imagine, however, that the skeptic who is not convinced of the school's fine quality could hardly be won over by such programs. If we are going to reach the general public through the radio, and give an interpretation of the schools that will have a good public relations effect, I feel that we must develop the type of programs which take the form of honest day-to-day and week-to-week reporting. We need to use the radio to keep before the public a continuous story of what is going on in the schools. In Wilmington we use two types of programs to do this and have found them quite successful.

On Station WDEL, which is our local NBC affiliate station with the

<sup>&</sup>lt;sup>3</sup> Coordinator of Public Relations, Wilmington Public Schools, Wilmington, Del.

largest listening audience in the Delaware area, there is a "Musical Clock" program from 7 to 9 a.m. Four mornings each week, Tuesday through Friday, we have a ten-minute spot on this program called "School Time." First, we give a classical or semi-classical musical selection. Next, news of activities in the schools. Occasionally, this script will include a humorous or human interest story. The announcing is done by high school students. Each fall and early spring, we hold auditions, open to all students. There is a great deal of interest in this project. The student reporters who are chosen are at the studio between 7 to 7:15 every morning, and in three years of this type of broadcasting no student has ever been late.

The second type of reporting that we do is more specifically designed to interpret, or, perhaps, to sell education. This consists of a weekly 15-minute broadcast each Saturday morning at 9 o'clock over WDEL entitled, "Learning to Live." These programs have been running since the fall of 1949. At the present time they are chiefly on-the-spot tape recorded pickups.

During the first year, we tried various ideas to attract attention. On one of our early programs, I picked up a number of sound effects in a local vocational school. The announcer tried to identify them.

Some of the programs built up a great deal of interest and we had a good listening audience. As time went on, we learned that we did not necessarily need to be clever or compete with professional techniques. At the present time, all of our "Learning to Live" programs take the form of an announcer telling about various things that are going on in the school. This spontaneous and unrehearsed interview is the heart of the series. We use a tape recorder and go into many different places. One interview with a group of football players took place in the locker room with running showers, falling shoes and general locker room noises as background. Several times we have gone into music rooms and recorded groups in rehearsal.

The documentary nature of these programs gives them the flavor of honest reporting. If mistakes are made we do not try to cover them up. We are demonstrating a process of learning, rather than a finished product. Participants in the program may make minor grammatical errors, or stumble over words, but we feel this makes for authenticity and we just go ahead.

There are two things, from the point of view of technique, that we feel are especially important. In the first place, such a series should be broadcast at a regular time. In our series, we have programs during holidays, just so the unity of the series will not be broken. There also is some advantage in having a regular announcer and moderator each

time. One of the important things we were a long time in discovering is that this type of program should be done with the very finest of equipment. For over a year, most of our programs were recorded on a small home-type machine. The quality was not too bad, but when compared with studio quality it was very inferior. Recently we obtained professional tape recording equipment and technically the quality of the broadcasts is on par with other programs on the air.

#### OTHER SPEAKERS Reported By MARTHA A. GABLE<sup>4</sup>

Mr. Vaughn D. Seidel:5

School programming in television has brought together stations and educators, community agencies and industrial organizations. Some of our programs are planned for in-school instruction. Others are designed to interpret the school to the public. In any event, this cooperative effort has resulted in fine public relations for the schools.

In Alameda County, California, time was given on one station for a series of public relations programs. Later, another station began a series, "Partners in Progress" in which industry and schools portrayed the relationship of training in school to preparation for a career in industry. This program has been so successful that it has been moved to prime evening time.

Television is expensive, but the possibilities of its use to instruct and inform in the schools stamp it as a medium that cannot be ignored. MR. LOUIS S. WALKER:6

We have had some interesting and valuable experiences in the brief time that we have used television in the Baltimore public schools program.

We found it worthwhile in our programming to feature many subjects in the curriculum on a natural classroom setting. We also broadcast meetings of the Board of Education with school administrators.

As a result, the citizens gained a new sympathy and respect for school problems and functions. Children were given a new feeling of importance about school work. Teachers re-examined teaching methods and content.

I consider this as real public relations, made possible by the combined efforts of station, schools and parents.

#### SUMMARY OF CONCLUSIONS

School public relations must be planned and presented through every available media. It is a part of everyone's daily job. Radio and television

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Superintendent, Alameda County Schools, Oakland, Calif.
Supervisor, Audio-Visual Education, Baltimore, Md.

are excellent outlets for a wide variety of presentations to interpret school activities, policies and procedures. In order that programs may improve and become increasingly effective, schools must make staffs available to plan and produce programs. Continuity and good quality are imperative.

## BROADCASTING ADULT EDUCATION

JOHN P. BARDEN,1 Presiding

#### WORK-STUDY GROUP

Reported By MARY JANE LAGLER,2

The topic for discussion was: "Problems Connected with the Telecasting of Educational Programs Planned Especially for Adults." Dr. John P. Barden, Dean of the School of Studies, Western Reserve University, Cleveland, opened the meeting with a few remarks about adult education on the college level, and the part that universities and colleges are taking in the development of this area of education.

Dr. Karl F. Lagler, chairman of the department of fisheries, School of Natural Resources, University of Michigan, was the first speaker. He taught the first "telecourse" to be offered by the University of Michigan, and he gave some of his conclusions from the experience.

He said that he was quite conscious of the lack of a live audience and found he must put forth more effort in his teaching on TV. The teacher should be something of an actor, in addition to a good public speaker, and must learn to employ many devices and props to make his course material interesting and informative.

Some of the things learned on television can help to make the teacher more effective in the classroom. He discovered that the limitations of the TV stage and props made the teacher acutely conscious of the necessity for giving of himself to the fullest possible extent.

He said that a well-planned program and serious rehearsals are essential if the air time and expense are to be fully justified.

Dr. Lagler expressed the opinion that the average professor who is participating in television is performing a valuable service to his institution "in the present stage of TV educational development." However, in most instances, the remuneration is not commensurate with the time and energy it takes to teach a good course on television.

Mr. John McSharry, director of the adult education department in

<sup>&</sup>lt;sup>1</sup> Dean, School of Studies, Western Reserve University, Cleveland.

<sup>&</sup>lt;sup>2</sup> Institute of Human Biology, University of Michigan, Ann Arbor, Mich.

the public schools of Newark, N. J., spoke next about the competition between local and national programs. He based his remarks chiefly upon the experiences at Station WATU, Newark, where a comprehensive program of adult education is conducted under the auspices of the public schools. Station WATU often finds itself in competition with programs of the large network stations in metropolitan New York City.

He said it was his conviction that local stations have an opportunity to meet the need for good local programs that will provide entertainment and information for those who do not care for certain network offerings.

Local stations, such as WATU, have a greater flexibility in their programming, he said, and provide an excellent outlet for all types of community needs and interests. The local station provides an outlet for community resources that would not find expression otherwise.

It was his opinion that local stations permit greater freedom of speech and thought, and a wider latitude in news presentation than is possible on a network station.

Many local stations have serious budgetary problems and often suffer from a dearth of talent. Most programs at present are not at a college level, although adult education is considered to be the best possible form of public relations.

Mr. McSharry said that the majority of the present adult education programs do not reach the voting public and the taxpayer and he thought a more popular level should be sought.

Dr. Barden expressed the opinion that there need be no competition between programs aimed at both the college level and more popular levels since "there is room for both." He discussed briefly the program of education by television as conducted by Western Reserve University. Although new and reflecting certain weaknesses, this program is believed to be academically sound and to present worthwhile adult education.

Western Reserve, through Station WEWS, Cleveland, presents a daily morning half-hour program starting at 9 o'clock. During the past year, six courses were offered with a total paid enrollment of 1,259 persons. The estimated audience ranges from 25,000 to 75,000 persons, the majority of them women. College credit is offered upon satisfying academic requirements and registration fees are the same as those paid on the campus for identical courses.

Station WEWS has assumed most of the cost of the program, which is approximately \$13,000 for a 13-weeks course. The university provides a syllabus prepared by the teacher of the course on television.

At Western Reserve, the TV professor is paid twice the hourly rate

for classroom instruction. He is responsible for all the props and other teaching aids that he may care to use. There are no planned programs and no formal rehearsals other than a one-hour rehearsal for the professor.

A general discussion, with the audience participating, followed Chairman Barden's presentation. The following observations were made:

- 1. Thirty minutes a day seems to be the optimum unit of time for a television course although a few one-hour radio courses have been successful.
- 2. The most important factor for a good TV course is the professor. The best teacher should be selected for any given course and hired to teach by TV, even though it might be necessary to relieve him of other university duties during that time.
- 3. Because of the limited amount of TV talent among the teachers, the TV instructor should receive optimum pay.
- 4. One of the urgent needs under present teaching plans is for capable and adequate help to assemble information and write first drafts of all material to be mailed out, as well as the program itself.
- 5. Commercial support of educational programs should be encouraged. Such organizations as the Ford Foundation might be possible sources of aid.
- 6. The principal weakness of educational programs now put on by colleges and universities lies in the area of production. The help of professional studios is needed.
- 7. Anything that can be taught in the classroom can be taught on TV with the proper preparation and selection of visual aids.

## SCHOOL BROADCASTING

ALVIN M. GAINES,1 Presiding

#### WORK-STUDY GROUP

## Reported by MRS. DOROTHY KLOCK<sup>2</sup>

Each participant in this discussion was asked to summarize the operation of the educational radio station which he represented. Each speaker contributed information to help answer the question, "How can school broadcasters justify their operations?"

<sup>&</sup>lt;sup>1</sup> Program Director, Station WABE-FM, Atlanta, Ga.
<sup>2</sup> Program Supervisor, Station WNYE, New York City.

#### Miss Ruth Foltz:3

We consider Station WBOE, in Cleveland, as a service agency, broadcasting what the various divisions of the school system want to hear. The programs are "sponsored" by these divisions. We programme on the assumption that the division administrators know best what the teachers want.

For each WBOE school series, the supervisor selects a planning committee of teachers. They discuss the project and make recommendations to the WBOE supervisor. While the final decision is made by the station staff, it is a cooperative effort. The promotion of the series involves everyone in the division and this arrangement brings greater utilization of the program.

Sometimes we think of the programming on WBOE as being of three major types: 1. that designed to supplement classroom teaching; 2. that used in connection with large-scale testing in the schools, following standard intelligence and aptitude tests; and, 3. broadcasting of special events, such as teachers' meetings.

Station WBOE produces most of its programs for specific grade levels. This means smaller audiences, but the station believes it is the most effective programming since it is aimed at a particular area.

On our staff in Cleveland we have six technicians, three clerks and twelve full-time program writers and directors. We also have one person who devotes half-time to programming.

## Miss Marguerite Fleming:4

Station KSLH, in St. Louis, is patterned a good deal after Station WNYE, in New York City. We aim to serve organized classroom needs. We are continually striving to meet the high standards that were inaugurated when the station was established. The station is growing in its influence due to the increasing support of the teachers.

In setting up the station, major emphasis was placed on securing the best teachers possible. The staff actually is a part of the audio-visual development in the St. Louis schools and as such has maintained the good will earned by the Audio-Visual Department over a period of forty years.

We consider it very valuable for our staff members to visit in the classroom. The station frequently conducts demonstrations of program utilization at all four school levels. There is a planning committee at work on each level.

Our station follows a plan of broadcasting experimental programs

Program Coordinator, Station WBOE, Cleveland.
 Director, Station KSLH, St. Louis, Mo.

each spring. If these prove to be worthwhile, the programs become a part of the regular fall schedule. Courses of study in several subject areas are incorporated each year into the KSLH manual.

### Mr. Harry D. Lamb:5

Station WTDS, of Toledo, Ohio, has been able to broadcast an extensive program on a budget of only \$32,000 annually because it uses students in virtually all phases of its programming and operation.

Our student script classes do most of the writing of dramatic programs and all of the station continuity. The station has three full time program staff members and one engineer, but in the course of the average year we use the services of some 450 students. The station has offered courses in script writing since 1944, and in production since the fall of 1948.

During the 1951-52 school year, we had twenty-two basic programs per week. Many of these programs came from outside sources. As a standard practice, we offered programs on safety and story telling. We emphasize the dramatic serial on our station. For example, one story by Lois Lensky had twenty-two episodes.

## Mrs. Kathleen Lardie:6

While Station WDTR began operations only four years ago, the Detroit Board of Education had had fifteen years of broadcasting experience on commercial stations. It is interesting to know that we still broadcast six programs each week on commercial stations, and we also have one hour a week on television.

We feel that the key to the successful operation of WDTR is participation, both within and without the school system. The station is a part of the Department of Instruction. Station personnel often propose programs to the department. There are ten people on the program staff plus six volunteer assistants.

One of our most successful programs has been the "Music Box" broadcast during the school lunch hour. Teachers from the various schools have done the planning of this program, and their participation has helped to promote interest in the broadcast.

We make good use of classroom check lists in evaluating our programs. The station maintains a script exchange, and last year nearly 2,000 different scripts were available. The WDTR student workshop holds an audition every Wednesday and a regular rehearsal each Saturday. We are fortunate in the matter of facilities. We have several

<sup>&</sup>lt;sup>5</sup> Director, Station WTDS, Toledo, O.

<sup>6</sup> Manager, Station WDTR, Detroit.

studios, one of which includes accommodations for an audience of two hundred persons and we have a good turnout for some of the programs. Mrs. Margaret C. Tyler:7

The Ohio School of the Air, broadcast over Station WOSU, is a teaching arm of the Ohio State University College of Education. Faculty members from the college make up the staff of our School of the Air. They are credited for the time they spend at WOSU, and some times the work is considered a part of their instruction program.

Educational broadcasters should bear in mind that their young listeners are accustomed to excellent productions. As far as possible, high production standards should be observed.

We follow a policy of encouraging classroom visiting by student teachers and by staff members, and also considerable program evaluation.

We have the advantage of planning our programs with the aid of people who know their field of specialization and who also know children. Our station also is a laboratory for students in radio acting, writing and production.

The Ohio School of the Air does not define its work in terms of a prescribed curriculum. It tries to do what the teacher cannot do within the limitations of the classroom, and it tries to serve the entire state.

#### Mr. Murray R. Yaeger:8

Station KVOF has been on the air only two years in El Paso, Texas. I believe that so far I am the only radio supervisor in Texas. El Paso is the only city in the state with radio and visual education in separate departments.

The Junior League of El Paso made a real contribution to the station by conducting a survey among the schools, asking pupils and teachers for frank opinions on the value of different programs. As a result of this survey, the station programming has been strengthened considerably. Mrs. KLOCK:

In New York City we have the unusual situation of a city owning and operating two stations in the public service, Stations WNYE and WNYC, the latter the municipal AM station. Each station must justify the expenditure of money that keeps it on the air.

Station WNYE broadcasts programs for in-school use, five hours per day, and these reach all age levels in the school system.

Our station cooperates with many agencies, both within and outside of the Board of Education, in presenting programs of public interest and

 <sup>&</sup>lt;sup>7</sup> Supervisor, Ohio School of the Air, Station WOSU, Columbus.
 <sup>8</sup> Supervisor, Station KVOF, El Paso, Texas.

service. One of the more unusual programs broadcast during the last year was called, "Let's Speak American." This was designed to supplement instruction in citizenship and the English language as offered in elementary education classes for adults in evening school.

Most of our program series originate with the station staff. However, none is broadcast without the approval of the educational leaders in that specific division.

#### SUMMARY

In the general discussion that followed the short talks, several school administrators spoke. They said that teachers should encourage administrators to attend the Institute in order to hear about the fine job that some schools are doing in radio and television. Broadcasting can help the schools do a better job of educating their pupils, but the administrators, who "control the purse strings," have to be convinced of that fact first.

## THE HIGH SCHOOL WORKSHOPS IN RADIO AND TELEVISION

WILLIAM D. BOUTWELL, Presiding

## WORK-STUDY GROUP Reported By MISS OLIVE McHUGH<sup>2</sup>

It is an astounding fact that more than 1,500 high schools are now engaged in producing radio programs that are broadcast over nearly all of the 3,000 radio stations in the United States. In a few high schools, the students are working with television.

As these activities have increased, Scholastic magazines sought some central organization to act as a clearing house for the exchange of new ideas. It has, therefore, reactivated and reorganized the National Scholastic Radio Guild. For high school students active in radio and television, NSRG provides national organizational advantages similar to those of Quill and Scroll, in journalism, and of the National Thespian Dramatic Society.

At the present time, NSRG is providing members with four to eight scripts per year, especially selected for student production. It supplies materials to help in the organization of workshop groups. Group certificates, pins and individual membership cards for students are available.

<sup>&</sup>lt;sup>1</sup> Editor, Scholastic Teacher Magazine, New York City. <sup>2</sup> Radio Consultant, Public Schools, Toledo, O.

All members receive the NSRG quarterly, the *High School Workshop*, dealing with up-to-the-minute school activities in radio and TV, as well as a free subscription to *Scholastic Teacher*, with its suggestions each month on programs and equipment. Other packets of useful materials are sent out four times each year.

Membership in the National Scholastic Radio Guild is open to any school, guild, workshop, or class actively interested in radio or television. Already there are 137 member workshops enrolled. The goal is 500.

### MR. WARD W. KONKLE:3

The National Scholastic Radio Guild was originally founded in 1940 by *Scholastic* magazine. It became inactive for a few years but was reactivated in 1950, and since that time has been active and useful.

The Wooster high school radio workshop has been affiliated with the National Scholastic Radio Guild since its beginning two years ago. The school is a Class A high school with an enrollment of more than 1,000 students.

Our particular unit functions as an extra curricular activity. It is organized along the lines of a commercial radio station, with students assuming the roles of head of continuity, music, chief announcer, etc. The group is responsible for three radio programs produced weekly over local stations. Monday there is an adult education program; Wednesday, music appreciation; Friday, a variety show, combining education and fun. Members of the workshop do all announcing over the school public address system, as well as all sports announcing at football games.

There is a real place for the radio workshop in education. It can be of utmost service to the school. The field of education is not complete for a boy or girl unless he participates in extra curricular activities. The radio workshop offers opportunity for a variety of skills and talents. To the student, the interest in the vocational aspect of the radio workshop is important. Each year we are able to place students who have had the training and experience that the workshop affords.

The place of the high school radio program in community and public relations should not be disregarded. On occasion, it has served to open up the purse strings for educational improvements. Next to the classroom, the high school radio workshop offers the best means of selling to the public, the job we are doing in the schools. Our schools will face a serious crisis in the next five years because of increased enrollments. At that time, we'll need more support than we've ever had before, and any educator ought to know that to get that support, he needs to establish

<sup>&</sup>lt;sup>8</sup> Teacher, Wooster High School, Wooster, O.

good community relations. As I see it, the high school radio workshop with an air outlet is one of the finest ways to build up the good will necessary to get the community to thinking about its schools.

## Mr. George C. Johnson:4

When writing for your educational broadcasting program remember that no one knows your community as well as you do. You are in the best position to write the things that will have the greatest worth within the community. The ability to sustain emotion comes with maturity. High school students can sustain emotions for only a short period of time. Unless you have young actors trained in the use of dialect don't write in dialect. Write for the technical facilities which you have.

A radio program is good because the writing is good. If you need a line that can be yelled, or one that can be whispered, write words with sounds that can be yelled or whispered. Plan to use variety shows at least as often as you do dramatic shows. These let more students have an opportunity before the mike, and, of necessity, they add greater variety to your program.

I have a feeling that the most important element in any school program is the teacher. Do not forget this in planning and writing. Introduce the teacher. Write him or her into the script.

## SISTER M. ROSALIE:5

Twelve years ago, forty-seven high schools of the Pittsburgh diocese formed a Federation of Catholic high schools. They organized within this federation several honor societies. The present radio school grew from the English honor society and this year when the Federation Bulletin was published the radio school was, in its own right, one of the honor groups.

Facilities of the radio school include six rooms and an office. There is a student lounge, assembly room for audience participation programs, continuity room, library, and studios.

The entire idea is a student project. When it was once decided to organize the Federation radio school, we bought the equipment of a recording company that was going out of business. The boys, themselves, tore down the equipment and hauled it to our radio quarters. We now boast two Presto recorders, two sound trucks—double paneled—three microphones, and two pianos.

The school operates all day Saturday. A student staff operates the station. The chief engineer is a high school sophomore. So is the pro-

Director, Educational Radio Programs, Indiana University, Bloomington, Ind.
 Director, Federation Radio School, Pittsburgh, Pa.

duction manager. Students themselves do the teaching. Some have had experience, through attending the high school drama workshop at Northwestern University. The production class of twenty students uses Barnouw's "Handbook of Radio Writing" as a text. The announcing class is taught by a junior boy who does a news show once a week.

We try to emphasize two things in the Federation radio school: It exists for the students; it can be and is adjusted to suit the needs of the students themselves. Our policy is to attract and to distract. We always try to stress the idea behind our programs.

On Tuesday we have a dramatic show. Wednesday, during the first semester, we had a disc jockey show. Students polled the high schools for the three top tunes of the week. Our Thursday show has brought the greatest response. We call it "Teens Talk." It deals with problems of greatest interest to the students. The host or hostess is a student, a different one each week, for we make it a policy to change regularly. Sometimes they interview a teacher, a sports announcer from a local radio station, or a home economist from a college. Friday we have a news show. This is a good type of show for it brings together fifty high schools.

On Saturday, 120 students from all parts of the city of Pittsburgh come to the school. They bring their lunches and stay all day. Through their work, the students are learning evaluation as well as the techniques of writing and producing radio programs.

### MISS LORAYNE G. PALARINE:6

The challenge of the radio workshop lies in its constant change. If we are to put on good shows, we must have the best possible equipment within our reach, and we must continuously have the support of trained teachers.

In St. Paul, we have constant in-service training of teachers. There are ten high schools in the school system. Each has from three to five speech classes. Students in these classes are not only permitted to use the radio equipment but are encouraged to do so. Each of the high schools is equipped with a radio studio. Experience has shown us the things we lack. We now realize the need of smaller testing rooms, where small groups could listen to recordings and report back to the class. Ideally, we feel that every student should have his own tape.

Over local stations, we are currently doing two dramatic shows, one of them for little folks. Over Station KUOM, we have five radio shows, and also are doing two television shows weekly. Listening in the ele-

<sup>&</sup>lt;sup>6</sup> Supervisor, Radio-TV Education, St. Paul public schools, St. Paul, Minn.

mentary schools is pretty well assured, for at the elementary level, every classroom has been provided with a radio. Most of these have been presented to the schools by the Parent-Teacher Associations.

Tapes for teaching, a service from the Minnesota Education Association, is gaining widespread use in the St. Paul public schools. The recordings are made at the University from a list of selected programs. Teachers are able to request programs they wish recorded. Students are gaining much through the use of the tapes. They are learning to listen, to analyze and to compare.

### Mrs. Gertrude G. Broderick:7

The U. S. Office of Education operates a script and transcription library service. More than 1,000 radio scripts are available for distribution on loan. Recordings may be had on the same basis without cost except for the return mail charges. A few recordings may be purchased outright by schools. A radio script catalog, and one for the transcription service, are available. Television scripts as yet are available for reference purposes only.

There are several excellent sources of educational radio scripts. These include the Association of Junior Leagues, the Girl Scouts, the National Safety Council, which has three series on safety, the National Mental Health Foundation, which has ten excellent radio plays available, the Community Chest, and the National Scholastic Radio Guild.

The Federal Security Agency is issuing a new radio and television bibliography presently. This will be available to you upon request. We want you to make use of our services.

## Mr. Robert C. Schimmel:8

Our problem in Boston is that, without a school-owned station, we must do all of our broadcasting over local commercial stations. These stations objected to the rotating system of shows, in which individual schools were responsible for a given week's production. The only solution was a central radio workshop, which we now have. It is composed of thirty-five students selected from the various schools. These students are trained in basic principles of broadcasting at the high school level. Their goal is always to be chosen to serve on the central radio workshop staff.

Our chief problems are research and time, as well as the fact that there is just one person in charge of all of the broadcast activities. I am that person. In spite of these problems, we are on the air with five

Radio-Television Education Specialist. U. S. Office of Education, Washington, D. C.
 Radio Coordinator, Boston public schools, Boston, Mass.

programs weekly. Our audience is not a captive audience since our broadcast time is between 6 and 9 o'clock in the evening.

We aim for professional quality in presenting even our dramatic shows. We are not doing any television shows, but when the time comes, we will be ready for them.

MISS FLORENCE C. McCarthy:9

Like Mr. Schimmel, I am the radio staff in Utica, N. Y. Our Proctor high school radio workshop, in addition to handling all public address announcements and programs, provides the cast for our five 15-minute weekly programs for the elementary school. These programs include a primary series, an art series, and a safety series.

There are two aspects in which we, perhaps, differ from the other high school workshops described here. Other classes come to our workshop for assistance. For example, a journalism class, asked to do some newscasting, came to us for help. We taught the students how to edit and how to produce the program. Their class in journalism instructed them on how to write. One of the coaches asked us to help by training students to announce scores at games and sports events.

A second way in which our set-up seems to differ is in the cooperation we enjoy from the educational producer at the local commercial station. Station WIBX operates a radio workshop. Members are secured by careful screening in the high school radio workshop.

As to television, we have done very little. We have only one TV station with a single camera. We have done a few panels and quiz shows, but that is all.

## CLINIC FOR EDUCATIONAL STATIONS

GRAYDON AUSMUS,1 Presiding

#### WORK-STUDY GROUP

Reported By MISS LUCILLE RUBY<sup>2</sup>

THE OPENING TALK OF THE SESSION was given by Mr. Allan Miller, manager of Station KWSC, Washington State College, Pullman, Wash., on the subject, "Philosophy for Educational Station Operation." He expressed the opinion that no single clear-cut philosophy is

Director, Audio Education, Utica public schools, Utica, N. Y.

<sup>&</sup>lt;sup>1</sup> Vice-President, NAEB; Director of Radio, University of Alabama. <sup>2</sup> Acting Director, Station WLSU, Louisiana State University, Baton Rouge, La.

possible or desirable, for the range of institutions is too wide for a common philosophy. He said the philosophy of each organization comes out of the philosophy of the institution itself. It must stem from the people it tries to serve. There are geographical and regional differences and differences in people. In metropolitan areas, the listening audience may be more specialized, while in Western areas the audience is more diversified.

But all educational stations have certain patterns in common. Each has to justify its operation in more specific terms than "in the public interest." All have in common clear-cut objectives to inform, educate, provide cultural advantages and experiment in programming possibilities. Each must have imagination and dedication to this purpose. Each must recognize the unusual necessity to understand the needs and assess the program potential of the community and put the two together.

The second speaker was Mr. John Dunn, manager of Station WNAD, University of Oklahoma, Norman, Okla. His topic was, "Promotion and Publicity." He declared that what we have to fear most is ourselves. We are the worst enemies of educational broadcasting. We are hiding educational broadcasting under a tub. We are too modest when we have much to offer. We can't do too much in promotion and public relations. We must sell educational radio to our own station staff, so there will be no enemies within our ranks.

We must sell the administrative staff and the rank and file of our own institutions on educational radio. It is a long process, but their solid support is necessary. Every man going out from the institution can be a public relations person. We must be of service in airing important events in which they are interested.

A personal contact with the faculty can be maintained through holding open house at least once a year. Identify yourselves by call letters and frequency at every opportunity. Every letter going out from the University of Oklahoma has a WNAD stamp put on by the postage meter.

Mr. James F. Macandrew, director of Station WNYE, Brooklyn, N. Y., discussed some operation problems. He said that one of the main problems is to provide the best program service possible to the largest audience "with what we have to work with." He added, "We can succeed on a minimum budget if we have an enthusiastic and competent staff."

The major function of Station WNYE is to provide service to school children. Service to the homebound and community relations also have become important functions. WNYE has a staff of twenty-nine people,

and has always been able to get equipment, but is considerably handicapped by inadequate studio facilities and a lack of office space.

"We find that planning pays dividends. The homebound of high school age have five programs a day. Planning is started in March and April. Script deadlines are in June, printing is done during the summer, and delivery is made the last of August.

"Responsibility should be shared and delegated all down the line. The steering committee meets every week and passes the information to the staff. Everyone has an important job to do."

Next speaker was Mr. Jay J. Stillinger, director of Station WBOE, Cleveland, whose topic was, "Programming the Station." He declared that it is important to do as much programming as possible, but it is better to have fifteen or twenty good programs than forty-five not so good.

There are 116 elementary schools in Cleveland and I have yet to be in one where there is no sense of friendliness toward radio he said. Radio operates in the curriculum and helps the teacher to teach the curriculum.

There is not such a sense of friendliness and enthusiasm in the secondary schools. It is largely an operational problem. The reception is not as good; for they operate largely through P.A. systems, and some are not kept up well. Some schools use tape recordings, but they aren't always well done.

Mr. Lawrence Creshkoff, assistant manager in charge of programs, Station WGBH, Boston, Mass., spoke next on "Operational Problems and Programming." He said that the Lowell Institute Cooperative Broadcasting Council is one of the few cooperative enterprises of its kind in the country. Ten members form the working group. Only three issues on which there was disagreement have arisen in five years.

The programming is based on contrast with other stations in the community, he said. "If community stations do it, we don't; if they don't we do. If a program ends early, WBGH remains silent until time for the next program. Intermissions at Boston Symphony broadcasts are filled with hubbub of the crowd in the gallery visiting exhibits."

Mr. Dallas W. Smythe, director of studies for the NAEB, University of Illinois, Urbana, Ill., spoke on "Research on Program Coverage." He said it was paradoxical to take time to talk about research with managers of stations connected with educational institutions. "Our institutions represent research, and it is a complicated mission to translate research into terms of usefulness to the community. It is a more exacting job of management than in commercial radio." He continued, in part, as follows:

"We should think of research as a tool of management, not as a kit

of skills. We should look at the operation of the station from a flexible, oriented point-of-view that is subject to change after research.

"The quality of management determines how fast a station progresses. Good advice is to know yourself and the people you are talking to. Get around the institution and learn the language of the researchers. Know the policy of the institution, and get the assistance of those who can help you.

"Listener studies should be a part of management's kit of tools. Although it is necessary to know who is listening this should not constitute the greatest part of management research. Use the research knowledge of the staff of the institution."

Mr. James Miles, executive director of NAEB, University of Illinois, Urbana, Ill., forecast that the future of the educational stations was unlimited. He said that, as he saw it, the educational station was limited only by the individual in charge and if the director had ability and initiative, there could be no stopping the station.

"The sky is the limit," he said. "We have support, both financial and otherwise, that we never had before."

## CLINIC FOR 10-WATT STATIONS

M. McCABE DAY,1 Presiding

#### WORK-STUDY GROUP

Reported By ELIZABETH J. TURNELL<sup>2</sup>

Some extremely pertinent questions were discussed in this meeting by an able panel comprising eight specialists. The general topic was stated as follows: "Information and Practices in the Operation of College and Public School 10-Watt Radio Stations to Encourage More Institutions to Make Installations."

The principal participants were: Edwin Carmony audio-visual director, Gary, Ind.; Walton D. Clarke, director of radio, Station WKSU, Kent State University, Kent, O.; R. F. Grady, Station WVSV, University of Scranton, Scranton, Pa.; R. R. Lowdermilk, radio education specialist, U. S. Office of Education, Washington, D. C.; Vernon McKown, director of audio-visual-radio, New Albany, Ind.; Richard L. Rider, manager of the NAEB Tape Network, University of Illinois,

<sup>&</sup>lt;sup>1</sup> Director, Station WVSH, Huntington, Ind. <sup>2</sup> Station WGRE, DePauw University, Greencastle, Ind.

Urbana, Ill.; Sidney Stone, Station WBGU, Bowling Green State University, Bowling Green, O.; and Thomas Williams, Station WSPE, Griffith Institute Central School, Springville, N. Y.

Specific questions that were considered appear in italics with a discussion summary following each.

# What responsibility is there for schools to make use of radio and, particularly, to install low-power FM stations?

The Federal Communications Commission, at the request of educational leaders, set aside FM channels for the exclusive use of educational radio stations. More recently the FCC approved the licensing of the low-power, or 10-watt, FM station. Since these opportunities were opened for schools to make use of radio, there has been a considerable increase in the number of educational radio stations, with the total now more than one hundred. Of this number, about forty are low-power stations, located both in public schools and in universities and colleges.

It was difficult to prove to the FCC that these radio channels were needed for education, and schools cannot assume that these channels have been reserved for all time, if schools do not make use of them. In fact, a suggestion was made recently by industry spokesmen that the FM band be used for VHF television channels.

With the advent of the low-power station, it has become possible for practically any college or university, or any public school system, to have its own radio, because of the low cost involved. Therefore, schools have a responsibility to make use of these reserved channels, if radio is to have its rightful place in education as a teaching tool, and if an educational radio service for the community is to be assured.

## What is the comparative value of the wired wireless, or closed-circuit station?

These stations require no license from the FCC, but they must not cause any interference with other stations. No licensed operators are required for them. The programs can be designed definitely for the group that is served in the limited area. This type of station provides interesting training opportunities without requiring the same program responsibility that may be associated with FM broadcasting. However, it cannot offer general community broadcasting service, it cannot provide in-school listening for school systems, and it cannot provide the same stimulus that is a part of radio activities.

It is only a short step from a successfully operated wired wireless station to a broadcasting station requiring, in the main, simply the instal-

lation of a transmitter. However, it should be realized that FM broadcasting requires higher standards for sound equipment than may be associated with other speech activities.

Wired wireless stations may carry advertising, to help defray the costs, which educational FM stations cannot do. In the event of a war emergency, wired wireless stations also might have to cease operations because of the need of carrier currents for other uses.

## How can a school administration be "sold" on the advantages of low-power FM?

The low-power station may be shown to offer several types of services:

- 1. For the university and college, a campus station serving as a training laboratory.
- 2. For the public school, a means of providing in-school listening, in-service training, and pupil participation activities.
- 3. For the community, educational services that few commercial stations continue to give.

The low-power station is low in cost, and except for the metropolitan areas, it usually offers adequate coverage. When used as a school participation station, it requires a degree of responsibility that few other activities can match.

## Who is responsible for the license of an educational radio station?

The governing body of the institution is responsible for making the application and for holding the license. Program activities may be delegated, but the licensee is responsible. For this reason, universities, colleges, and schools must have final control over what is put on the air, even though student groups may carry on the actual activities.

## What is the cost of an FM transmitter?

A 10-watt transmitter costs approximately \$1,500. Some companies have stopped manufacturing 10-watt transmitters, because of defense production, but it is possible to obtain the equipment.

## What is an average budget for a low-power station?

The budget will depend upon what the station attempts to do. The total also will depend upon whether staff salaries are included. In some of the smaller stations, the budget for station operation, not including staff, which is a part of the teaching load, was reported at approximately \$500 annually, or even less. A university station reported a budget of

\$1,500 to \$2,000. A suggestion was made that \$200 to \$300 be allowed for replacement of equipment, such as magnetic heads and other items.

Budget costs are kept down by some stations by means of the borrowing of records from dealers. In such cases the label of the record may be given as identification, and the dealer may be recognized personally, by name, but not the name of his firm or business.

If a station intends to do promotional work, this also will require a larger budget to include expenses of mimeographing, postage, and other items. Technical costs are largely for service and maintenance, since the low-power station requires only a third-class operator's permit, which students may obtain quite readily through study of material supplied by the FCC and the passing of FCC tests.

# What are some of the chief program sources for a low-power station?

The National Association of Educational Broadcasters, through its "tape network," is becoming the most important source for programs of high quality to be broadcast over educational stations. At present, no tapes are supplied to wired-wireless stations, or to educational radio departments for use over commercial stations. Currently, about 500 hours per year, plus eight series of in-school programs, are being sent out. Programs consist of serious, oriented, well-produced material, pointed to the school and adult community.

All educational stations are urged to take on the responsibility of serving their community by broadcasting outside of school sessions. The NAEB tape network has exciting plans for the future, with especially produced programs to be distributed in the coming year. The cost of this service is geared to the power of the station. For 1952–53, the cost for the low-power station is \$75 per year, plus postage. There are now sixty-five stations using this service, which has been developed through the grant of funds from the Kellogg Foundation.

The educational stations also will have opportunities to use the series of educational radio programs produced under the grant from the Adult Education Fund of the Ford Foundation. These will be outstanding programs.

Other excellent programs are available from the French Broadcasting System, several other foreign governments, several U. S. governmental agencies, the United Nations, several commercially-produced programs for industries that carry no commercial message, and many others. These are largely adapted to community listening, rather than in-school. Some stations also exchange their programs, such as the Empire State Broadcasting System and the Ivy League, both in the East.

These suggestions concern only the programs available from outside sources. The school, itself, provides tremendous sources for programs, as does the community. In most cases it will become a matter of selecting the best programs to be aired, rather than seeking material to fill-in.

## What are the means by which programming is handled?

This depends upon the local station organization. Examples of ways that programming is handled include through English classes, in junior and senior high school, or through speech classes; by radio workshop groups of various grade levels; through student activity groups; by a semi-professional staff supplemented by student help. It is advisable to have direct faculty responsibility and supervision, because of the public relations aspects. Even as student organizations do not make up the athletic schedule, so cannot the final responsibility for the radio program be in the hands of students.

# If a school wishes to use a good deal of time on a commercial station, what problems are involved?

Even if a commercial radio station is most generous, the time made available to the school will always be at the discretion of the station. In only a few cases are in-school programs used by commercial stations. Usually, the school time on the commercial station will be directed largely toward the adult listener. The commercial station also will have certain standards that it will expect the school program to achieve. While these standards usually will be good, they may not always be the best educational standards.

# How many stations provide in-school listening? Are colleges usually interested in such programs?

Among the stations represented at the discussion, it was found that the public school stations used in-school programs. Large university stations often carry "School of the Air" programs, but usually the smaller college does not. This may be due to a lack of cooperation between college and city schools, or lack of staff to produce the in-school program. This type of program is believed to be of definite value in educational radio by many audio-visual directors.

# How can FM broadcasting be sold in a community where there are not many FM receivers?

Before people will buy FM receivers, there must be FM programs on the air. By putting on programs of interest to the community, the sale of FM receivers has been stimulated in many places. The broadcasting of school sports events is one specialty that builds an audience.

## What have stations done to study coverage?

The telephone, mail, and personal interview types of survey are frequently too expensive for the small station to attempt. One way to check coverage is through the students. Interest also may be reflected in the sale of FM sets. Promotion is necessary to build an audience for educational programs, as well as for commercial programs. Some of this promotion may be done through the student body and faculty without great expense.

## How can FM broadcasting be promoted when the attention of the public is on TV?

There is still a question of how soon TV will be an effective tool within the classroom. FM radio is an effective tool at present. The cost of low-power FM radio is so small, compared with TV, that it places little financial burden upon the school. TV will require highly specialized and expensive technical help, so that operating budgets must necessarily be high. FM radio also presents an economical means for the training of personnel in techniques, many of which could be applied later to TV.

There are some types of programs where FM radio will be superior to TV. As far as present technical knowledge extends, a small TV station, like the low-power FM station, will never be possible. Every school in the country could have a low-power FM station without frequency interference, while at present, the number of TV channels is strictly limited. It has been estimated that the FM educational band could accommodate 10,000 school stations.

### PROBLEMS OF CAMPUS STATIONS

#### WORK-STUDY GROUP

HOWARD C. HANSEN,1 Presiding

THE INTERCOLLEGIATE BROADCASTING SYSTEM, during the last three years, has gathered a great deal of information about our programming practices. These statistics have been intended for the guidance of our stations and the findings are rather startling.

<sup>&</sup>lt;sup>1</sup>Program Manager, Intercollegiate Broadcasting System; Director of Radio, Mac-Murray College, Jacksonville, Ill.

Our figures show that campus stations are programming a disproportionate amount of popular music. Popular music is being programmed at the expense of other types of programs. All of us know that popular music stands high on the list of the undergraduate, but I think our stations ought to be something better than imitation juke boxes.

One of the strong arguments for a campus-limited station, is that it might serve as a laboratory and a place where students might learn some of the actual fundamentals of radio broadcasting. The best training for a sound understanding of radio broadcasting can scarcely be limited to jockeying discs around the clock. The amount of preparation that goes into this kind of program is *nil*, since it is usually an *ad lib* program.

It is our confirmed belief that the best shows, from the viewpoint of training and service, are those using local live resources. These are the hardest to prepare, and yet we urge you to do this type of work if you want to make the most of your possibilities. You are the only station serving your campus community and you are in a unique position to develop its resources for broadcasting.

When the IBS petitioned the FCC, in 1948, to allow campuslimited stations to continue in existence, the strongest statement dealt with our potential as a training and experimental laboratory. We believe that the FCC would find little or no reason for our existence as record spinning agents only. As you know, the case made by IBS at that time led to an extension of time for campus-limited broadcasting. Any trend away from our established position would tend to weaken our pending case.

In our annual programming report, we have attempted to document the character of our broadcasting practices during the past three years. The nature of these documents can be important to our future. With this in mind, you know how we feel about the 68 per cent of popular music in the 1951 report, and why we are continually urging more local-live programming.

I have asked our panel members to make suggestions for the exploitation and development of local-live resources. As I see it, that is the heart of the problem.

Mr. Edward L. McClarty:2

I agree with Mr. Hansen. I do not see how we can justify the existence of community radio stations with this disproportionate amount of popular music on programs, even though a large percentage of students will vote for popular music.

<sup>&</sup>lt;sup>2</sup> Director of Radio, Modesto Junior College, Modesto, Calif.

My feeling is that a campus station should at all times provide services to the campus that it will not get any other way. Let me give an illustration of this. Many small colleges do not have their football, basketball or baseball games broadcast, especially when they are played away from home. What better service can a campus radio station give to its home audience, than remote broadcasts of sports events?

I had an experience of this sort in which local sponsors paid \$450 for the broadcast of a baseketball series, and it proved to be worth while.

Our station setup is probably different from many of those represented here. Our station is part of the radio curriculum, which is not the case in about 50 per cent of the IBS stations. We use our station as a laboratory, for radio production, for in-class listening, and for widest possible experimentation in radio development.

Our station is not just a group of students operating a juke box, turning it on at 3 or 4 o'clock in the afternoon and turning it off at 9 in the evening. I will grant that a juke box will get a large audience, but I believe that the popularity of the radio station, in the final analysis, will be measured by the total percentage of people reached. In other words, some time in your program structure you should program so you can get minorities as well as the larger single segment. I think in the final analysis that is sound reasoning.

A college station has several obligations: First, to the students who operate the station. Next, to the other students on campus. If the station is financed by the institution, it has an obligation to the college curriculum. Finally, the college radio station has an obligation to serve the entire college community.

Mr. John B. Roberts:3

I see two things that we can accomplish with the campus limited station, and in the final analysis I am not sure but that they are one and the same thing. The first is to serve our school, and the second is to serve the people who participate in the broadcast. Since those people are a part of the school, these two aims become one.

If we use our campus limited station wisely, we can bring considerable benefits to those people who do the broadcasting, in terms of personal development. Station experience helps to develop the ability to cooperate. Radio is teamwork. One has to learn to get along with people. It also develops a sense of responsibility, assurance, self-confidence and poise. Lastly, from that basis you often work to a position of leadership. Still another quality which is developed is communication both oral and written.

<sup>&</sup>lt;sup>8</sup> Director of Radio and TV, Temple University, Philadelphia.

You have an opportunity to correlate knowledge from other fields. One of the problems in modern education is the tendency to teach political science as one entity, economics as another and sociology as a third, and they are never brought together. If you program wisely, there is an opportunity to draw together all this knowledge to bear on a specific problem.

I am going to cite a few programs which help along these lines I have mentioned.

One program type, which I think has been under-emphasized in our colleges, is a radio commentary program, as the college man sees it. This calls for the development of an ability to think and to write. If he learns to do this, he will improve his whole educational process and will have benefited whether he never broadcasts again.

Another type of program I have not seen tried too often, but which has great merit, is drama in sound and music. I would like to suggest that more people try this. Another type of program I would like to suggest is for someone to read from one of the technical journals, such as the Journal of Social Psychology or the American Economics Review. This can be used to stimulate worthwhile discussions. I also think that we should get better acquainted with the members of our family. One program which has possibilities is a "meet the professor" show. You might call the program, "Favorites on the Faculty."

All of these suggestions on programs are aimed primarily at improving the educational processes of the person who does the broadcasting, but I think these programs also would be of assistance to those who heard the broadcasts.

Mr. Roy J. Flynn:4

Those of us who took part in the Hazen Foundation talk, last November, found ourselves in an interesting position. The foundation is investigating college radio stations and campus stations, to see how they communicate and stimulate ideas on the campus.

Leaders of the foundation, in talking about programming, mentioned two types of programs they would like to see promoted. These were programs involving international issues or international relationships, and religious programs.

Ever since our station WFFU started, in 1949, we have been trying to work our foreign students into the programming. We began with interviews, and these were good. Next we tried a round table discussion on questions of international import. We discovered that some foreign students were not too well informed on international issues, and that some questions did not hold much interest for our campus.

<sup>&</sup>lt;sup>4</sup> Director of Radio, Florida State University, Tallahassee, Fla.

Finally, one day we tried to decide what we wanted from these foreign students. We began to realize that they were viewing the United States from a different point of view, from older cultures, and many things that we take for granted are new, strange, attractive, or unattractive to them. So our program, "Looking at Us U.S.," was born.

With regard to religious programming, we tried many things but usually wound up in a kind of a little castle on the hill, with organ music, poetry, and a thought for the day, about the level of a soap opera.

We decided we could develop something more stimulating, and finally turned to an idea that has had many different variations. We called our program, "This Is My Belief." It is the last program on our schedule, at 11:45 o'clock at night, and is handled by the student religious groups on the campus. Each group selects a Bible passage. The passage is read by one of our staff announcers and then a member of the student religious organization comments on it. We find great interest in this program and think we are on the right track.

Mr. F. J. Heyden:

A radio station was started at Georgetown University the year after I joined the faculty to teach astronomy. I had long been interested in radio. When the ban on amateur radio was lifted after World War I, I was a "spark man," as they were called then. At Georgetown, I had a hand in building the station, so I know the story of our radio work from the beginning.

Five years ago, Georgetown was given a splendid opportunity for cooperation with an outside commercial broadcasting station. We were given free time for three 30-minute programs every week. All of these programs originated in the studios of the campus station. One was a religious program, which was taken care of by a faculty member. The second program was a forum or discussion of some topic of national interest. Students participated in this, and for four years it grew with student moderators and speakers, along with prominent guests. The program went on the Liberty network and the DuMont television network. It became too big a show for a student moderator, and the university and the networks secured a regular professional moderator, although students still appear on the program as guests.

The third program was a variety show and strictly entertainment. The college band, glee club, dramatic society, barbershop quartets and others contributed on this program.

Our campus station is on the air about six hours every day. These programs are strictly for students, and their general tone is not much different from the ordinary disc jockey shows.

<sup>&</sup>lt;sup>5</sup> Station WGTB, Georgetown University, Washington, D. C.

But the campus station also produces special features. Some of the small dramatic shows are excellent. We produce about six of these every school year.

The commercial station that still carries our other programs is interested in these special features which we give them at odd times. They appreciate that we cannot command a professional performance for a half hour every week.

In reviewing this listing, I have a suggestion to offer and a claim to make. I suggest that the talent resources of several colleges be combined into a series of programs. If the dramatics group at Georgetown can produce six good plays a year, the dramatic clubs of other colleges could produce the same type of shows and all could be combined into a series by a central programming committee of the Intercollegiate Broadcasting System. The same could be done with glee clubs, college bands, and other organized talent on campus. My claim is that such a series would be welcomed, not only by a local radio station but by some network.

#### DISCUSSION

#### MR. McCLARTY:

I want to describe a new type of program that we have been trying to do. When the journalism department sends out a reporter to do an interview, the radio department sends along an engineer with a tape recorder. The printed interview and the recording are compared and studied. This is a useful service to help teach journalism.

We have made a practice to have the advance classes in Spanish meet in the radio studio and record plays in Spanish. These are not done on the professional level, but they have a lot of fun doing them. Later, these plays are released as lessons in the elementary Spanish classes.

These are two examples of serving the curriculum of the college.

We also have had a rather successful experience with a program called, "Campus Mirror," in which the body of the program was written at Modesto. Part of it was recorded there and part of it at Chico State College. Each week a topic for discussion was selected at Modesto and sent to other schools, which sent back 3-minute reports on tape. These were edited into a 15-minute show.

### Mr. Flynn:

If we exclude recorded material from this discussion, we are overlooking some good bets. We record faculty concerts of which we have at least one a week.

## Mr. WILLIAM CANE:6

A program we have found to be of service and value is a program

Wheaton College, Wheaton, Ill.

we call, "Campus Bargains." We have a bulletin board in our main administration building, where students can put up cards if they want to buy or sell something, or if they have lost an article. We hit upon the idea of asking the students to send their cards to us and we read them over the air.

### Mr. Forrest W. Moore:7

We have a program broadcast from the Union building called, "State of the Union." We interview students on some problem or question raised in the campus newspaper.

Our most talked about program was the one immediately after General MacArthur made his speech to Congress. We put student opinions on tape and then on the air. Believe me, it made us famous. Mr. Charles P. Paterson:<sup>8</sup>

I suggest that IBS headquarters send out a questionnaire, to find out what program sources each campus has.

Secondly, we might establish a format for a show of this type so that we would know the length of the program, how it would open, how it would close, and then fill in the name of our school and the participating group.

We also have a new program on our campus called, "Job Opportunity." We ran this in cooperation with the placement bureau on our campus and secured company representatives to speak. The idea was to have these people tell something about their company and give students vocational ideas.

#### CHAIRMAN HANSEN:

I would like to add this reminder, that IBS has a library of dramatic scripts. These are not difficult to get. The library has about sixty programs in it now. We have, in addition to that, maybe two hundred scripts in our files that are uncatalogued.

We have wondered whether this service is valuable enough to continue? We have had some call for scripts, but nothing of a general nature. I wanted to tell you the material is available. Catalogues also are available and we will be glad to send you one.

<sup>7</sup> Baylor University, Waco, Texas.

<sup>&</sup>lt;sup>8</sup> Director of Radio, St. Louis University, St. Louis, Mo.



## TRAINING FOR BROADCASTING



### TRAINING FOR BROADCASTING

## BROADCAST TRAINING IN COLLEGES AND UNIVERSITIES

THOMAS D. RISHWORTH, Presiding

WORK-STUDY GROUP Reported By RENFRO C. NORRIS<sup>2</sup>

IN OPENING THIS WORK-STUDY MEETING, on "Broadcast Training in Colleges and Universities," Chairman Thomas D. Rishworth gave a synopsis of the University Association for Professional Radio Education. The UAPRE was founded five years ago to study a core curriculum for university training. It is not an accrediting agency, but it makes recommendations after study.

Mr. Harrison B. Summers, professor of speech, gave a summary of radio at Ohio State University. The curriculum there is divided among several departments: journalism, education, music, commerce, and speech. Upon graduation, the student is awarded a bachelor of arts degree with a major in radio. Emphasis is placed on research in graduate study, as facilities for such work are available at Ohio State. Both a master's degree and the doctoral degree are offered for research work in radio and television programming.

Mr. Clarence M. Morgan, director of radio at Indiana State Teachers College, Terre Haute, Ind., outlined his school's program. The aims of radio study there can be divided into two broad categories. The first is to train teachers to use radio, and the second is to produce radio programs for classroom use. As an integral part of the work, meetings are held with the student teachers to evaluate radio programs in the light of classroom needs. The degree granted is in speech, with a major in radio. The degree can be either a bachelor of arts or of science, depending on the foreign language requirements.

<sup>&</sup>lt;sup>1</sup> Director, Radio House, University of Texas, Austin, Texas.

<sup>&</sup>lt;sup>2</sup> Production Manager, Radio House, University of Texas, Austin, Texas.

Mr. Gale R. Adkins, of the University of Texas, added to what Mr. Morgan had said by outlining courses in education at Texas that aim at giving teachers a better understanding of how to use radio in the classroom. He said that the best in-school listening program was largely valueless, unless the teachers knew how to use it as a teaching device. Mr. Adkins cited the need for educational "traveling salesmen" to promote utilization and instruct teachers in the use of such programs as the various state schools of the air provide.

Miss Judith C. Waller, manager of public affairs and education, central division, National Broadcasting Company, Chicago, told some of the background and aims of the NBC Radio-Television Institute.

It was started in 1942, to offer training for people who replaced regular NBC staff personnel called to war service. The idea back of the institute was that high quality training, in the field of broadcasting, required a combination of resources that was readily available only at a university and at a professional broadcasting station. Northwestern University and the NBC joined forces in this enterprise.

While no longer on a war time basis, the institute continues to be conducted by the NBC for its educational and professional value. The program is given each summer and is open to both university and commercial station people.

Mr. Richard Goggin, of the theater arts department, University of California at Los Angeles, spoke about radio at UCLA. The Department of Theater Arts is an off-shoot of the English department and started in 1947. It encompasses theater, motion picture, and radio in one curriculum. The philosophy at UCLA is against a compartmentalized training in specialized theater arts fields. It is held that it is better to train students to be versatile.

The university offers four years of undergraduate training, plus two years of graduate work. A student does not specialize until his junior year. Freshmen and sophomore studies are in theater arts, generally. Mr. Goggin said that the program is aimed to train students to earn a living.

It also was pointed out that UCLA does not believe in its theater arts department functioning as a public relations outlet for the university. The university has a separate office to perform this function. However, the department does produce public service programs for the Red Cross and similar groups. Mr. Goggin pointed out the difference between public relations and public service. The department is anxious to do these productions as they afford good training for students.

So far, only one television course, a general survey course, is taught

at UCLA. The department does not have any television equipment yet, but it has excellent movie equipment, and television training is offered in the production of motion picture training films.

Mr. Allis Rice, director of the South Dakota School of the Air, told about the University of South Dakota which offers work in radio acting, announcing, programming and continuity writing. A bachelor of arts degree is offered, and students usually minor in journalism. The university radio station is run almost entirely by the radio students.

Mr. R. Edwin Browne, director of radio and television at the University of Kansas, Lawrence, Kans., explained that the curriculum there was set up to utilize courses in the existing departments. Therefore, the degree is on an interdepartmental basis. It is granted as a bachelor of science degree in journalism with a major in radio. There is no department of radio.

Mr. John Bachman, director of radio at Baylor University, Waco, Texas, said that the idea at Baylor is to train students for work on the small market station which they are most apt to find in the central Texas area. Baylor has a radio department. The curriculum does not stress radio as just a performing medium, but lays equal emphasis on management, sales, writing, and news.

Camille Henderson, program director of station WBKY, University of Kentucky, Lexington, Ky., spoke about the radio department at the university there. The curriculum includes courses in script writing, production and management. The freshman year is devoted to survey courses. Television is considered in some of the advertising courses. Each summer, four junior students are given work on television stations.

Mr. Elmer G. Sulzer, director of radio at the University of Kentucky, reported on a three-day clinic held at the university for commercial station personnel, with emphasis on sports broadcasting. It was thought that a similar clinic for staff musicians also was desirable.

Mr. Adkins of the University of Texas, Austin, then spoke at some length, describing the course of study there. Two major plans are offered at the University of Texas. Both are in Fine Arts, one being a major in radio and the other in radio-television. The curriculum is set up on an interdepartmental basis with speech, drama, education, journalism, and music being the prime contributing departments. Acting and production, plus all television, are under the drama department; newswriting and continuity, in journalism; and radio music in the music department.

The over-all supervisor of the program of study is called the coordinator of the radio degree, and he also is the director of Radio House. No advance degree in radio is offered at the University of Texas, although students have taken master's degrees in education, sociology, English, and have written their thesis about a radio problem.

Most of the male radio graduates from the University of Texas start work as announcers, salesmen, continuity writers, or, occasionally, as program directors. These phases of radio work are stressed in the curriculum. Women students are urged to take some secretarial work to fit them for jobs they will be offered in radio, such as secretarial work, traffic department and continuity writing.

Mr. B. Kendall Crane, director of station WDUQ, Duquesne University, Pittsburgh, said that they tell their graduates to go to work first for small radio stations.

A description was given of the work at Ohio University, Athens, Ohio, where two degrees are offered to students majoring in radio, either bachelor of fine arts, or bachelor of science in journalism. Those receiving the first degree are registered in the School of Dramatic Art and Speech. They take such courses as announcing, broadcasting mechanics, writing for radio, management and workshop. Students majoring in radio journalism enroll in the School of Journalism. They take the basic radio courses, such as announcing, writing for radio, broadcasting mechanics, management, workshop, etc., but they also take the basic journalism courses, such as reporting, radio news, advertising, editing.

Ohio University has a laboratory radio station, WOUI-AM, which operates on the wired wireless principle, and also WOUI-FM, which serves the campus, the city of Athens, and the immediate surrounding territory. The station is student-operated under faculty supervision. In addition to the regular schedule, special events such as football games, lectures and musical programs are broadcast by remote control.

The emphasis is on giving the student as much practical experience as possible. Six newscasts a day are featured. The station has a UP radio wire, and the students cover campus and city beats twice a day.

Mr. Tracy F. Tyler, professor of education at the University of Minnesota, stated that the degree offered at Minnesota is in speech and theater arts, with a major in radio. Courses are given by various departments.

The question was asked "Who should teach radio courses?"

Mr. Tyler suggested that the schools employ teachers with a background in both education and commercial station experience. Chairman Rishworth stated that some are alarmed by the encroachment of education on the teaching picture in colleges today. Mr. Tyler replied that education's aim was to maintain a balance between subject matter and methodology.

Mr. John B. Roberts, director of radio-television at Temple University, Philadelphia, told how Temple maintains one radio staff which "farms out" staff members to various departments as they are needed. These staff members have both commercial and educational experience.

Mr. Garnet R. Garrison, director of television at the University of Michigan, objected to the term "commercial experience." He preferred the term "practical experience," and said that in hiring teachers, they sought people with practical, not necessarily commercial, backgrounds.

Mr. Harold B. McCarty, executive director of the Wisconsin State Radio Council, Madison, expressed the opinion that the university or college fails if it trains students only for a career in radio. He said that students should be trained to work gainfully in liberal arts fields. At station WHA, in Madison, the best writer is a political science major and the best newscaster is a history major.

# BROADCAST PROBLEMS OF TEACHER TRAINING INSTITUTIONS

#### WORK-STUDY GROUP

CLARENCE M. MORGAN,1 Presiding

There are several problems peculiar to the teacher training institution which might be brought to the consideration of this panel. However, we have decided to focus our thinking on what we consider a careful division of the several aspects of educational radio. The publicizing, production, followup of the broadcast, training of teachers to use programs, and the role of public relations in educational broadcasting are important parts of this whole picture.

To speak about these various problems, we have experts from several institutions. I have asked each one to limit his opening remarks.

MR. WALDO ABBOTT:<sup>2</sup>

The University of Michigan has a somewhat different situation in

<sup>&</sup>lt;sup>1</sup> Director of Radio, Station WBOW, Indiana State Teachers College, Terre Haute, Ind.

<sup>&</sup>lt;sup>2</sup> Director of Radio, Station WUOM, University of Michigan, Ann Arbor, Mich.

regards to educational broadcasting than other colleges represented on this panel. From a beginning of broadcasts only to local schools, the University's WUOM offerings have spread throughout the state, through direct broadcasts by the combined facilities of local stations and via tape recordings sent to these stations. The recordings are of regularly scheduled series, whose broadcast times may be integrated into the local classroom schedule.

The University has extended a special service in presenting programs in smaller scattered schools in the northern section of Michigan. The program series, "A Festival of Song," is an excellent example of an earlier series started to supplement classroom tutoring in smaller rural schools, that are without the services of special teachers. The series has grown in popularity until county and district "Festivals of Song" are being held.

In our experience, the preparation for a broadcast and follow-up may best be handled through printed announcements, mimeographed teacher and pupil manuals, and other duplicated materials. Cost, of course, is an important item. The success of a continued educational radio series, however, depends on the availability and accessibility of such materials. If it is necessary to charge for such materials, the cost should be held to a minimum.

Tape recordings of all programs should be made available to the listener for a repeat hearing.

Mr. James R. Boyle:3

A consideration of problems in the training of teachers to use radio programs hinges on four points:

- 1. Understanding the objectives of the broadcaster;
- 2. Understanding the objectives of the program;
- 3. Understanding of the tools and techniques of the broadcaster;
- 4. Appreciation of the medium, its scope and limitations.

The objectives of the broadcaster can be impressed upon the inservice teacher by public relations programs, personal correspondence, manuals and other printed materials, and through special classes or workshops.

Teachers must understand radio as a tool for educational purposes. However, a detached knowledge is not enough. The teacher should know the problems of script writing, the techniques of production, and the satisfaction of putting a show "on the air."

Our courses, "Introduction to Radio Broadcasting" and "The Use

<sup>&</sup>lt;sup>8</sup> Assistant Director of Radio, Indiana State Teachers College, Terre Haute, Ind.

of Radio in the Classroom" are examples of those offered at Indiana State Teachers college to provide a classroom knowledge of some of the social and institutional aspects of radio.

The Radio Workshop at Indiana State is a course in which the teacher is given a chance to use the techniques of the medium. She may never be an excellent broadcaster, but she will gain some enthusiasm for the medium to pass on to her pupils.

### Mrs. Gertie B. Hanson:4

Many teachers do not know what to do with the program. The teacher's job in using radio begins when the program concludes.

Radio puts life into the learning process. Hearing a program does not guarantee learning. Teaching with radio is harder than teaching out of a textbook. With radio, one is never sure how the subject will be covered. The teacher has to adapt herself constantly to new situations.

The broadcast should be part of an on-going educational experience. The broadcast follow-up should take place at once. The teacher should know why she is using the program, what she hopes to accomplish with it, and what she hopes will happen to the children as a result of listening. The success of the program actually rests in the classroom.

Scheduling plays a vital part in this. The teacher needs to know about the programs in advance, in order to plan how to use it and create an interest among the pupils, so they will listen with a purpose.

Correct utilization of a broadcast will stimulate creative ideas in the form of projects, discussions, essays, etc. What a teacher can do with a program depends upon the objectives she has in mind. Very few persons listen to a program solely for its educational value. The program may be informative, instructive, entertaining, and reflect showmanship. Still, it must be built on the basic psychological principle of learning.

I think it is well to remember that radio is only an aid. If we use it wisely, radio can speed up the introduction of a new idea. It can broaden a pupil's knowledge of our American symbol of life, and provide a deeper emotional feeling for the less privileged. It also stimulates reading, teaches appreciation, and helps to develop imagination. I believe that a good teacher will have good radio.

## Mr. Walton D. Clarke:5

In essence, all group human relations are concerned with public relations. All previous speakers have touched on the problem of public relations in some way.

It should be the purpose and responsibility of the educational broad-

Director of Radio Workshop, Wisconsin State College, Stevens Point, Wisc.
 Director of Radio, Station WKSU-FM, Kent State University, Kent, O.

caster to stimulate the interest of the in-service teacher, challenge her academic zeal, sell her the programs, and create a desire for continued program service.

In the accomplishment of this purpose, the cooperation of administration and faculty are a prime requisite. A successful public relations program starts with the individual as the chief component.

The objectives of the public service program should be to:

- 1. Inform the listener of program schedules and objectives;
- 2. Promote good will for the program, staff, and station;
- 3. Teach appreciation for the medium of radio.

If the educational broadcaster uses good common sense in his approach to the classroom and keeps service to the pupils as his primary goal, the public relations aspect will take care of itself.

## TRAINING FOR BROADCASTING BY PROFESSIONAL, SCHOOLS

#### WORK-STUDY GROUP

## WALTER H. MARSHALL,1 Presiding

I FIND MYSELF NEARLY IN A POSITION of championing a lost cause. For nearly ten years, Mrs. Alice Keith, of the National Academy of Broadcasting, Washington, D.C., has fought to get the Professional Radio Schools accredited, so that many of their graduates could get college credit for their work. My battle is in the same cause.

It is difficult for me to understand why we people in the professional radio education field have been forced to stay in the background, while the people in the music field have had accreditation for the past ten years. The personnel teaching in the professional radio schools is the finest you can get. For example, at the School of Radio Technique, in New York City, Mr. John Gilbert and his staff have spared no expense to secure the best available network directors, producers and announcers to train their students. Graduates of this school are working all over the world and I know they have made a good record in the radio industry.

The same thing is true of other schools, like the Northwest Broadcasting School, Portland, Ore.; the Don Martin School of Radio, Los Angeles; and the Beck School of Radio, Minneapolis. These schools know what the radio industry wants and they are able to give it to them.

<sup>&</sup>lt;sup>1</sup> Director, Northwest School of Radio and Television, Helena, Mont.

The industry today needs trained men and it can't wait too long for them. These schools are in a position to teach men and women essentials in a short period of time, and to condense the other elective material. I am not saying that formal education is not of value in the radio field, but if a person has the talent that is needed in broadcasting, he or she should go to a professional radio school and get his education.

There are very few colleges in the United States today that offer a full college course in radio. By that I mean all phases of radio, so that the graduate could go into a small station and know what it was all about. The teachers in the professional schools have been through the mill and know what's essential.

In the past ten years since the professional radio schools began operating, more than 75 per cent of the new top announcers have been graduates of one of the schools that I mentioned.

If this is so, then why won't those in charge of accrediting schools admit that we are just as qualified in the radio field as a college or a high school? I know many of the industry men who are at this Institute have come up the hard way, from office boy to general manager, and if they can do it, so can others.

In closing, I repeat that if 75 per cent of the new top announcers, since 1940, are graduates of our schools, I think that we, of the radio school profession, have proven our point. It may seem like a lost cause right now, but I believe the time will come, in the not too distant future, when all professional radio and television schools will be on the same level as an accredited college.

#### SUMMARY

It was the consensus of opinion of those present that accreditation was a very controversial issue, and it probably would be a long time before the professional schools could receive it.



## ORGANIZATIONS UTILIZING RADIO



### ORGANIZED RADIO LISTENERS

## ARE WE DOING AN EFFECTIVE JOB?

MRS. HAROLD W. BARGER,1 Presiding

DISCUSSION GROUP
WILLIAM B. LEVENSON,<sup>2</sup> Moderator

Theoretically, the services of the radio and tv stations depend on the issues and the tastes and the interests of the listeners and viewers. Theoretically, that is so, and practically, perhaps, in the long run. Those tastes are not steady. They can be elevated or depressed. To some extent, the tastes are determined by the length of exposure. That is, you tend to like what you have. If what you have is not very good, after awhile you tend to like that which is not very good. That is true not only of radio programs, but television. These tastes can be altered. They can be improved.

It is sometimes difficult, however, to indicate where this motivation should originate. If the program depends on the size of the audience, then the appeal is likely to be mediocrity. If we say a program which is popular is, therefore, good, we are putting ourselves in a difficult position. Are the programs which have only a few listeners necessarily bad? You see what a difficult proposition we have.

How can we make truly worthwhile programs popular? That is the challenge to this kind of listeners' organization.

The question before us is: "Are organized listener groups doing an effective job?" There are various other questions that you will want to ask along this line. First, I am going to call for some statements by members of our panel.

Mrs. Harold W. Barger:1

In a recent speech in Cleveland, Commissioner Paul A. Walker,

<sup>&</sup>lt;sup>1</sup> President, Radio-TV Council of Greater Cleveland. <sup>2</sup> Assistant Superintendent of Schools, Cleveland.

chairman of the FCC, paid tribute to Organized Listener Groups, such as ours, and credited cooperative efforts between broadcasting stations and community organizations for some of the better programs on the air. He said, "If radio and television, as well as other public opinion media, are going to become more effective in promoting good human relations, there must be cooperative effort among all parts of our society."

We have been told by the FCC that the air waves belong to the people. The licensees use them as a public trust, and are responsible to the people to use them in the public interest.

It has been conceded that the listener council movement can become one of the most powerful agencies for public good in our time. However, there are a few precautions to be observed if the council is to become an effective instrument in its community.

We must study the laws and regulations, so that we will know the responsibilities of the licensee as well as the rights of the public. We also should acquire an understanding of the practical business of broadcasting.

We cannot render a real service if we judge the worth of programs merely on the basis of our own personal likes and dislikes. The test is, "How does a program serve the community as a whole?"

It also is vitally important that, while the listener council should cooperate on a friendly basis with the local broadcasters in the interest of community betterment, it must hold complete independence. It must stay away from entangling alliances. The council's reputation as the true, uninfluenced representative of the listener must be above reproach. The Radio-TV Council of Greater Cleveland has grown steadily in numbers, scope, and influence since it was organized on October 31, 1940. The original membership of sixteen organizations has increased to 130.

The aims of our Council may be summed up in a quotation from the "Radio Council Primer," prepared in 1948: "Its purpose is to raise the standards of radio programs through intelligent study and discussion, by conscientious evaluation, and constructive criticism." This purpose remains the same today, and applies to TV as well as radio.

The Radio-TV Council of Greater Cleveland has worked closely with educators in our local school system over the years.

Realizing that listening and viewing habits, like all others, are formed early in life, the Council turned its attention to the young people. A Junior Council was formed, composed of students from Greater Cleveland schools, grades nine through twelve. This group was organized in December, 1949. Its aims and purposes, as stated in the by-laws, are as follows: "To learn as much as possible about the various phases of

radio and television and to promote interest in these media among students in junior and senior high schools. To listen critically to all programs. To offer to the proper sources constructive criticism or suggestions for the improvement of radio and TV."

The evaluation committee is the heart of our Council. Mrs. Gertrude G. Broderick:<sup>3</sup>

"Are organized listening groups really doing a good job?" I find this a very difficult question to answer. My answer is, "yes" and "no."

Mrs. Barger gave us some of the history in Cleveland. If my memory serves me correctly, the Council movement goes back to 1935, when a few were organized by the AAUW. I believe it received its greatest impetus when Mrs. Dorothy Lewis started out some twelve years ago with a dogged determination to establish the radio listener as an important element in the radio picture. She was selected by the National Association of Broadcasters to fill the newly created post of coordinator of listener activities.

She began making cross-country trips, calling on radio managers. The idea of forming organizations of listeners was tried and they began to spring up like mushrooms. She encouraged the Council leaders to attend the NAB conventions, to come to this Institute, to go to other broadcasting conventions, and, eventually, group listening became important enough to rate a place on the program of this leading Institute.

About three years ago, some of the Councils were pooling their efforts and the monthly news bulletin contained interesting accounts of their activities. However, for various reasons, enthusiasm has dwindled. The mortality rate among the leaders has been quite high during the past two years. However, many of the stalwarts, who have survived, have established fine records of accomplishment.

I will restrain myself from talking about them, because some of them are represented on this panel, and will speak for themselves. I do, however, want to make one or two observations.

First, the purposes and the objectives of the Council movement have never been formulated and publicized in such a way as to mean more or less the same thing to all groups, regardless of differences in methods of operation. As a result, there has been no concentrated effort by the movement, and the movement has not been interpreted to the general public.

In my office, we frequently receive letters asking what we know about radio councils. Some of these letters reflect the earlier attitudes of the commercial broadcasters who regarded listening groups as "do-

<sup>&</sup>lt;sup>8</sup> Radio-Television Education Specialist, U. S. Office of Education, Washington, D. C.

gooders," or cranks, and mostly as public nuisances. Any attempt to fully answer such inquiries nearly involves the writing of case histories, and we are not equipped to do such a job.

It seems that the council movement could gain a great deal in prestige and accomplishment if it reflected a pattern of basic objectives, and if those who subscribed to those objectives could be identified readily as a part of that movement. We should know where the councils are and what they are doing. A list of active Councils would be impressive to the industry and the press. It would help to stimulate the extension of the movement to other groups throughout the country.

A second observation has to do with the problem of finance. Listener Councils, like all voluntary organizations, often are handicapped because of a lack of funds to publicize their activities, to undertake studies, etc. In our discussion here, I hope we can suggest some means for meeting this need and for furthering the Council movement at a time when we should all work toward improved programming in radio and television. Mrs. Robert W. Conway:

As has been said, the evaluation committee is considered the heart of the Radio-TV Council of Greater Cleveland. It is composed of twenty-five conscientious women, who make up two sections, one to listen to radio and one to view television.

These sections meet twice a month to discuss programs and to decide whether they come up to certain standards. These standards of evaluation are the result of long and careful study by the Radio Council, with the advice of good friends in the industry and in educational broadcasting.

To supplement the work of this evaluation committee, listening groups are spotted throughout the Greater Cleveland area. We publish a list of programs, which we call "Selective Dialing," once each month, from October to May. We do not say these are the programs one must listen to, but we merely name programs as examples of good entertainment or education which are suitable for family listening. In this way, we are of service both to the public and to the station broadcasting the program.

The evaluation committees are eager for suggestions and constructive criticism. In addition, we encourage listeners and viewers to send criticisms and suggestions directly to the broadcasters.

Cooperation with the stations, wherever possible, is stressed but we retain our individual independence. If the stations can comply with our

<sup>4</sup> Vice-President, Radio-TV Council of Greater Cleveland.

request for changes in programs, they often do so. If not, they tell us. This practice helps the broadcasters, because we feel many of our suggestions will improve or make a program more interesting.

Throughout the year, our monthly meetings feature speakers who are prominent in the educational, advertising, entertainment and informational fields, and in various phases of broadcasting.

In planning programs, the chairman has solicited help from most of the commercial stations and the Cleveland Board of Education Station WBOE. Working together in the interest of better programming has developed cooperation and a feeling of mutual respect.

MR. WALTER B. EMERY:5

I hesitate to speak at these meetings about matters of policy at the Commission. Obviously, there are differences of opinion among the members of the Federal Communications Commission, but with respect to Listeners' Councils, there is no difference of opinion. All members of the Commission and staff agree that the Council movement is a good thing. The Commission has sought to encourage it in every way possible.

Mrs. Barger made reference to a speech that Chairman Walker made in Cleveland recently. I want to quote from a different part of that speech, which touches more directly on the work your organization is doing in Cleveland. He said:

"Some of the finest radio and television programs which are being broadcast now are the outgrowth of cooperative efforts between broadcasting stations and community organizations. Reports show that the selected lists of worthwhile programs compiled by the Cleveland Council have become increasingly popular. The lists are helpful both to the stations and the listeners."

The chairman went on to state that there are similar listener councils in other communities. He said:

"For more than ten years, the Wisconsin Association for Better Radio Listening has been active in that area. Through its publication, 'Good Listening,' this association keeps the public informed regarding worthwhile radio and television programs. Listener Councils in California have been doing exceptionally fine work. One of these California groups last year expanded itself into an organization known as the National Association for Better Radio and Television. It is attempting to arouse national interest in and support for higher standards of broadcasting.

"In a recent letter I received from the president of that organization,

<sup>&</sup>lt;sup>5</sup> Legal Assistant to the Chairman, FCC, Washington, D. C.

my attention was called to a one-half hour television program presented every Sunday night over a Los Angeles station, called 'The World In Your Hands.' This program was sponsored by the Los Angeles Conference on Community Relations. Its basic purpose is to help people overcome prejudices, and to promote understanding and good will among all peoples, regardless of race, creed, or color. Some of the topics discussed on this program by human relations experts were discrimination in employment, discrimination in housing, attacks which are made on public education, international declaration on human rights, etc. These programs use the constructive educational approach and are among those recommended for listening and viewing by this national association in its publication, 'Look and Listen.'"

I hope I didn't take Mrs. Logan's speech away from her. She is with the California group, but I wanted to point out the attitude of the chairman of the FCC, the former chairman, and other members of the Commission, who have given a great deal of thought and support to the Listener Council movement.

Several years ago, the Commission got out a document called, "Public Service Responsibilities of Broadcast Licensees." In that document these words appear: "Radio Listener Councils also can do much to improve the quality of program service." The report cites the various councils which have been organized, and their objectives. I wish to read the objectives:

"First, such a Council can provide a much needed channel through which listeners can convey to broadcasters the wishes of the vast, but, generally, not articulate, radio audience.

"Second, Councils can engage in much needed research in public tastes and attitudes.

"Third, Council members can check on the failure of network affiliates to carry out standard network sustaining programs, and on the local programs substituted for outstanding network sustaining programs.

"Fourth, they can serve to publicize and promote outstanding programs, especially sustaining programs, which at present suffer a serious handicap for lack of the vast promotional enterprise which goes to publicize many commercial programs."

In closing, I wish to say that the organized, systematic, informed, and objective action by the public through Listener Councils, can do much to improve the standards of radio and television. It is, of course, essential that such organizations be completely independent of both industry and the government, and that they owe their loyalty only to the listeners and the viewers.

Now that the Commission has lifted the freeze, and many new

television stations will be on the air in the next few years, it is important that the citizenry of the country be stirred up on the problem of good programming.

We get comments and complaints from all sections of the country regarding programs. Actually, multitudes of people are concerned about the programs. The big task is to get the people organized, so that they can make their influence felt. If you have enough members you can make your wishes felt, and I think that is the really effective, democratic way to improve program service in this country.

Mrs. Rudolph E. Langer:6

Radio and television have greatly increased our facilities for communication, but it is a matter of utter indifference to these electronic devices what they communicate. The discrimination between good and bad will always be a human function. The Wisconsin Association for Better Radio and Television is an organization which is trying to throw its weight on the side of good.

What the broadcasters offer is what they think the public wants. We have made it our purpose to try to influence the public to want better things. There are a number of ways in which we are trying to do this.

Each year, we conduct a "Look and Listen Project." We ask for opinions on various programs, and for information concerning the type of program desired. We also conduct a monthly poll on questions relating to radio and television.

We try to assist the schools in teaching intelligent evaluation of radio and television programs. For use in this connection, we have a publication, "Can Radio Listening Be Taught?" This is a compilation of reports by teachers. A leaflet of recommended programs, entitled "Good Listening," is published monthly. This list was first published in the newspapers in 1935. We also conduct our own broadcast, "A Broadcast on Broadcasts," over the eight stations of the Wisconsin State Radio Council.

State-wide conventions are sponsored featuring forums on various matters pertaining to radio and television. We also maintain a speakers' bureau for the help of interested groups.

Our opinion-gathering poll, the "Look-Listen Project," was started five years ago with 1,000 listeners. They lived in Wisconsin. It has grown in importance until now it is no longer confined to our own state. More than 5,000 people in eleven states submitted 20,000 reports in our sixth project.

The organization that took the lead last year in conducting this

<sup>&</sup>lt;sup>6</sup> President, Wisconsin Association for Better Radio and Television, Madison, Wisc.

survey in states outside of Wisconsin was the American Association of University Women, but it was ably assisted by the PTA, Business and Professional Women, and other organizations.

This official "Look-Listen" report is sent to the sponsors, the networks, and the Federal Communications Commission. In almost every case, it also is sent to the stations monitored.

Influence is always hard to measure, and we try to avoid being too sanguine as to how much of it we may possess. There have been some instances, however, in which our influence was clearly demonstrated. One was in the restoration of the Metropolitan Opera Company broadcasts to southern Wisconsin as a result of our protests. In another instance, a considerable revision of programming at a local station was achieved.

Within the last two months, one of Wisconsin's 10,000-watt stations, sensing an unfavorable attitude toward crime programs on Sunday afternoons, replaced such a program. We believe the "Look-Listen Project," contributed to this. After our official report came out, the same station cancelled another such crime series.

Our booklets have been sold to schools, clubs, church groups, and individuals in forty-six states, as well as in Canada, Hawaii and the Philippines. During the past year alone, we have been consulted by high schools in thirty of the states. Much interest also has been shown by colleges and universities.

Miss Leslie Spence is our education chairman, and it is her practice to interview a variety of persons, ranging from high school students to college professors, foreign visitors, and the average listener on our weekly broadcast. This program is generally designed to throw light on some feature of broadcasting that is instructive, and perhaps not properly understood or appreciated.

Our organization endeavors to be constructive at all times, and to make the voice of thoughtful opinion heard, whatever it may have to say. Our members are urged to write to the stations and networks concerning the programs which they like, as well as those which they find wanting. An extraordinarily friendly relationship exists between our organization and the stations. This proves that our work is appreciated.

Mr. H. V. Kaltenborn recently told us, "I am confident that your contribution in support of good programs and your condemnation of the bad is far more effective than you may suppose."

That is what we like to think.

Mrs. Clara S. Logan:7

Gilbert Seldes has written: "Not what one person can avoid hearing,

<sup>&</sup>lt;sup>7</sup> President, National Association for Better Radio and Television, Los Angeles, Calif.

but what everyone else does hear, is the heart of radio's power, and the core of its responsibility." Those of us who are active in the work of listener-viewer groups agree with Mr. Seldes that "entertainment arts have a public as well as private character; that pleasures taken individually have profound social effects."

We also believe that listener-viewer organizations are becoming a definite influence in developing the position of the public in its three-way partnership with the broadcasters and the Federal Communications Commission.

As for the question before us, the answer, of course, is a matter of degree. I can cite many definite accomplishments already by the National Association for Better Radio and Television, and by other groups. On the other hand, the scope of our work is so tremendous that, comparatively, we have done little more than scratch the surface.

Listener-viewer associations have an important role to fill in the social and cultural development of our country. In order to carry out this role with a high degree of effectiveness, we need three things: An understanding of our aims and purposes, the active support of many members and, financial support. We need to coordinate our activity on a national level, so that listener groups everywhere, and other workers in this field, will have an interchange of knowledge. This would improve the work tremendously.

There is a great need for our activity in promoting higher standards for radio and television programming. One phase of our work is concerned with the emphasis on crime, particularly in programs for children. There are indications that television is picking up the less desirable aspects of radio. These include the growing similarity of daytime television to daytime radio, and the failure of some of our better programs to stay on the air because they have not been able to secure sponsors.

These deplorable trends need not continue, if enough people will take an active interest and accept their responsibilities in this vast enterprise. We need not allow ratings to be the sole determining factor in the broadcaster's choice of programs. The commercial aspects of television must be kept within the bounds of service to the public. Program quality should be the basis for selection.

A major role of listener-viewer groups can be accomplished through education of the public regarding the American system of broadcasting, with emphasis on the part the public should assume in this system. The apparent indifference of the public to many phases of radio and television is not really indifference at all. Actually, it is an unawareness, on the part of the public, of its rights. There is no widespread general knowl-

edge that every citizen of the United States owns an interest in the broadcast channels, and that the broadcasters are licensed to use these channels through laws which give the people the right and the power to demand higher standards of radio and television programs. As members of listener-viewer groups, we must see that this fact becomes common knowledge.

We have another important role in our program, and that is to give information and specialized training to those who are actively working to establish higher standards of programs. We can aid radio-TV chairmen of clubs, church groups, and parent-teacher organizations. We can and are doing this through meetings, bulletins, program guides, and other materials.

Many people want to do something to help in this situation, but they don't know where to start. People are asking for literature regarding our program. Several universities, advertising agencies and radio-TV stations have taken an active interest in our program. We are all part of this broadcasting picture, and should all be working together for our common good.

Occasionally, an outstanding network program is not heard locally and we request that it be put on. Sometimes, programs are scheduled at inappropriate times. Again, outstanding programs are dropped from the schedule. Working together with other groups throughout the country, we requested the return of "Mr. I. Magination." It was returned. Now it is up to us to support this program.

In the code recently drafted, the broadcasters have recognized their responsibility towards children in the early evening hours. Our group has made two surveys of crime on television before 9 o'clock in the evening, and it will start another one soon.

There is plenty of interesting, challenging work for the listener-viewer groups. And you will find this is a project which will have the enthusiastic support of the people in your community.

Today, there are 108 television stations in the U. S. The FCC is preparing to grant hundreds of new licenses. Eventually, we will have 2,000 or more TV stations which will bring television into more than three-fourths of the homes of America. Television will be the most powerful influence in the world in molding the minds of our children and determining our future.

Whichever path television elects to follow today, will affect the cultural development of our nation for decades. It may even determine whether our future holds peace or war. So what are we going to do about it? Will we stand aside, under the pressure of commercial interests, and let television follow the pattern of radio? Or will we take

definite, organized action by which television, beyond any doubt, will come to an entirely new interpretation of "public interest, convenience and necessity."

## Mr. Thomas D. Rishworth:8

I have been asked to state my views on the question: "Are Organized Listener groups doing an effective job?" Most certainly in Cleveland, and in the states of Wisconsin and part of California organized listening is effective in influencing program standards.

When the council functions as an outlet for program information, when it recommends broadcasts of exceptional educational merit, when it serves as a medium for the establishment of program standards, it is an important factor in developing radio and television as servants of the public rather than as salesmen for soap, cigarettes and soup.

However, when a listening council sets itself up as a board of censorship, or functions only as a body to condemn, then the council becomes only a nuisance factor.

I am not saying that radio and television are above criticism. With the apparent trend toward over-commercialization on both radio and TV, and recent drastic efforts to cut production budgets in radio and to hold production costs on TV to a minimum because of the tremendous overhead in that medium, it is obvious that broadcasting has seen fit to ignore its own program standards. The public does have the right to select and reject, and to do so through organized listening.

Let us examine other media. How are standards achieved in journalism, in book publishing, in the magazine field? The daily press has its own organization to develop standards for the printed word. The publishers have established their own groups to promote the circulation of the best in modern literature. The periodicals are self-policing in determining what they will offer their readers.

In radio, the National Association of Radio and Television Broad-casters has for many years sponsored its own code of ethics for the profession. True, it is a code that is not at all uniformly observed, but it does represent the best thinking of leaders in the broadcasting field, who are willing to state publicly: "This is what we shall do as responsible servants of our listeners. This is what we shall not do." A new television code also has been adopted by the industry.

I wish to suggest that listening councils invite station managers and program directors to participate in this movement. The ideal functioning listeners' council is one which includes in its membership not only consumers, but producers as well. A council, in my opinion,

<sup>&</sup>lt;sup>8</sup> Radio-Television Chairman, National Congress of PTA; Director, Radio House, University of Texas, Austin, Texas.

should function as a stockholders meeting, sitting down regularly with management to make an inventory of profits and losses, and to declare dividends in programs of the highest merit for home and school consumption.

The National Congress of Parents and Teachers is a listeners' council in the broadest sense. Our membership of 6,500,000 parents and teachers represents the largest organization of its kind in the world. Through constant study of new trends in radio and television, and constant examination of new problems as they arise, our membership is kept informed through our national publications, and through forty-eight functioning state chairmen, of the listener's rights and responsibilities and the viewer's status in determining what he sees.

As an example of what can be done, the National Broadcasting Company, within the last year, offered a regular series of network programs concerned with children's reading. Our entire membership was alerted throughout every one of the state congresses to support this program and promote an audience for it. In hearings before the FCC, the national congress of PTA strongly urged the reservation of television channels for education. Many of our PTA state chairmen for radio and television are themselves professional broadcasters. Nationally, and at state and local levels, the PTA has worked consistently with listeners' councils wherever they exist.

A listeners' council is an advisory board, not a jury. It is a group through which broadcasters of high integrity, and listeners who are well informed, can work together for the attainment of common goals. A council is a monitoring agency, to stay constantly on the alert. It is the voice through which the individual listener can be heard. It is a constructive factor in good programming.

Within these limitations, and supported by adequate research and funds, these councils can do what in the democratic process, the FCC should not or must not do, that is, to determine the future of radio and television as true servants of the public.

# Mr. Dallas W. Smythe:9

The preceding speakers have justifiably patted you on the back, comforted you, and encouraged you. I am not going to continue the comforting process.

With due respect to the fine work that has been done, I do not believe the councils are doing an effective job. I will elaborate on this a little.

One of the points I wish to raise has to do with the matter of

<sup>&</sup>lt;sup>e</sup> Research Professor, Institute of Communications Research, University of Illinois, Urbana, Ill.

understanding the nature of our radio system. As long as the illusion persists that radio is "free," in an economic sense, you haven't really grappled with the national problem.

Look at this simple arithmetic. There are now about 16,000,000 television receivers in the U.S. If you figure an average cost of \$300 per set, that totals \$4,800,000,000. This is the viewers' investment in the television industry.

For the station investment, an estimate of \$1,000,000 apiece might not be excessive. There are 108 stations, or \$100,000,000 for the industry's investment. The ratio is approximately 48 to 1 in favor of the viewers.

A rough estimate of the cost to program and operate the stations and networks might be \$500,000,000—maybe a little more, or a little less. It probably costs \$1,800,000,000 to service 16-million receiving sets. This is a ratio of three to one in favor of the viewers.

On the basis of investment and operating expense, the notion that television is free to the viewers is obviously an absurdity. You are putting up most of the capital and most of the operating expense. If you take account of the fact that ultimately the people who buy the products and the services pay for the advertising and this pays for the programs, you see that the people foot the bill there, too.

My second point is really geographical. We have heard mention of organizations in six or seven states. There are forty-eight states, plus the District of Columbia. If we had a map with electric lights at each location where there is an effective radio or television council, it wouldn't be much of a showing.

There are approximately 2,000 communities in the U. S. that are large enough to support a radio-television council of the kind you have described. There is obviously an enormous unfilled gap here.

This brings up the organizational policy of the listener groups. How can you go about promoting this activity? The problem I suspect, is a tough one.

This undoubtedly has been mentioned many times in the past eighteen or twenty years at meetings like this, but there is a special reason for raising the question now. Television is here. There is tremendous public interest and public concern in the programming. There is also evidence of the interest of foundations in helping this kind of a program.

Let me tell you, briefly, the story of the NAEB, of how it got where it is now.

Four years ago, the NAEB was operating on a budget of approximately \$2,000 annually. It had some thirty stations scattered over the map. It was a luncheon club.

In 1949, the Allerton meeting was held. A representative, but small, group met for three weeks with some consultants who emphasized particular phases of the problem. Committees were set up, and these concentrated on functional aspects of the problem.

At the end of the three weeks, the group came out with what has been called the Allerton Report. It was thoroughly publicized in the *Hollywood Quarterly* by Bob Hudson.

Out of this thinking came the NAEB policy which attracted foundation support. These funds have been very effectively used. The National Association of Educational Broadcasters this year is operating on a much more ambitious scale, with a tape network service for the educational stations, and plans for many more improvements. We have begun to fill in the blank spaces on the map. While we are yet a long way from having national coverage, we are pointed in that direction.

This is an example which might aid you when you think of the problem of organized listener groups on a national scale.

#### DISCUSSION

## Mr. Levenson:

I will now ask some questions of our panel members and then invite the audience to take part.

Mrs. Logan, does your organization really represent the people out in California?

#### Mrs. Logan:

We hope to represent all the people and coordinate their efforts to improve radio and television.

## Mr. Levenson:

I am going to ask Mrs. Barger also to answer that question.

## Mrs. BARGER:

We try to be a representative group. We try to bring all groups that we possibly can into membership. It is not restricted to those with a certain amount of education. Nor do we recognize any barriers of race, color or creed.

#### Mr. Levenson:

I have a question for you, Mrs. Conway. Why are you so concerned about radio and television? Why not organize groups to study the newspapers?

#### Mrs. Conway:

Everyone has the right of buying or not buying a newspaper, but radio and television are in our homes to stay. We should do something about trying to improve them.

#### Mrs. Logan:

I wish to point out that radio and television are in a different classification than the newspapers. The broadcasting industry is a public trust, while the newspapers and motion pictures are private business.

#### Mr. Levenson:

I will ask you a question, Mrs. Langer. Suppose I am a commercial broadcaster, and I say, "We give the people what they want." What would be your answer to that? And why are you so concerned about this?

#### MRS. LANGER:

My answer would be that we are only trying to raise the standards of the people. We are boosting your good programs. We are telling the people to listen to them and to ask for more.

#### Mr. Levenson:

I will ask Dr. Smythe a question.

You advocate a spread of this activity. One keynote stressed by these councils was that they maintain their independence and remain close to the scene in order to be objective in their analysis. If this becomes a national organization, will the groups submerge their identity and tend to become less effective?

#### MR. SMYTHE:

I don't think that is a real problem.

I don't see any reason why local autonomy and national strength through organization and unity are at all incompatible.

## Mr. Levenson:

I will invite the audience to volunteer some questions now.

# **OUESTION:**

How does the broadcaster know what his listeners want?

I heard yesterday that when they take these surveys, they don't consider the people who have their sets turned off.

#### Mr. Levenson:

Well, it is true that at no one time are most of the people viewing or listening; am I right?

## Mr. Smythe:

Yes.

## Mr. Levenson:

Most of the people are neither viewing or listening. How do we know what most of the people want? I think that is a fair question.

## Mrs. ALICE KEITH:10

I have been interested in this question since 1925. Last year, when

<sup>10</sup> President, National Academy of Broadcasting, Washington, D. C.

I was in New York, I asked one of the large advertising agencies about it. Several opinions were offered but there was no satisfactory reply.

I think our little children are beginning to believe that murder is a nice social activity.

## Mr. Levenson:

Mrs. Keith, let me ask you a question. When you analyze children's literature. Robert Louis Stevenson, etc., you always have intensified adventure. Why do you want radio and television to be different?

## Mrs. Keith:

Robert Louis Stevenson's stories are excellent. They have a constructive conclusion. Too many of our radio programs are the *Police Gazette* type of thing. They appeal to the sadistic desire of the listeners to follow a murder. There is no character development.

"Hamlet," and other plays of Shakespeare, present people that appeal to our sympathies. A great many of the people in radio plays aren't worth worrying about if they are killed.

# MISS LESLIE M. SPENCE:11

I would like to make a comment.

In a small city, a mother came up to me after a talk and said, "Oh, really, I hate to have my eleven-year-old daughter listening to crime programs, especially because she seems so drawn to them."

The station manager at my side spoke up: "You know, the sponsors are feeling more and more the way you do."

There is something we ought to keep in mind. Many sponsors are fathers and mothers, and we can approach them on that basis. Perhaps, that is an angle we ought to be working on.

While I am on my feet, I will say one more thing about children's programs. I believe we must educate ourselves to become more discriminating about children's programs, and not just lump them all together. Some of them are excellent; some are mediocre; some are poor. We ought to know which are which.

## Mr. Levenson:

That is right. We have to make sure that before we criticize something, we have seen and heard it ourselves.

## Mr. Smythe:

It used to be said that in this nation, one-third was ill-fed, ill-clothed, and ill-housed. Today it appears that nine-tenths of the nation is ill-informed about radio and television.

<sup>&</sup>lt;sup>11</sup> Chairman, Education Committee, Wisconsin Association for Better Radio and Television, Madison, Wisc.

## QUESTION:

As I see it, there is no objective way of knowing what people want. I think this is in the realm of the unpredictable future. My belief is that people do not get what they want, but they want what they get. How do people know until they have had it? The people didn't want Shakespeare until they knew Shakespeare.

## Mr. Levenson:

Is it true, that at first, only a small group want the better things? COMMENT:

I think there always will be an intellectual group that can determine the needs and decide what the people want. I don't think that anybody knows what he wants.

#### Mr. Levenson:

I press the question: Isn't that the obligation of the operator with the sustaining programs, to accept the fact that there will be minority audiences, and that he owes something to them in terms of numbers?

COMMENT:

All audiences are minority audiences, as it was pointed out. Even if we get all the listeners, the people not listening make up the majority. Mrs. Long:

I wish to say a word for the very fine program, Mr. I. Magination. Have any of you done anything to get it back?

#### Mrs. Logan:

It is back on our stations. It is the first case I know about where the listeners won a return of an outstanding network program. It still has no sponsor. Now it is up to the people to write in and thank the people who produce this program, so it can get a sponsor and stay on the air.

#### Mr. Levenson:

When we are able to get something good back, it seems to me we have an obligation to go all out to support it.

# Mr. WILLIAM H. EWING:12

I am connected with station WOSU, and I am interested in the listener council program. In Columbus, Ohio, there have been efforts to get such an organization started. A lot of people are interested, but there is no cohesive group. The question I ask is what is the next step in a situation like ours?

#### Mrs. Logan:

In southern California, our group was formed three years ago by five women who decided that we should have an organization like

<sup>&</sup>lt;sup>12</sup> Program Supervisor, Station WOSU, Ohio State University, Columbus.

that. We got busy and wrote to the outstanding citizens of the community, called a meeting at the public library, and that was the start of it. Mr. Levenson:

The national organizations would not amount to much if they didn't have a grass roots development.

## Mr. Smythe:

You are quite right. You can't impose this plan from above and have it work. Back of the organization effort, there must be thinking by a small group.

# Mr. Levenson:

I would like to ask Jim Hanrahan, a commercial broadcaster, this question: Would it be a good thing for the industry if practically everybody was a member of some listener-viewing council?

# Mr. James C. Hanrahan: 13

The important thing is that the listener or viewer make known his views and his desires to the broadcaster. If he expresses his opinion through an organized listener group, I think it will have more influence on the broadcaster.

When a station manager receives fifty postcards with identical messages, the result is not so great as if each one were individually expressed.

## MISS SPENCE:

On this grass roots business and how you can get started in Columbus, one of your industry groups has joined our "Look-Listen Project." We have found this a good way to get started. It provides a fairly good basis on which to carry on further suggestions.

## Mr. Levenson:

I would like to ask this question and I don't know the answer. I wish I did.

Is it inherent, in the sociological process, so to speak, that after a number of years, the community develops its own standards, or does it deteriorate? Have radio programs, generally, improved in quality after a generation?

Would you say that radio, today, is a more mature vehicle of communication than it was in 1930 or 1935?

# Mr. Hanrahan:

Infinitely so, of course it is.

I am sorry I didn't hear all of this program. But in respect to the Cleveland Radio and Television Council, I wish to suggest that it invite membership from men of various clubs. It is my opinion that

<sup>&</sup>lt;sup>13</sup> Vice-President and General Manager, Station WEWS, Cleveland.

such an action is long past due. There isn't any reason I know, why the Council should not have representatives from hundreds of organizations of men in the area.

Another suggestion to the FCC, Mr. Smythe and the Councils is that they begin to evaluate on a horizontal basis.

I think you ought to make an analysis in each community as to what is available horizontally across the board. It seems to me that in television, we should try to produce the best service available to the community. It is obvious that if each station is required to devote ten per cent of its time to education, each one might do it at the same time, and this would mean very little additional public service.

## Mr. Levenson:

A point very well taken.

## Mr. EMERY:

I am very much interested in Mr. Hanrahan's excellent comments.

It is true that as a member of an organization, you have a lot more influence with the radio stations than if you operate individually. Mr. Hanrahan's other suggestion is significant, that is comparing the programs of the different station across the board and making an evaluation in terms of the whole community. I think the Commission might play some part in evaluating the program service of stations in terms of the overall situation.

#### COMMENT:

I am interested in the suggestion made by several speakers that their members and the public do a little writing in support of good programs.

I operate the sustaining programs of NBC, and I am frank to state that I don't get the mail I would like to have. It is very encouraging to me to get the letters.

### Mr. Levenson:

This man is in a position where all the money goes out and very little comes in. He represents the conscience of the industry. His department needs help, and we can provide that help by approving those programs of his which we like.

## MRS. BARGER:

I want to call attention to the fine television courses by Western Reserve University that are being sent over Station WEWS, Mr. Hanrahan's station in Cleveland. They are bringing the university to the public over the air.

#### Mr. Levenson:

This meeting has been conducted entirely in the democratic manner. I want to thank you all for coming.

## BROADCASTING BY NATIONAL ORGANIZATIONS

#### WORK-STUDY GROUP

# ROBERT K. RICHARDS,1 Presiding

National organizations in working with radio and television stations on their various projects must remember, first, that they should be informed on the problems of operating broadcasting stations. Too frequently, as radio broadcasters well know, the local representative of a national organization will call upon the station manager or the program director and ask for time when, in truth, the request should be for an audience. All of us know that an audience is won and held only through good programming. In my experience I don't know of a station manager or program executive any place in the country, who isn't completely willing to sit down and talk to the representative of a worthy organization seeking to reach an American audience with a special message, and to discuss the best ways and means of employing the facility.

This is only good sense on the part of the broadcaster. The more he is able to tell such representatives about the nature of his work, the higher will be the regard in which that medium is held, and the wider will be the knowledge of its internal

operations.

It is my suggestion that the best approach is one reflecting a proper humility. You may know a great deal about your own business, but you do not profess to be an expert about broadcasting. Consequently, you want to learn. If approached in such an attitude, most broadcasters will be extremely patient and understanding in working with you toward the accomplishment of your objectives.

I can give you a good example of this. The National Association of Radio and Television Broadcasters is an organization which has sought time on American radio and television stations. This has been done in our annual "Voice of Democracy" contest in cooperation with the U. S. Junior Chamber of Commerce and the Radio-Television Manufacturers Association.

This contest is sponsored by one association and the other

<sup>&</sup>lt;sup>1</sup> Director of Public Relations, National Association of Radio and Television Broadcasters, Washington, D. C.

two organizations mentioned. We are now starting the sixth competition. It bears the endorsement of the U. S. Office of Education, and the Federal Security Agency. It is open to all tenth, eleventh and twelfth grade pupils in the nation's public, private and parochial schools. Each contestant writes and records a 5-minute script on the subject, "I Speak for Democracy." Judging beyond the community level is done by the participating stations. Entries are auditioned "blind," that is, each disc is identified only by a number.

A screening committee, set up by the national committee, further limits the field. This committee also issues invitations to twelve nationally prominent persons to serve as final judges. Associate Justice Tom C. Clark, of the U. S. Supreme Court, is serving currently as honorary national chairman and has acted in this capacity for the past several years.

Miss Jan Geister, winner of the first year's contest, is present and when she gives us a brief talk you will know why we are able to get radio and television time. The answer, simply, is that we have a good program to offer the stations.

MISS ELOISE WALTON:2

In speaking about the private relations of public services, as far as radio and television are concerned, there are not only two sides to every problem but three. These are the viewpoints of

the agency, the network and the public.

From the agency viewpoint, planning coverage by radio and television means getting network time, both sponsored and unsponsored, through specially built long programs, station breaks and longer spots, and allocations on sponsored programs; also getting out syndicated transcriptions, films and tapes for local station use; and servicing other agencies' syndicated materials and network programs as they relate to your agency.

The agency frequently must decide between prestige shows and practical coverage, due to the lack of sufficient personnel and money to service both. The public relations value of a one-shot program, which no one listens to but the board of directors, is *nil* compared to practical, hard-hitting coverage through a

barrage of spot announcements, short programs, etc.

Due to network and local station attitudes, the public serv-

<sup>&</sup>lt;sup>2</sup> Director of Radio and Television, Community Chest, Inc., New York City.

ice agency now finds itself in competition with commercial shows and in the program packaging business. If the agency is rich and careless with the public's money, this gets time on the air. If it is careful and thrifty, it is often penalized.

It seems to me that since there are too many requests for reaching the radio and television networks, the golden-egged goose is about on his last legs, unless the agencies stop the competition among themselves and pull together for a series of public service programs of high commercial quality. The private relations of public services would indicate that the agencies are their own worst enemies in the field of interpretation by radio and TV, because of competition, instead of *service*, in the public interest.

The networks are about as hamstrung for adequate budget and personnel for public service as the agencies. Hence, it is no wonder they welcome the public service agencies that have radio-TV know-how, and bring them top quality programs already on tape or film, ready for the air, and hedge with the agencies which put the burden of script, production, direction and cast on their already overworked shoulders. Their theory is that they have only *time* to give to "public service" and not the service, itself, nor the money involved in producing shows.

And speaking of "public service," they expect some "private service" from the agency in sending personalities that are pleasing, not demanding, that have public relations sense, who know how to research a project thoroughly, and give a high caliber interpretation of the agency's aims and the kind of work it does. The networks complain bitterly that there are too many demands for their slim margin of free time, too little time allowed from the date of request to airtime; too few agencies with specialized personnel; too little money to throw into good production, and too little experience in radio-TV among public service people who ask for help.

Networks don't like to be "used," either. When they are asked for public service time, they want to give service to the largest possible number of people, not raise funds from the nation for a limited job for the few in a specialized locality.

As listeners to a volume of "gimmes" heard over the air, the public is beginning to assert some rights, too. They're tired of hearing Hollywood's lovelies declaim nightly on first one "charity" and then another, knowing full well that these spokesmen really don't know what they're talking about for the most part. The competition among agencies creates confusion, and weakens the fabric of social work as a whole in the public's tolerance of it.

The services that started out to free mankind from misery and want have become so specialized that they are literally tearing him limb from limb. The public seems to feel that it is time for both agencies and the radio-TV industry to see Man as a whole being again, and to give them programs of service, based on findings of the social agencies which were established to help bring relief from problems, not create others. It seems to me that they are ready for some effort at retooling for human betterment and they can, and will, force both agencies and the radio-TV industry to give them family centered help through the simple expedient of refusing funds to the agencies and tuning out the network programs.

Mr. John W. Gibbons<sup>3</sup>

Year by year, radio has been doing a bigger and better job in highway safety education, much of it in cooperation with national organizations through their state and local leaders. Many of these organizations are affiliated with the National Committee for Traffic Safety, which is one of the nationwide coordinating agencies of the President's Highway Safety Conference. The Committee comprises more than eighty-five leading groups.

Highway safety is not the major activity of many of these organizations. Most of them have primary interests in other fields, but all of them are concerned about the heavy toll of death and injuries, and the huge economic losses, caused by traffic accidents. All are contributing in some measure to the promotion of the "Action Program," launched in 1946 by the

President's Highway Safety Conference.

Where highway safety is making conspicuous progress, we generally find that public support is well organized, vigorous and continuous, and that it is powerfully reinforced by radio, the newspapers, magazines and the other important media of public information.

Radio and the other information channels have a two-fold

<sup>&</sup>lt;sup>a</sup> Director of Public Relations, Automotive Safety Foundation, Washington, D. C.

function in highway safety. First, they help to keep motorists and pedestrians alerted to traffic hazards, and inculcate a sense of personal responsibility behind the wheel and on foot. Second, they promote wider understanding of, and support for, official programs designed to improve enforcement and driver licensing, provide safer roads and streets, secure more uniformity in traffic laws and signs, etc.

The safety programs and features developed by the stations and networks, in cooperation with public and private agencies, take a great variety of forms including dramatizations, panels, interviews, quiz programs, musicals, radio safety clubs, news

and educational features.

The National Safety Council offers a variety of high grade scripts, transcriptions and recordings to responsible organizations.

Radio coverage of the highway safety problem has benefited tremendously also from the efforts of the Advertising Council, which is a national group representing all elements in the advertising field. Through its radio allocation plan, countless advertisers have been encouraged to devote broadcast time to safety.

Recognition of outstanding contributions by radio stations, networks and advertisers is now given annually through the National Safety Council's public interest awards and the Alfred P. Sloan radio-TV awards. These awards have done much to stimulate the interest of the broadcasting industry in a positive program of safety and, by the same token, have widened the opportunities of cooperating organizations to obtain time on the air for worthwhile programs.

To conclude, I believe that the key to traffic safety is continuity of effort. Unlike other humanitarian causes, safety cannot be achieved by sporadic or short-term drives. The effective program is one that continues throughout the year, and year after year, to build up public understanding of the problem and to develop safer habits of driving and walking in young and old.

The traffic accident problem was never more serious than it is today. Traffic volumes have virtually doubled since the end of World War II. The challenge must be met. The growing support of radio and the other great public information media is one of the most hopeful signs that the job will be done. We ask all cooperating groups to redouble their efforts.

# BROADCASTING BY GOVERNMENT AGENCIES JOHN P. MEAGHER,1 Presiding

#### WORK-STUDY GROUP

Mr. HERMAN A. SPINDT:2

MY ASSIGNMENT IS TO TELL something about the Armed Forces Radio Service, which is a function of the Office of Armed Forces Information and Education, in the Department of Defense. This office is under the direction of the Assistant Secretary of Defense for Manpower and Personnel.

The office includes two branches, Information and Education. The Radio section comes under the Information branch. The Washington office is a policy making headquarters. All production and programming are done in the New York and Los Angeles branch offices.

The outlets for Armed Forces Information and Education include short wave stations on the East and West coasts operated by the "Voice of America." From the East coast, we program about five hours a day, and from the West coast about thirteen hours a day. In addition to this, there are sixty-one medium wave stations located overseas in areas where there are concentrations of troops. These stations are supplied with sixty-five hours of programming per week by transcriptions, which are shipped by air.

The information put on transcriptions is of several types. The Los Angeles office produces original shows pointing up anti-Communism, such as "The American Heritage," and "Pride of Service." Another type is the forum program that is recorded from network shows. Then there is the religious program, which also is taken from the commercial stations. The Board of Chaplains in Washington makes the decisions as to which programs should be used.

In addition to the information programs, entertainment programs are taken from the networks and re-recorded. Most of the top flight home-front shows are decommercialized and sent out. They are played about four weeks after they have been heard on the networks in the United States.

It is worthwhile mentioning that the AFRS does not broadcast in the United States proper. It never engages in competition with a commercial activity. Because of this, we have agreements with musicians and actors unions that allow AFRS to produce shows much more cheap-

tion and Education, Washington, D. C.

<sup>&</sup>lt;sup>1</sup> Acting Chief, Radio-Television and Visual Media Branch, Division of Public Liaison, Department of State, Washington, D. C.

Chief, Armed Forces Radio Information Section, Office of Armed Forces Informa-

ly than would otherwise be possible. Shows taken from the networks involve no expense to the AFRS except for recording and pressing.

Stations overseas are operated by the theater commanders. When a commander feels that a station is desirable in a certain area, he requests the equipment from Armed Forces Information and Education, through the interested Service in Washington. Armed Forces I. and E. then ships the equipment, and undertakes to supply that new station with a complete musical library, and a regular supply of programs.

The AFRS believes its broadcasts are heard by about 90,000,000 persons per day, all overseas. Only a very small percentage of these are American servicemen. While we direct all of our programming at the servicemen, foreign listeners obviously like AFRS.

Mr. Daniel E. Power:3

Georgetown University is situated in the nation's capital and thus enjoys certain advantages. Our program called "The Forum," a telecast over the DuMont network, as well as a broadcast over the Liberty network, can enlist the personnel of twenty government agencies for panel discussions on questions of national interest. This also has been advantageous to the government, because it has made it possible for the agencies to tell their stories to a large segment of the population.

We follow a procedure of alloting three out of every ten of our programs to government agencies. There are several reasons behind this decision.

We find that young people, who are close to the capital, are apt to be cynical and to minimize the constructive achievements of the majority of government personnel. Others, not residing in Washington, are tempted to be impressed by sensational journalists and the peep-hole variety of columnists. Exclusive reading of such accounts is apt to leave an impression that "Washington is the only institution in the world run by the inmates."

Secondly, the appearance on TV and radio of top-level agency personnel builds a more accurate impression than slanted journalistic reports. A panel discussion, such as our "Georgetown University Forum," wherein clarification and not controversy is the objective, affords the listener or viewer the opportunity to evaluate the exact thought of the participants as they speak freely.

Americans are fair-minded when given an opportunity to make up their own minds. Honest discussions by top-level leaders are impressive, especially when programs clearly sketch the complexities of national problems, such as foreign policy. These programs, we believe, help to increase confidence in government.

<sup>&</sup>lt;sup>8</sup> Georgetown University, Washington, D. C.

We believe future plans should include wider participation by government officials in presenting their problems to the people. Some officials mistakenly underestimate the intelligence of the ordinary American, and are not sufficiently aware of his desire to know more about the policy and the policy-makers who make America tick.

Taxpayers are pretty much like students. They will accept the burdens in proportion to their perception of the reasonableness of the imposed order. DuMont television network, Liberty Broadcasting system and Georgetown University combine to offer government a remarkable opportunity to state its case positively with no strings attached.

#### DISCUSSION

Two other interesting talks were given and then a general discussion was held. Those who spoke were Mr. Kenneth M. Gapen, assistant director of information, Department of Agriculture, Washington, D.C., and Dr. C. P. Seitz, head of the research branch, Human Engineering Division, Office of Naval Research, Washington, D.C.

## BROADCASTING HEALTH EDUCATION

#### WORK-STUDY GROUP

# CLAUDE-STARR WRIGHT, Presiding

A PANEL OF SPECIALISTS OPENED the meeting on health education with each person giving an interpretation of the subject as it related to his particular field and position. The majority of the members of the panel were associated with specialized agencies, and the need for getting a broad view of the problem of health education was stressed by many. Dr. Jonathan Forman, of Columbus, editor of the Ohio State Medical *Journal*, was among those who spoke and he outlined three major aspects of medicine.

Mr. Irving Fink, production director of Station KWOM, Minneapolis, Minn., pointed out the need to "sensitize" entire areas of the nation to the necessity for health education. Mr. John B. Fullen, executive secretary of the Ohio State University alumni organization, Columbus, summarized the discussion by stating that health education is the total of all the information about health that reaches the public.

The panel next discussed the need of patterning each program for a specific audience. The housewife may be reached most readily in the

<sup>&</sup>lt;sup>1</sup> Assistant Professor of Medicine; Public Information Officer, College of Medicine, Ohio State University, Columbus, O.

morning, the children in the late afternoon and early evening, the entire family at mid-evening, and the parents, especially, in the late evening.

A discussion was held concerning the use of controversial material and it was agreed that tact and common sense should govern such broadcasts. Mr. William S. Guthrie, junior dean of the College of Arts and Sciences, Ohio State University, told of a recent program sponsored by the Faculty club of the University on the subject, "Life After Forty." Four specialists in different phases of medicine appeared on this program which was well received.

Dr. Richard L. Meiling, associate dean of the College of Medicine, Ohio State University, discussed a 14-week television series currently being sponsored by the University. He said the program was in competition at various times with such top-flight entertainers as Milton Berle, but had established an audience rating of between 15 and 17 which was considered fairly good.

Dr. Meiling explained that the primary purpose of the program was to describe the medical services the new Health Center offered to the people of Columbus and central Ohio with its integrated teaching, research and clinical consultation activities. He said some criticism of the television program had been made on the grounds that certain phases were "too technical."

The panel members next discussed various ways in which health information and special material in connection with money raising might be presented most effectively. Spot announcements are valuable in many campaigns, but it was the general feeling that longer "canned" material, prepared by national organizations for local use, was not very desirable.

Mr. Milo Anderson, superintendent and administrator of the Ohio State University Health Center, elaborated on the television activities at the center. He pointed out that the dramatic element in the work of the health center had not been lacking. He said, "You do not have to dramatize modern medicine because it is dramatic in itself." Panel members and audience agreed.

The final problem taken up was that of financing television programming. The cooperation of local health agencies with radio and television stations was stressed. It was pointed out that in some of the major cities various civic and educational groups were uniting their experience, equipment, funds and talent.

A report on health education in Saskatchewan, Canada, was given by Rowena B. O. Hawkings, of Regina, publicist for health education in the department of public health there.

## YOUTH DISCUSSION BROADCASTS

# WORK-STUDY GROUP I. KEITH TYLER, Presiding

This meeting was held under the auspices of the Junior Town Meeting League and Mr. Charles E. Martz, secretary-treasurer of the league, Columbus, was secretary.

The discussion chairman was Prof. Alan Griffin, professor of education at Ohio State University, Columbus.

The panel of resource persons comprised the following: John W. Bachman, director of radio, Baylor University, Waco, Texas; Mrs. Dorothy Gordon, moderator of Youth Forums, New York Times, New York City; Edward Lamb, owner of Stations WTVN, Columbus, WICU, Erie, and WTOD, Toledo; Watt A. Long, associate superintendent of public schools, San Francisco, Calif.; Robert E. MacDougal, educational director, Station WAAT, WATV, Newark, N.J.; Rev. Paul J. O'Dea, Dean, St. Charles Academy, Columbus; Helen Seel, supervisor, Cincinnati public schools, Cincinnati, O.; and D. Arden White, director, radio and visual aids, Oglebay Institute, Wheeling, W.Va.

The general topic for consideration was: "Conducting Broadcasts of Youth Discussion," and it brought forth a spirited and informal exchange of views among members of the panel as well as from members of the audience.

It was suggested that current, live topics of the day be used for youth discussion broadcasts. Leaders of student groups can often foresec the development of a topic that would be worthy of a broadcast. Other plans were proposed for selecting discussion topics. These included: the appointment of a committee to make recommendations, inviting nominations of discussion topics by the student body, and voting on a list of topics by the students. It was the opinion of the leaders that no one system can be considered best; that method must follow the personnel available.

The audience was reminded that some topics, which are highly controversial, need expert treatment at certain times and in certain communities. Also, when schools are involved by the discussion, it is well to see that the discussions are integrated with the instructional program of the school.

<sup>&</sup>lt;sup>1</sup> Director, Institute for Education by Radio-Television, Ohio State University, Columbus.

It was the opinion of the panel that long, set speeches should be avoided. On the contrary, the courtroom technique was advocated, with one side cross-examining the other.

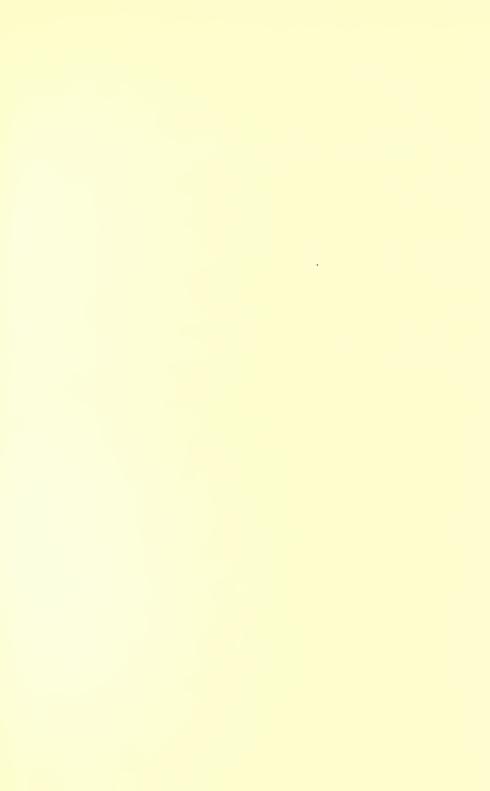
The better programs in the field of youth discussions are prepared weeks in advance of the broadcast, and the entire class participates rather than only three or four selected students.

There was some disagreement among the panel members as to the desirability of a camera rehearsal, even when requested by a television station. Some resource persons were of the opinion this might work against the spontaneity of the broadcast.

There also was considerable difference of opinion as to the part an adult should play in the youth discussion broadcast. Some said that the program should be given over entirely to the young people, and that the moderator should appear only in an emergency. It was urged that the cameras be concentrated on the young people.

Other leaders were of the opinion that an active moderator or an adult resource person is essential for the success of the broadcast. However, it was agreed that such an adult should take care not to intrude on the program. It should always be remembered that a youth discussion broadcast is by and for young people.

# PRODUCTION AND PROGRAM AREAS



# BROADCASTING THE NEWS

# COVERAGE VIA TELEVISION OF NEWS AND SPECIAL EVENTS

Program arranged by the National Association of Radio News Directors

[AMES BORMANN, Presiding]

WORK-STUDY GROUP JAMES A. BYRON<sup>2</sup>

I have been asked to speak on the subject, "New Techniques in Television News." If I were to confine myself to that subject I would not speak very long. Such a statement may sound pessimistic, but I believe I am optimistic. If there is anything approaching pessimism in my feeling toward television news, it is only because television, as an industry, still is struggling against some who refuse to grow with it. My optimism comes from the knowledge that, given the freedom it deserves, television can become the most prized medium of all for news coverage.

Most of you have had a taste of television, at least. If you are familiar with the medium, you probably have sensed that the news coverage is on the inadequate side. There are several reasons for this.

The networks must attempt to present news programs which will be of interest to all the stations. There has been considerable improvement in the past two or three years. The networks are aware of the problem. As to what they have left undone, we will speak of that later. First, I should like to cite what they have accomplished.

<sup>2</sup> News Director, Station WBAP-TV, Fort Worth, Texas.

<sup>&</sup>lt;sup>1</sup> President, National Association of Radio News Directors; Director of News and Public Affairs, Station WCCO, Minneapolis, Minn.

First of all, the networks received their original impetus when the coaxial cable was made available to them. Later, the micro wave provided additional relief. Within a few months, the great majority of the existing television markets will have live network programs available to them. These programs, it is to be assumed, will include news.

The existing network news programs combine film and still pictures. Most of the important news of the day is covered in one of these forms. Obviously, it is impossible to have pictures—even still pictures—of all news events of importance. Such gaps are filled in by the narrator, or commentator, and frequently in amazing good fashion. Just as in radio, the networks attempt pick-ups from various spots. In numerous cases, excellent results have been obtained.

But, just as in radio, no local television station can rely on the networks for local news coverage. One of the national networks, and the three major news wire services, now are providing newsreels which seek to cover on film many stories of national or international significance. It is the general rule that most important stories are available on film to those stations which have no network affiliations. But there again, no local coverage.

There is an additional drawback in having to rely on film coverage by a news service and that is the time element. A significant story filmed, say, in Salt Lake City, would follow this routine: The film would be shot and airmailed to New York, or wherever the newsreel is put together. The film must be developed, edited and scripted. That uses up an entire day. By nightfall, the film goes into the newsreel, which then is airmailed back to Salt Lake City. If all goes well, the pictures may be shown the next evening, or a full 48 hours after the event occurred. By that time, much of the news value has been lost.

It is because of the prevailing situation that many television stations have set up their own national news programs, which in some instances correspond to the general format devised by the networks. The bulk of the news coverage falls to the lot of the on-camera narrator, who is entrusted with the job of filling in the gaps in the news picture.

I should like to say a good word for these news narrators.

Some of them have devised ingenious methods of presenting news, and these efforts are reflected in the ratings. These men do not read the news to their viewers. Some of them do not even use notes.

In Fort Worth, our news department is a combined affair in which we handle both radio and television news. There are some who work only on the television news side, and some who devote full time to radio news. But our main staff is used on both. For several years, we have been fortunate in having a good newsman who writes and delivers our 10 p. m. news.

When we started television, we decided to compete with ourselves and have some late night TV news. We set the time at 10:20, in order to use the man who was doing the late radio

news. He became popular immediately on television.

This man has all the qualifications we consider necessary for good TV news presentation. He is thoroughly familiar with news, and able to deliver his telecast with an ease that can come only from knowing what he is talking about. The audience senses this, and it becomes quite obvious because only occasionally does he refer to notes. He is sincere, thorough and personable. He was an immediate success, and we have a waiting list of sponsors for his services.

The big surprise came when we started looking into our radio Hooper-ratings. Our 10 o'clock news began to climb. The better radio ratings were attributed to the fact that our man had become of particular interest to news fans through the medium of television. They liked what they saw and heard on

TV, and they switched to the same man on radio.

But regardless of how well a telecast may be done, it must yet be proved that there is any substitute for actual motion pictures, live or on film, in television. The very character of television demands movement and, properly handled, there is no medium which can compete with television when it comes to the news.

I have yet to hear of a local newsreel of even moderate stature which failed to find viewer interest. Of course, it is expensive. But it is not too expensive if it does the job for a sponsor.

You may have guessed that we have a local newsreel on WBAP in Fort Worth. I shall not describe the details of its

operation, but I should like to tell you about our handling of one story which started on February 7 this year, and ended only last Sunday.

We picked up a call over our police radio in the WBAP newsroom, asking that officers be sent quickly to an address within a mile or so of our station. There was a note of urgency in the voice of the police dispatcher, and we sent out a cameraman and a reporter immediately. The time was about 12:30, noon.

Our crew arrived to find a wounded city detective lying on the ground, holding his revolver on another wounded man, whom we learned was wanted for armed robbery. Inside the house was another detective—dead. A third wounded detective was in the police squad car, still calling for help. The wife of the wounded robber, and their small child, were at the scene. It was quite a dramatic picture, and all of it was transferred to film by our cameraman. Within a few minutes, we had two more men at the scene. They wrapped up the story there, then moved on to the hospital where they obtained a sound-on-film statement from one of the wounded officers, describing what took place. It was no trick at all to have the whole story on our 6:45 p. m. newsreel that same day.

A couple of weeks later, the wounded robber made a break from the hospital where he had been held under guard, but was re-captured. Last week, the robber was tried and sentenced to fifty years in prison. We closed the story with sound-on-film of the judge reading the jury's verdict, and then polling the jury at the request of defense counsel. We had pictures of the distressed wife, who is quite pretty, bidding her husband goodby. The verdict was returned at 3:45 p. m. Easter Sunday, and coverage was complete on our newsreel three hours later.

All in all, it was quite a story and created a lot of interest in Fort Worth. It also was quite a story on film—a far better story than those told by any other medium, radio or newspaper. In other words, if you will permit a certain lack of modesty, that was real news coverage, possible only by television.

But that is only one story, and there are news stories of interest happening every day. Nobody can get them all on film. But stories that are caught on film give you something you cannot approach otherwise. It takes ingenuity, much hard work, good public relations, and a lot of good breaks.

Undoubtedly, you know that much work is being done in the field of tape as it may apply to television. Some success already has been reported, and I believe it will not be too long before we will be able to record both picture and sound on tape for transmission all over the country. This tape is the same as that now being used in radio. It will be possible to substitute tape for the present kinescope recordings, and much better quality will be obtained when the experiments are perfected.

However, it would seem that television cannot wait much longer to establish itself as a news medium in fact. There can be no doubt that television can, and does, do a job in the news field. But in too many cases, television cameras are around only on sufferance. Down in Texas, we have run into all sorts of difficulties in arranging for news coverage by TV. I am sure the same thing applies in other areas. It would seem the industry should do something about this situation, and not leave the battle to a few stations.

Programs which come under the general category of entertainment must be separated from news programs, if television is to achieve its full potential. An example of what can happen occurred only a couple of weeks ago, when President Truman surprised practically everybody by announcing that he would not be a candidate for renomination.

A New York *Times* writer, Jack Gould, took the television industry to task in no uncertain fashion for its unrealistic attitude. He said in part: "Their apparent assumption that TV can live by the laws of the entertainment world, or the precision methods of the advertising business, is making video look childish as well as foolish. More and more, television is becoming a basic and primary news medium, and sooner or later the industry must readjust its thinking accordingly."

The facts of the case are these. President Truman was to be the main speaker at the Jackson-Jefferson Day dinner in Washington. Only one network, CBS, arranged to televise the event, and only eighteen of a possible fifty-four cities were included in the hook-up. Other networks were carrying "entertainment" programs. They did not know, of course, that the President was going to drop the bombshell. And so they missed the biggest political news story in many a day.

The problems of programming for television, and especially those which involve donating time at the expense of

commercial programs, are admittedly many. But within the industry, there appears to be a lack of recognition of the fact that the event as it happens is television's greatest attraction. There simply is no substitute for watching history in the making. If television will only permit itself to grow up, the results which may be obtained stagger the imagination.

There can be little doubt that television audiences would increase enormously if they had the assurance that spot news would be presented. If that were the case, most viewers would

hesitate ever to turn off their sets.

There is plenty of time for "entertainment." History-making events do not take place every day. But, when they do, television should be there to justify its existence. News, in my opinion, should be primary, never secondary.

# RADIO NEWS CONSIDERED AS AN ADJUNCT TO PUBLIC RELATIONS

CHARLES R. DAY<sup>2</sup>

A RADIO STATION WITH A GOOD NEWS operation virtually solves its public relations problem automatically. Notice, I said a "good" news operation. One that's poorly carried out only compounds the station's difficulties in trying to gain a respectful

standing in its community.

This is so, because a radio station doing a good coverage job, that taps the local news sources, is constantly out meeting its listeners and getting better acquainted. Better friendships mean a deeper understanding of what the community problems are, and enable a station to put its shoulder to the wheel in common with people and organizations whether they are civic, fraternal, religious, or educational.

Consider, for a moment, the tremendous growth in the number of radio stations in this country since the end of World War II. Stations have sprung up in almost every city in the forty-eight states—some in cities previously believed too small to support a radio station. In almost every case—and certainly in the smaller cities—these stations become successful because they geared their operation to a good news job, a coverage that felt the very pulse of the area in which their listeners lived,

<sup>&</sup>lt;sup>2</sup> News Director, Station WGAR, Cleveland.

worked, and played. Indeed, I think it a fair statement to say that the stations in the smaller cities have done the most with their news operation, by getting down to the hometown doings on a very friendly scale. The station has become an accepted part of the family circle. If it happened in town, you heard about it on the radio. The station's call letters became a byword in the home.

The same formula is repeated in the big cities. The stations that put forth an effort to get the local news, pick up the actual sounds and voices of the people in the news and the news events, become well known to the prominent people who usually influence many other people.

Success breeds success. If you do a good job with news, the people soon realize it. Word-of-mouth advertising is the best

kind there is, and it builds an audience.

We pick news for this key to public relations, because it's the one common denominator of listener interest. But it has to be done well. If an audience is killed off by a poor job, for example, by neglecting the events in your own front yard, it is hard to win back the people and a station must begin the selling job all over again.

Stations that identify themselves with community interests are invited to participate in community activity and to become "one of the family." The station executives and personnel are looked upon as fellow citizens who will join in worthwhile

projects.

Those of you who have been broadcasting local news for several years can remember the old days, when people were surprised that your radio station was interested in reporting their doings on the air. In the early days of newscasting, only the more important stories of the day warranted mention on the air. But the establishment of new stations stimulated competition. Somebody awoke to the fact that local names and local happenings caught a lot of attention.

The station today that is out doing its own coverage, that is on the spot when a big story breaks, that is on hand regularly at meetings and special occasions, becomes known and accepted. The public believes in that station and invites it into their homes.

It is good business to have your station personnel and executives asked to serve on campaigns and committees. But besides serving, make sure the station reports these activities.

Many stations consider every staff member a reporter. This is a good idea, because it keeps everyone alert for news tips, and news coverage thrives on tips. Staff members, who attend a meeting or luncheon, are asked to take a few notes. It may be news or it may not, but at least the news editor will have a chance to decide if it's worth using.

A good news operation carefully cultivates news sources, and these sources are equally valuable as listeners. They like to find out if their bit of information is used. Above all, they

like to hear their own name over the radio.

Again, I advise you to get out and cover your own community. Make yourself known as a radio reporter and broadcaster. Show your interest in the people you are serving, in their activities, their families and friends. Do a good job. Honest, fair, and thorough. Ask that extra question—that discerning question—which so often makes the difference between a good story or an extra good story. If the wire service made a mistake, your own checking and coverage will correct it before you put that item over the air. The station's standing will be enhanced by having the correct information.

Radio reporters have their own public relations job to do in the current campaign to win recording privileges in courtrooms and legislative hearings, where they now are frequently barred. Most attorneys at present do not understand how recorders operate, nor how the recordings are used within newscasts or in special programs. Our own experience in Cleveland indicates that if this public relations job is done properly, it helps the campaign.

Good news coverage is good public relations. Be seen, be heard, and be known by the excellence of the job you do serving

the people.

# TRENDS IN NEWS HANDLING JOHN SHELLEY<sup>3</sup>

THERE ARE A GOOD MANY SIGNS of trends that are developing, many of them as the result of competition between radio and television for the broadcast audience. Generally speaking, news holds up the best of any program type against TV com-

<sup>&</sup>lt;sup>8</sup> News Manager, Station WHO, Des Moines, Iowa.

petition. At the same time, the overall competition of TV for audience has caused radio to re-examine its strong points and its weaknesses. Many of these trends in news-type shows seem to be the result of this re-examination.

I'm going to cite several examples of what I call news-based radio shows, none of them straight newscasts of the orthodox type. I'm not going to try to prove that all of these are brand new shows, or that they should be considered radio's answer to television. Some of them, as a matter of fact, have been on the air for a long time. But I think, that viewed collectively, they show some of the directions in which radio newsmen are moving, as they explore the areas which AM can cover better, faster, or more thoroughly than TV.

First, I wish to cite two examples of somewhat unusual news-type programs which are aimed at special audiences that radio news, generally, hasn't attempted to serve. These are children and a weekly newspaper. Bob Gadberry, NARND member and news director of KFBI, Wichita, Kansas, launched a program, called "Juvenile Journal" last October. It's a 5-minute newscast, aimed directly at children, timed at 4:55, just before other "after-school" entertainment programs. It was originally planned for the 8-to-12 age group, but has had a wide response from youngsters under 8. It's proving as popular with adults as regular news features, because Mr. Gadberry has found that a great number of listeners do not understand the news as usually presented. The news on "Juvenile Journal" is a digest of the day's news, written especially for children.

Most of us have never tried a kid's news program. By the same token, very few radio stations have done much with local news coverage on the level of a weekly newspaper in the typical small town. A good example of the kind of program I mean is at Crookston, Minn., where Station KROX features a show called "The Northwest Local News," a 30-minute production each noon, which pipes in *live* the editors of four weekly news-

papers from three Minnesota counties.

Permanent microphone facilities are installed in the four newspaper offices, and the editors simply flip a switch and begin their reports on cue. These reports are as local as they can be. Even a man who comes to town to do some shopping, or renew his subscription to the weekly newspaper, gets his name on the broadcast. Incidentally, that seems to be a major part of the incentive for the editor-reporters to participate. They are invited to plug their publications, and suggest that listeners subscribe to them.

While these reports are extremely local, they can even be of interest to many of us who never heard of the people mentioned. The wry, almost cracker-barrel comments of some of the editors are good radio copy anywhere. This show not only has very high listener interest in the KROX area, it also has won two awards for "excellence in community service" from the Northwest Radio News Association. One suspects that no competition is going to hurt this noon-hour show very much, because it gives the listener something he can't get from any other source.

Another trend has been the development of special news-based shows, broadcast at a time other than the regular newscast periods. These special shows, usually written, voiced and tape-recorded by members of the news staff, usually have two purposes: they present details of some complicated, fast-breaking or controversial story in a manner different from a regular newscast, or they may develop certain areas of the news pre-

viously ignored by radio newsmen.

This trend is noted from the largest network to the individual station. NBC radio news, for example, has developed what they call a "radio special." Henry Cassidy, NBC's director of radio news and special events, says: "Basically, the idea is to prepare in advance, or to grasp as they break, the stories that radio can do best. In cooperation with the program department, we put these specials on at prime listening time . . . The two essential elements are to recognize and jump on the story fast, and to clear good time quickly." NBC is building an advance file of what would correspond to a newspaper obituary notice, but the radio file will tell the story of the man's life, in his own words and voice. They are doing Truman, Churchill, and others, holding them for release.

On the individual station level, the development of special shows to present both sides of local controversies is not a new

idea, but it's being used today more than ever before.

In Des Moines, Iowa, the question of bus fares has been a live topic for years. Station KRNT, under its news director, Russ Van Dyck, recently broadcast a program of nearly one

hour, in prime night time, presenting Des Moines city council, transit company officials, and other interested parties. It was a

splendid show with a big audience.

In this election year, many radio stations have developed special programs to give their listeners better understanding of the American political system, and the issues raised by various candidates. Our station, WHO, in Des Moines, has had considerable success with a program called: "Wanted: Man Over 35." The man "wanted," of course, is the next President of the United States. For months, the series of programs has described how the average voter can play a part in the nominating of presidential candidates. We have tape-recorded various political meetings, and presented them with a careful explanation of why things are done that way. The series will climax with coverage of the national conventions.

As for developing certain areas of the news that previously were neglected, one of the most remarkable jobs I know about is that done by Mike Griffin, news director of WBAY, Green Bay, Wisc. Mike believes that one reason so many Americans do not understand the workings of national government is because they do not understand their local government. So Mike has built a daily news show, at Green Bay, in which he tells about the workings of his local government. His program has included stories on state aid to schools, teacher salaries, school bond issues, etc. He said, "The trick is to tell these stories in terms of individual personalities." Anyone who uses this approach, he says, will be surprised at the response. His program is a great prestige-builder for the station.

Another station which is emphasizing local news, is WAVZ, New Haven, Conn., which calls itself, the "Newspaper of the Air." This station is owned by two former newspapermen and has a staff of six reporters. They use tape recorders a great deal, and now are editorializing on questions they believe merit such treatment. The WAVZ editorials are 3 to 4 minutes in length, preceded by the statement: "We take you now to the editorial room of WAVZ, your Newspaper of the Air, for a statement of

editorial opinion by this station."

Another trend we might call "novelty shows." Station KFEL, Denver, has a 10:15 p. m. program, Monday through Friday, called, "Open Switchboard." Listeners are invited to

call the station and air their opinions on "any topic of general interest." Duncan Ross, who moderates the show, says that 70 per cent of the calls are complaints and suggestions about civic affairs.

Ross says his main problem, as moderator, is to keep his own opinion under check and repeat, with discreet substitution, the listener's opinion. The callers are not identified by name, and charges against individuals are not allowed.

As another example of a news-type show, last March 29, WISC, Madison, Wisc., broadcast a full-length, on-the-spot recording of the birth of a baby. The program was prepared with the cooperation of the medical society. It ran 30 minutes, from the time the mother was wheeled into the delivery room until the moment the crying baby was wrapped up and placed in an incubator. Audience reaction was reported as very favorable.

As I said at the start, these have been some examples taken at random. However, I think I have cited enough to prove that radio newsmen are working harder than ever. Early this month, Chairman Paul Walker, of the FCC, told the NARTB convention in Chicago, that radio's answer to TV competition should be: "More versatile programming, greater attention to local needs, and more development of the things that radio can do better than television—or which TV cannot do." I think radio newsmen are searching diligently for those things, and finding quite a few.

# RADIO WRITING AND PRODUCTION

SPECIAL INTEREST GROUP
W. JOHN DUNLOP, Presiding

A GREAT DEAL HAS BEEN SAID during the twenty-one preceding Institutes about the need for better radio writing and radio production. Those who have been regular attendants have heard the story over and over again. Those who are here for the first time are expecting some concrete suggestions for the improvement of radio writing and production.

In a struggle for survival, television is forcing radio to scrutinize its past performance. Radio is the mature medium

<sup>&</sup>lt;sup>1</sup> Supervisor, International Exchange, CBC, Toronto, Ontario, Canada.

and must improve, not deteriorate. Poor radio writing, particularly in commercial announcements, has tended to make listeners psychologically deaf. Now is the time to give radio the "freshness" our deodorant advertisers talk about. Now is the time to throw out the old, worn, stereotyped techniques.

There are many areas that have not been touched. For example, tape recording has opened an unlimited field. Religious radio, too often designed for the aged and uneducated, needs a second chance. Most of the present programs for children should be packed on one of the space ships and lost forever.

On the positive side, there are thousands of stories from American history that have never been used. The chemistry laboratory and the botanical garden can provide as much excite-

ment as "Gang-busters."

We are here for one purpose: to discuss the betterment of radio writing and radio production, so that radio can maintain a rightful place along with television as a powerful medium of education and entertainment. While sponsors are fighting over research statistics, let us consider some decent programming.

Let us think of radio as something new, along the line of our announced subject: "The New Medium—Radio!" Let us push aside the mistakes of the past. We will strive to make some constructive suggestions. And then it will be up to you to go home from this Institute and put the suggestions to work.

Mr. Joseph Schull:2

I came out of the warm Florida waters a few days ago to answer a 'phone call from the CBC. It was about this visit to Columbus, and when I was told the title for today's discussion, I thought I still had the water in my ears. "The New Medium—Radio" seemed in such bald contradiction to all present day

facts that it sent me away from the 'phone blinking.

I should think a radio writer in this country would feel at times like a pre-historic remnant, all but lost in a jungle of TV aerials. We are getting warnings of coming events up in Canada. The monster, television, is clumping toward us through the bush, and since we couldn't do anything to stop him if we wanted to, we intend to embrace him, and hail him as a new challenge and a spur to creative effort, which he undoubtedly is. But we wonder, too, if his coming means that radio writing is

<sup>&</sup>lt;sup>2</sup> Radio writer and author; Official Historian of the Royal Canadian Navy; Quebec, Canada.

on the way out? Should we forget all we've learned, and hoped to learn, about the use of the airborne word, and devote ourselves entirely to the airborne picture? The first, rather panicky inclination would be to say "yes;" and I suppose it's that inclination which the title of this discussion is meant to challenge.

I assume that you want to deal here with the prospects and life expectancy of radio as an art and a medium of communication. I doubt if you take too seriously the facts and figures on the present surprising resilience of the radio industry under the first impact of television. It doesn't seem to prove a great deal to say that as many, or more, radio sets are being sold today as ever before, or that advertisers' radio budgets are as big as ever, if they are. All this could be true, but it could be nothing more than the last liveliness of a dying patient. It could all be temporary, secondary, stop-gap activity pending the day when the whole country is blanketed with TV stations, and TV coverage is available everywhere and nearly as cheap as radio.

In this country that day must be near at hand; in Canada it's some distance off, but still well up on the horizon. And in both countries, I imagine, a reasonable assumption is that when the television set comes into the home, the radio set will go to the attic, at least for a time. So it remains to be considered what,

if anything, will bring it down again.

My guess would be that in the United States you haven't had time to find an answer to that question. In Canada, we've had no opportunity at all. So I am now speaking from a height of blissful ignorance, offering you some rambling meditations

quite unencumbered by facts.

In the first place, I can't find much solace as a radio writer in complaints about the mechanical defects of television. Those, it seems to me, are bound to be corrected, just as radio cured its mechanical ills. And the quality of television programs can rise just as rapidly as its growing commercial responsibilities will allow. The question is where will quality level off, and what basic limitations will television finally come up against?

In many fields, it seems to me, television is certain to give, or is already giving, far more than radio could ever hope to give. I can see no reason why a man wouldn't prefer TV actualities to radio actualities, why he wouldn't prefer his sports on TV, why he wouldn't enjoy discussion forums and panels more when he can actually see the people participating. I can see how

very cozy and winning the household chats can be made by a clever woman, seen, apparently, at home, in a home much like those of the thousands of women to whom she's talking. The visual image added to the spoken word certainly enjoys an unalloyed advantage, over unassisted radio.

The only exception I've noted is in the televising of the straight news report. Here, the man in the frame, reading from his script, giving me a flash of his eyes at the proper intervals, seems to be a distraction. I find I am bothered by the handkerchief in his jacket pocket, or the way he fiddles with his cuffs, or the way his moustache twitches when he reads. I wish he'd go away, that the screen would go blank and leave me alone to concentrate on the words. This may be only a first and temporary impression which will pass when the reporter becomes a familiar, day-to-day personality. If it's not, if it's a valid objection to this form of TV, then it has relation to something I'd like to suggest a little later on.

Generally, it seems to me that radio must come off a bad second to TV in the field of day-to-day communication. There remain the fields of education and entertainment, and if you object to distinguishing these from communication, if you want to claim that education and entertainment are merely other and deeper-moving methods of holding man among his kind, you're probably quite right. But it is convenient to separate our educational broadcasts, our music, our comedy, and our drama from the various forms of reporting and commenting on the concerns of the day. And it's here, in this perhaps artificially separated field, that I think radio in the future, "Radio, the New Medium," may find ground that is wholly its own, and may sink its roots deeper and wield a more powerful influence than it did in the days of its solitary affluence.

I find myself thinking, automatically, in terms of radio drama, the field about which I'm least ignorant. What little I have to say will be said about drama with the hope that some of the ideas, if they are valid, will have a measure of application to other fields.

I think we have to start with the premise that radio has lost, or is shortly about to lose, its grip on the mass audience. By the same token, the mass audience has lost its grip on radio. Since we can no longer hope that our programs will be listened to by everybody, we don't have to be so desperately careful not to

displease anybody. I think that's fine. It's wonderful. It gives any creative writer a new feeling of respect for himself, when he finds that he doesn't have to shave the corners off his rough facts, or dilute his strong medicine to a weak tea suitable for consumption by the old lady from Dubuque and her maiden daughters. We're free. We're outside of some very confining walls. And we're quite as lost as any other twenty-year man emerging on his first day.

Who is going to listen to radio? What will he want? And how will we go about finding him? The answer, I think, has to be that we don't go looking for him. We look into ourselves and into our medium, and we try to find what things, if any, can be best brought to people by the living word and the living

sound alone.

It's probably about this stage that one begins to look at historic parallels. The newspapers were afraid that radio would supplant them. It didn't; it complemented them and both grew together. The record makers were afraid that no one would buy any more records. Then they coined the slogan, "The music you want when you want it," and today they are selling more records than ever before. Is radio, in the same unpredictable manner, going to find itself pushed on by television to new and even greater activity? Perhaps, but it seems to me that if it is, it will be for reasons almost opposite to those that assisted the newspapers and recorded music.

In both those cases, radio stimulated, but didn't satiate, interest. The man hearing the news briefs on the air wanted the wider background and a chance for leisurely consideration of the facts that his newspaper gave him. The music lover was often a direct result of radio. He wanted his chosen music at a certain time, and only records could supply the answer. There was, in each of these cases, an important element, a desire which was stimulated but not satisfied by radio. Radio, actually and quite unintentionally, spearheaded the promotional efforts of the very newspaper men and record makers who feared it.

Can any similar case be made out for television, the latest newcomer, in relation to radio, the half-grown urchin who has suddenly become an old-timer? What on earth can radio give that television doesn't give more of? Everything that's going on you see—right there before you—and "one picture is worth a thousand words."

The answer is that one picture is not always, or very often, worth a thousand words. This statement is one of those pieces of windy hyperbole which are tossed about from lip to lip without ever seeming to pass through anyone's brain. And, secondly, there are times when you don't want all the full flowering of this electronic age in joint assault on your senses. Radio may give something TV doesn't, simply by not giving so much!

As I hinted when speaking about newscasters, my point is that there are times when pictures are in the way, when you want to concentrate on the bald and unassisted word. There are times—many of them—when a few right words can start such a flood of mental images and imaginings that any mechanical attempt at visualization would seem an impertinence. It is in finding and creating those times, and the words to go with

them, that the great future work of radio lies.

The devoted advocate of radio may well go too far in stressing the flexibility of his medium as compared to television. It's true that you can carry an audience anywhere in time and space, while television is confined to half a dozen scenes, plus a few not-too-satisfactory interpolations on film. It's true that, at present, the visual element imposes new restrictions, and narrows the writer's field rather than widening it. But the mechanical boundaries of TV may be greatly expanded, just as they have been in films; and the ingenuity of TV writers may very often make an advantage of apparent disadvantages. Television certainly has very real and very obdurate shortcomings in the matter of scene; but I don't think that radio's greater flexibility in this respect is its real hope.

The basic question, I think, is whether the new radio, working deeper in a narrower field, can reverse a trend which has been gathering momentum ever since the days when Matthew Arnold complained about magazines illustrating their stories and so limiting the reader's imagination. I don't remember how he said it, and the complaint had probably been made long before him, but his point was that the flow of images created by a story was something passing directly from the writer to the reader, a product of their joint efforts, and that a third party's interpretation of the scenes was an intrusion and a distortion. The reader's mind was lighted and set to work by words and words alone, and anything more was too much.

The objection sounds far-fetched and professorial today,

not because it isn't true, but because we've gone so far beyond Matthew Arnold. Our imaginations have abdicated in so many ways to the super-simplified and the visual. The movies interpret our novels to us, photographs tell the story in our advertising, we educate by pictures, and the latest, if not the end result, is the growing respectability of the comic book technique.

There's much about the trend that's good, much that's been brilliantly successful. But it can go too far. The acceptance of the idea that everything can be whittled down to a visual core may lead to dangerous stereotypes and deadly complacencies. You don't get the Bible from a comic strip "Story of the Bible," and you don't get Shakespeare from the most pompous and well-intentioned portrayal of his stories in pictures. But the implication today is that you do.

What you get, as a rule, when you whittle great texts down to small pictures is a series of bald, impoverished stereotypes. Goodness knows we've had enough of them in radio, where we only had to whittle them down according to the demands of time and the supposed capacity of our audiences. Television will be worse handicapped; television will be tied down to what

can be pictured.

Now consider the man on the receiving end of television—and again I'm thinking almost entirely of the man who's interested in drama. He has to make an effort to get what's coming. He has to give it his undivided attention. He has to concentrate his eyes, as well as his ears, on it. It's one of the curses of radio that you could be doing fifty other things while you imagined you were listening to a program. It's one of the great advantages of television—and one I think which may reflect to the advantage of radio—that the man receiving programs in the future will be making a conscious effort to do so.

When he expends effort, he's going to ask what he's getting for the expenditure. He's sitting there with his mind a guest and a prisoner of his two senses. And if his mind becomes bored, it's going to get up and walk out. I'm speaking of the active mind, the mind that wants to be working on something, the mind that rejects easy stereotypes and platitudes, and finds exhilaration in the struggle through complexities toward truth. Now such minds found little enough meat to chew on in radio. I suspect they'll find even less, when stories and ideas have to be cut down and fitted into the limitations of what can be pic-

tured. I think such a man is apt to be afflicted with a gaseous mental emptiness, after a sustained spell of the television drama we're likely to get. And what will he do about it?

He may rise from his chair and turn away from his television screen. If he does, what will he turn to? Back to books, for one thing. Certainly the pictures he creates for himself out of bare black words on white paper—when he is really stimulated to do so—are more satisfying to him than the ones created by the most gifted visual artists. You can prove this simply by listening to people coming out of a theater and complaining that the movie wasn't like the book. Certainly, the greatest satisfaction lies in what you create for yourself by linking your imagination with that of the writer.

Or of the speaker. In the beginning was the word, and the first words were spoken. The word heard should always be a more powerful thing than the word read. And it is in the evocative power of words, I think, in their power to stir and set

the imagination alight, that the future of radio rests.

This is why I think that in the future radio may well pick up a growing stream of refugees from television. They will be the most alert, the most intelligent, the most demanding section of the audience. They will insist that the ideas presented to them have body and sinew, that their stories be stories with real characters, not mill-run stereotypes. They will always be a minority, and you will not always have them with you. The stage, the screen and television will all have great and legitimate demands on their attention. But they will turn to radio, as they turn to fine books, when radio is worthy of it; and if you can move them and hold them, give them matter which their demanding minds find worth going to work on, then radio will have a more devoted, a more satisfied and satisfying audience than it has ever had before and it will wield greater influence.

Quite naturally, from all this follows one of the great mysteries and the great reproaches attaching to radio from its earliest days. Why has poetry never taken, or taken back, the place that belongs to it as the highest and most intimate communication of man with man? If ever there was a medium which should have brought poetry back to the place it occupied, say, in Elizabethan days, it would seem to be radio; yet radio has accomplished practically nothing in that direction. You can blame it on the mass audience, if you like, but that's not much

of an excuse. Shakespeare had mass audiences too. It seems that if radio had been braver, more intelligent and more determinedly experimental in the past, it might have created verse idioms which would really have caught the ear and the mind of the age, and stimulated millions as Christopher Fry today is stimulating thousands with the power, the piquancy, the hori-

zon-opening quality of the thought-winged word.

It hasn't yet, and it's only one of many reproaches levelled at it. Radio grew too fat, too complacent, too comfortable within the boundaries it set too early for itself. It's got to be shaken out of all that now. It means doing a lot better than we've done to date. It means a re-examination of all our techniques, of every instrument of audial communication. Our actors, are they good enough? Is our music, when we use it, sensitively enough attuned to the script, and is there enough or too much or too little of it? How about the sound effects for that particular moment in that particular play? Above all—and this will be the crucial point—are our scripts compelling enough and are they really written for radio? Are they built to take full advantage of the medium's enormous flexibility, not merely by a lot of mechanical scene changes, but by a sweep and flow of thought, an over-all shaping which makes wide-ranging, swiftly changing movement an essential character of the play?

Or can we, on the other hand, go back to the novel in radio writing and bring into radio the novel's power and liberality of description? Can we paint landscape and physical beauty, the complications and contradictions that make for living character, and weave them all into the texture of the story like a novelist?

Can we get out from under the clock, first of all by removing arbitrary limits on the length of programs, and, secondly, by taking the time that is necessary for rehearsals? Maybe we are going to have to do all of these things, and a great many more that haven't even occurred to us as yet.

What radio must do, by whatever method, is get through the ear to the mind and satisfy the mind with honest, substantial brilliant and compelling thought. And that must be its daily

bill of fare, not just an occasional treat.

It's a very large order, and perhaps one that can never be completely filled. But, if we're not going to become forlorn stragglers, retreating from hinterland to hinterland, I think it points the way we've got to go.

Mr. J. Frank Willis:3

For the past ten years, we, of the Canadian Broadcasting Corporation, have participated in your discussions, and have enjoyed the opportunity of having our broadcast efforts critically appraised in competition with the best American programs in many of the most significant areas of broadcasting. To us, Columbus has become a sort of Mecca. It would be difficult to estimate the value to Canadian broadcasting of these annual conferences. We are deeply grateful for them, and while large scale attendance has not been possible, please accept my assurance that the working broadcasters in Canada keep a very alert eye on what you do here.

The awards which your judges are pleased to bestow, on programs which they consider to be the best of the year in a wide range of activity, are a continuing stimulus to our producers. You have been a great, if indirect, help to us in the past and we are here today in an effort to be of some direct help

to you now and in the future.

I'm not going to talk about writing for radio, except to say that the most important gauge that can be applied to the work of a producer or performer is the one which determines how well he gets it "off the paper" and conveys the exact meaning of the author. Now, unless something worthwhile is on the paper in the first place, something of charm or impact, it is pointless to go to great pains to get it off. If the author has nothing to say, you're not going to have a significant program no matter how hard your producer and actors work. Radio writing is the life blood of this whole business, and it's a pity radio has had to suffer so long from pernicious anemia.

As for radio production, there is a great deal I could say, but I imagine most of it has been said here in past years, in one way or another. There are as many production methods as there are working producers, and the methods that I would recommend are the ones that I have worked out for myself over the years, and they probably wouldn't be of much help to any-

one else.

Rather than discussing production techniques, I would prefer to leave with you some thoughts about what we are writing and what we are producing.

I should be intemperate and unrealistic if I were to throw

<sup>&</sup>lt;sup>3</sup> Supervisor of Feature Broadcasts, CBC, Toronto, Ontario, Canada.

out a blanket condemnation of American radio. There has been much in the past that has been praiseworthy, even though the industry can take little credit for it. Your great symphony orchestras and your Metropolitan opera are delights which we, in Canada, are privileged to share. But those are public performances by established institutions at which radio is merely eaves-

dropping.

In its own right, despite some early flashes of brilliance from men like Archibald MacLeish, Norman Corwin and a few others, radio in America has developed an excellence in only certain and very limited fields of programming. You will understand that I am speaking not of local and isolated broadcasts, but in terms of the great mass of national radio fare. Radio, in this country, has developed the variety show to the point of perfection. Using the Bennys, Bergens, Skeltons, the Martins and Lewises, and abetted by singing stars, movie starlets and large and colorful orchestral groups, the gag shows and the situation comedies have long since become the best in the world, although I do not know if the British and French would agree.

Another radio accomplishment has come about by lavishing absolutely top production on the dramatic reconstruction of your long and colorful history of crime and the "Who-dunits." In this field the work of other countries is amateurish in

comparison.

The strip show, or soap opera, is the other achievement, and on that score I won't flog a dead horse. In reading accounts of some of the past sessions of this Institute, I find that these little daytime confections have been well and truly roasted annually.

These items, along with the public spectacles, such as the sporting events of national interest, at which radio is, again, just a spectator and in no way a creator, just about completes

the list.

So, after twenty-five years, you and we have some good variety shows, first-rate "Who-dunits," and soap operas, plus the odd program that has a real and lecting value.

the odd program that has a real and lasting value.

Do you wonder that, as a producer, in my imagination I sometimes envisage radio executives as a group of semi-adolescents who cater in the main to those they believe to be even less intelligent than they themselves?

To me, at least, this is not an altogether surprising vision.

It has been a long time since trained and/or qualified and creative radio people have had anything to do with the great mass of American broadcasting. Far from having an opportunity of developing along lines drawn by the tastes or artistic aspirations of listeners or broadcasters, with some sense of self-dedication to the betterment of the industry, radio has been geared to serve the self-interest of the merchandiser and his advertising agent.

In Canada, we radio people are not so naive as to believe with Candide that "everything is for the best in this best of all possible worlds," nor so complacent as not to be aware that many vexatious and continuous problems beset us. But we are sanguine enough to believe that we are getting some place in Canadian broadcasting. Each year finds a few more problems resolved, and points of irritation removed, and each year we take fresh heart from the knowledge that we are going forward.

In 1929, at the time commercialism was making a bond-slave of radio in this country, we were choosing, as Robert Frost says, "The road less travelled by, and that has made all the difference." At just that time in Canada, the Aird Commission was presenting its findings in our House of Commons, and setting forth a list of recommendations for the future administration, management, control and financing of radio. Sir John Aird, I might say, was not a Socialist, or even akin to one. He was the head of a great banking chain, the Royal Bank of Canada.

The essence of the Aird report was in the premise that private enterprise had no more right to control the air for broadcasting, than private enterprise had the right to control the air for breathing. Thus, the broadcasting channels in Canada were turned over to a publicly-owned corporation under a system of guardianship. That system was and is the Canadian Broadcasting Corporation. Each year that corporation reports on its stewardship to the people of Canada, their sponsors, through their Parliament. Recommendations regarding the allocation of wave lengths to private stations, the enforcing of the many clauses of the Broadcasting Act, the booking and control of all network programs, and the devising and producing of a two network program service, are among the responsibilities of this corporation. That it has not been derelict in its stewardship is borne out by the findings of the recently dissolved Massey Commission.

We, of the CBC, ask to be pardoned if we take it as a commendation of our efforts that this commission recommended as follows:

"That the Board of Governors, of the Canadian Broadcasting Corporation, refuse all commercial programs not acceptable in content, and that they consider the possibility of eliminating some of the less desirable commercial programs now carried, and of replacing them by programs more appropriate to Canadian listeners."

I am happy to report that Parliament has voted a sum of money that may not only compensate for our loss of commercial revenue, but we hope will provide adequately for the production costs of program replacements. The report says elsewhere:

"In order to discover what Canadians think about these programs, we carefully examined and analyzed the views expressed in the many briefs and public hearings on the subject of broadcasting. We heard little of administrative or technical problems. Most Canadians, it seems, neither know nor care much about the operation of their own national system. This is not surprising. Their concern is naturally with what radio does and should do for them, and on this matter they

express themselves with clarity and conviction.

"Although there was little reference to the Aird Report, we were given the impression that the present national system has succeeded to a remarkable degree in doing exactly what the writers of the Aird Report wanted it to do. Three statements were made repeatedly. First, national programs have been received with appreciation throughout the country, especially in the numerous small communities and isolated homes where other means of entertainment and improvement are largely wanting. Some of our witnesses said, frankly, that many Canadians wanted advantages for their children that they themselves had not enjoyed, and that they looked to radio as one means of providing them.

"Second, the existence of the nationally-controlled system of broadcasting was acknowledged as the only means whereby Canadian radio could have maintained a Canadian character. Without public radio in Canada, we would have 'a carbon copy of the American system, and a carbon copy made in the United States, at that,' said the Canadian Congress of Labour; and this view was supported by many other groups and individuals, including national organizations such as the United Church of Canada and the Canadian Federation

of Agriculture.

"Third, the national system with extensive coverage, cooperation of national and local stations, and programs in both languages emanating from every part of the country, has contributed powerfully, we were told, to a sense of Canadian unity. It does much to promote a knowledge and understanding of Canada, as a whole, and of every Canadian region, and therefore aids in the development of a truly Canadian cultural life."

The shuffle that is taking place right now in our program

schedules, especially in our daytime operation, is going to be a lot more far-reaching than merely cancelling one soap opera and replacing it with another soap opera. The Massey Commission made its recommendation in the confidence that these replacements would have character and artistic merit as well as audience appeal. And I can assure you that these elements are not incompatible, in Canada, at least.

Why is that?

Are Canadians different from listeners here and elsewhere? They are not, and I will tell you why, in 1952, we have a ready-made audience for the better things in music and drama and good plain talk, and how we know who they are and where they are.

First, a bit of background:

In 1933, an important decision was made. National network broadcasting had just gone into operation and it was found that, by long odds, the most popular program we had in English speaking Canada was an "old time" group called, "George Wade and His Corn Huskers." The weekly mail response to this program was phenomenal. It was just a spirited approach to all the old familiar hoe-down tunes, and it appeared quite obvious that this was what Canadian listeners wanted. The leader of this "Corn Husker" group was among the first to realize this fact, and began doubling his asking price. Eventually, the cost had to be weighed against the popularity of the show. Mind you, at this time we needed all the happy audience, all the good friends, we could get. In spite of that fact, the "Corn Huskers" went out the window, and they haven't been back since.

We squarely faced up to the issue at that time, that it was not necessarily our obligation to give the people precisely and only what they thought they wanted. That would have been the line of least resistance, and we would have escaped a flood of abuse both in the mails and in the press. But a firm decision was made then, and the first notes for a program policy were written. It was decided that our first duty was to give the Canadian public, within the limits of our finances, the opportunity to enjoy more works of genuine merit. We came to believe—and this belief is reiterated by the Massey Commission—that the appetite develops through eating. We believe that the best should be made available to those who wish it.

The BBC has phrased it another way and regards it almost as a motto: "The purpose of the BBC is to give the listener a great deal of what he wants, and to give him a chance to want other things as well."

That this policy has been a sound one, in the long run, is backed up by listening panels in all parts of the country, by professional critics, and by a volume of mail week to week from

the back country.

We, of the CBC, are neither entirely missionaries or torch bearers. But we feel sure we know there is a tremendous and

hungry audience for better and better things by radio.

And I am just as sure that a vast and eager audience is waiting, also, in the United States for a more lively, adult, well balanced and integrated program service, with a quality and character which will in greater measure reflect your great cultural heritage and artistic accomplishments.

That potential audience must still be there, unless, in a forlorn hope, they have traded in their radios on television sets. By nature I am not a pessimist. However, I frankly can't see any future more brilliant for television than the present stage of radio, with all its hollow brilliance, until old appetites are whetted or new ones created by something better than radio has so far produced.

I agree with the chairman, that radio can become a new medium. The opportunity is there for you to grasp. Out of the sad experiences of the past quarter-century, with vision and determination, a program service could be made available in this great country that would be quite unrecognizable from anything that has gone before, and beyond all question the

finest in the world.

It would be an unforgivable presumption for me to come here as a visitor and advocate what to some may sound like rank heresy. But, surely, the American people have it within their power to force through legislation that would guarantee them a method or a means dedicated to the dissemination of worthwhile things. Surely your legislators are able to recognize the tremendous influence for good that radio can exert. If that awareness were not present, there would be no "Voice of America." Such a method, maybe in network form, might be financed through subscription. If not, I am sure there are enough thoughtful, cultured people in business and indus-

try here, to lend support to good programs as a means of institutional or good will advertising. There has already been considerable evidence of this. There must be ways of doing it, and I respectfully suggest that here, at this Institute, after years of

talk, is a good place to organize a meeting for action.

You must pardon my vehemence on the subject of radio writing and production in America. I feel strongly about it, because we share with you the air of North America. Your radio programs flow as easily into our country as the Canada Goose flies north in the spring. It is almost the one thing made in the U.S.A. on which we do not pay a staggering import tax or duty.

Thanks to the technological genius of this age, a hundred of your stations are readily available on most radio dials in Canada. Say what we will, American programs will be a continuing influence not only on the listening habits of Canadians, but on the thinking of our people as well. We, of the CBC, with you of this Institute, hope that in some way this will one day become an influence for good.

# BUILDING AND HOLDING AUDIENCES

ALLEN MILLER,1 Presiding

SPECIAL INTEREST GROUP

## PLANNING THE CAMPAIGN

M. S. NOVIK<sup>2</sup>

THE AIM OF EVERY RADIO STATION, Whether commercial or non-commercial, is to create and maintain a steady listening audience. The modern educational station should operate on a pattern similar to that of its successful commercial competitors, for although one station may have a larger staff or more money to work with, the target of all is the audience. The successful station is the one which can consistently hold the imagination and interest of the audience with special events, provocative program series, and other stimulating programming.

Manager, Station KWSC, Washington State College, Pullman, Wash.
 Radio and Television Consultant, New York City.

The educational stations can do a far better job in the overall community programming than their network competitors. Many a network affiliate would like to do more community service, but network commitments and established program patterns prevent them.

The network affiliate has the advantages of power, position on the dial, and popular programs. But it is at a disadvantage to the independent station which is on its toes, performing

outstanding community service.

The educational, or independent, or new station in the market, which must meet the competition of the older, well-established stations, must find the neglected audience. This kind of alert station can best achieve a steady-listener objective.

The objectives vary in each station's case. The station must always find the particular audience which is being overlooked. The first step is to study the market and its potential, and then to study the competition. Once the station finds the neglected areas, it can institute specialized programming to reach the needs.

There are no hidden formulas for success in specialized programming. Each station must look for the need in its community. No two communities are exactly alike. What is

needed in one may not be present in another.

There are stations in every part of the country that have become successful in specialized programming. You know them as well as I do. Some of the outstanding successes are WNYC, municipally owned and operated in New York City; WHA, Madison, operated by the University of Wisconsin; WHDH, Boston, and KFWB, Los Angeles, both specializing in music and news programming; WOV, New York City, a leader in foreign languages, specializing in Italian; WLIB, New York City, a daytime independent, specializing in Negro and Jewish programming.

The objectives varied for each of these stations, there is a wide difference in programming, but the technique leading to success is the same. Each of them found a service to perform in its community. And the success of these stations is open for

everyone to see.

This policy of specialized programming is bound to succeed because the listener gets what he wants. He cannot get the same product anywhere else. The successful station using this programming technique has found a lost audience. And by catering to that audience, it has found a purpose for its own

being.

This specialized radio programming is similar to the successful community newspaper. It becomes a personal matter to the listener. Just as a reader identifies himself with his favorite newspaper and columnist, so does the radio listener identify himself with his favorite radio station and program.

When you have found your specialized broadcast pattern, it becomes necessary to exploit and promote it. Budget is important, but not the key factor. A mimeographed notice will do the same job as a fancy printed promotional piece, if it covers the ground and reaches the proper persons. Once a listener realizes your program is just what he wants, he becomes your top promoter. And as all promotion men know, word-of-mouth advertising is sure success.

What every station manager and promotion staff must remember is this: Your listener is loyal—but he's also human. The loyal audience will stick with you. But on occasion, your loyal listener is going to react just like any other listener. He'll go on a fishing trip, or a vacation, or to the ball game. He won't stay glued to his radio dial, although he is taking his radio along with him more and more these days. The radio listener who has found the program he wants will come back to the station.

The specialized broadcasting station attracts steady listeners. It maintains a place in the listener's home and habits. Once a station is accepted by an audience, it is accepted by the adver-

tising agency and the advertiser.

Specialized broadcasting is the operation with the least fear of television. It is offering a broadcast fare which the listener cannot get anywhere else. And the station's reward for this personal programming and outstanding broadcast service is the station's acceptance in the community.

## SELECTING THE TARGET

#### ELIZABETH BLACK<sup>3</sup>

In My Position as MEDIA DIRECTOR for an advertising agency, I deal with both time and space. I used to wish that

<sup>&</sup>lt;sup>8</sup> Director of Media, Joseph Katz Co., New York City.

the audiences in broadcasting could be pin-pointed as sharply as they were in publications. And then recently I re-examined my own thinking and realized that "pin-pointing" the audience is just something we dream about and struggle to achieve. The only reason it seemed to be more nearly approximated in print than in broadcasting was because in the publication field we deal with more tangibles.

I think it's the intangibles in broadcasting, the things that continually crop up to surprise us out of preconceived notions or make us question the validity of even the most intelligent research, that make this medium, whether radio or television,

the important factor it is in mass communication.

The creating and buying of an audience are really two facets of the same problem. The problem is to expose the merits of the client's product to the greatest number of people at the lowest possible cost. The job of a time-buyer becomes complex in direct relation to the number of accounts to which he is assigned. With each account he acquires an unique set of problems. These include the character of the product, the size of the appropriation, the distribution of the product, the degree to which the client and the account executive are familiar with the intricacies of time buying, etc. Since our discussion here is concerned with the all-important "audience," I will not take time to elaborate any of these points, which are primarily a matter of market and sales research. Let us assume that we have no problem beyond reaching housewives all over the United States for a food product, or let's make it a drug product, a classification in which I've had considerable experience.

If, between the client and the agency, it has been agreed that a network program would be the most efficient and economical approach to the desired market, one group within the agency would be working on the development of the show and the buyer would start negotiating for time. In these negotiations, he would be endeavoring to secure a segment of time which research had established as good listening hours for women in the home.

With the help of all available studies and the best thinking of the client and the agency, the time is finally bought and the program starts. We believe it to be a program that will appeal to women in a time bracket when they are available as listeners, but we cannot sit back and relax. We anxiously await the ratings and, more important, the reports on sales. When it appears that we have captured some portion of the audience we are trying to reach, there is a slight pause for thanksgiving. Once the fact is established that the preliminary thinking was sound, the building of the audience is achieved by supplementary promotions, sometimes through newspaper advertisements, sometimes through local merchandising.

It has always been my feeling that, in a broad sense, network broadcasting is comparable to magazine circulation, and spot radio is comparable to local newspapers. There are obvious advantages to all four media and we are not concerned here with their relative merits.

It seems to me, however, that the flexibility of spot radio is sometimes more quickly appreciated when the aforegoing simple comparison is made. Everyone has long recognized the special appeal of a local newspaper. In the purchase of spot radio time, whether it's an announcement or a longer segment of time, it is the station-originated programming—the programming that gives the outlet its local character—that is of greatest significance to the time buyer. Here he is definitely buying, not creating, the audience. He is seeking to refine his attack on the target of responsive listenership by finding out which programs provide the unique appeals in the individual markets in which the campaign is to run.

Going back to our hypothetical drug account that we have launched on a network campaign, let's suppose the budget is sufficient to provide for a supplementary promotion in spot radio and it is decided to do a national announcement campaign. The money would be allocated to intensify the coverage in areas already served by the network show, or to fill in where the network was weak, or both. There would then be the job of buying X dollars worth of time in X cities and the agency would send out for availabilities. In my opinion, a good buyer would ask for availabilities on several stations in each market, even if the budget would cover only one. He'd look at everything submitted, and make his selection on the basis of the desirability of the time offered plus his judgment, which would be the sum of all that he had learned about the character of each of the stations involved and what it was doing to create, build and hold the kind of audience he was after.

As to when and where he will find his most productive aud-

ience, there's no rule of thumb. It can be at 7:30 a.m., before the news, or at 3:30 p.m., in a program of "sweet music," or both. Audience ratings are an important tool in time buying, but it's important to remember that the *character* of the audience is often a weightier factor than the rating. In this search for the perfect time for reaching the likeliest prospects on the local level, the advertiser and the agency have a basic interest in such characteristics as working hours, the preference of programs of dramatic appeal over musical shows (or vice versa), and the degree of interest in various sports, all of which vary from city to city.

I've tried to tell you some of the things the time buyer does to direct his client's message to a selected audience. I hope that I have not strayed too far from the point to be of help to you. If some of what I have told you seems a little wide of the mark, let me repeat that you can't do it all with statistics, and experience leads the time buyer on some roundabout paths in his

selection of the target.

## MEASURING THE RESULTS

### C. H. SANDAGE<sup>4</sup>

An interesting experiment in audience promotion was conducted some time ago by the Institute of Communications Research and station WILL of the University of Illinois. The study sought to determine whether listenership to educational radio programs can be increased by means of promotion, and it also sought to measure the relative effectiveness of different kinds of promotion.

A fixed sample or panel of persons in Champaign County, Illinois, was established for testing purposes and selected programs broadcast by station WILL were chosen for promotion.

The sample was selected on a modified random basis in urban, village and farm areas. Personal interviewers were used to recruit members of the research panels. If members of a family agreed to cooperate with the Institute, a personal data sheet was filled out by the family.

Diaries were kept by each responsible member of the family and mailed to the Institute at the end of the designated report-

<sup>&</sup>lt;sup>4</sup> Chairman, Division of Advertising, School of Journalism and Communications, University of Illinois, Urbana, Ill.

ing period. The "before, during and after" technique was used to measure the possible influence which promotion would have on increasing listenership.

There were 678 families in Champaign County who returned diaries for the November period. This number dropped to 359 families for the March diary. Only those individuals who returned all four diaries were included in the final sample.

This sample is not sufficiently large to be highly sensitive to general mass promotional efforts, where such promotion does not penetrate the great majority of homes. It is, however, adequate to measure the influence of promotion known to have penetrated the home. It also has the advantage of permitting analysis of individual cases as well as securing valuable projective statistical measures.

One of the cardinal purposes of this study was to determine whether listenership to strictly educational or "highbrow" radio programs could be increased significantly by means of promotion.

Four programs regularly heard over WILL were selected for special promotion. They were: "For You at Home," a homemaker's program broadcast 9 to 9:30 a.m., five days a week; "Pops Concert," a program of semi-classical and light operatic music heard from 10:30 to 11 a.m., seven days a week; "The Chamber Music Hour," a program of classical or "heavy" music broadcast from 11 to 11:45 a.m., four days each week; and, "Comparative Literature," a classroom lecture and discussion program broadcast from 11 to 11:45 a. m. on Tuesday and Thursday.

Various types of promotional material were used to encourage people to listen to the four programs selected for special emphasis. This included printed and mimeographed material, spot announcements on the radio, printed booklets, and special mailings to members of the sampling panel.

This study, and other studies conducted at the University of Illinois, indicate that almost all persons are radio listeners, and that almost all listeners have a highly diverse diet of program fare. This is true regardless of educational background.

The following summary of conclusions might be drawn

from this study:

1. The number of non-listeners to radio programs of one type or another is so small as to be insignificant. For all practical purposes, one can say that *all* people listen to the radio.

2. The normal radio fare of most listeners is quite diversified in character, just as is the normal food diet of Americans. As the intellectual and emotional needs and wants of people change from hour to hour, or from day to day, so does the choice of radio programs change. The change may be from Western music, to barbershop harmony, to popular hit tunes, to Grand Opera, or to symphonies by the "old masters." Or the gamut might be run from soap opera, to blood and thunder mystery stories, to variety, or even to classical dramas.

3. These aforegoing observations lead naturally to the conclusion that most persons are potential listeners to educational programs. Some educational broadcasters have been grievously in error by believing that a larger percentage of the population did not listen to the radio and did not do so because of the absence of "quality" programs. As a result of this misconception, they have believed that their natural audience is among the group labeled "normally non-listeners." Since the evidence of this study tends to destroy this basic assumption, a change in policy would seem to be warranted.

4. Careful and systematic promotion of educational programs can substantially increase both the number of listeners

and the amount of listening.

5. The most effective promotion in this study seemed to be that which was detailed and specific in character and attractively presented. Distribution of promotional material by direct mail was more effective than distribution through other channels, although perhaps not more effective on a "cost per listener" basis.

6. Promotion confined to specific programs increased listenership not only to those specially promoted programs but also

to all programs.

7. While this study was not sufficiently extensive to provide conclusive data on the relative effectiveness of various types of promotion, it is probable that a high correlation would exist between effectiveness and full information about specific programs. Potential listeners to programs with which they are not familiar need more than just a statement or label of program title and time of broadcast to get them to try it.

8. Left to their own devices, relatively more collegetrained than non-college-trained persons will select educational radio programs. With proper promotion, however, non-college-trained persons can be added to the audience of educational programs in about the same proportion as they hold in the total population.

9. The natural audience for educational programs is composed of a disproportionate number of persons in the "40 or more" age bracket. It would seem that the special promotion of adult-type programs, such as those broadcast by station WILL in 1949 and 1950, might have small influence in permanently influencing this ratio.

10. Educational broadcasters are distinctly negligent in their operations when they fail to make provisions to adequately inform potential listeners of what is being broadcast. Too many educational broadcasters believe their responsibility stops at the microphone; that once the program is on the air, it is entirely the responsibility of the radio listener to find the educational program. It is hoped that the results of this study should go far to dispel this concept.

# TELEVISION IN AGRICULTURAL BROADCASTING

RICHARD J. CECH,1 Presiding

# WORK-STUDY GROUP MAYNARD A. SPEECE<sup>2</sup>

It is indeed a pleasure to look back on some of the highlights of the past four years' experience with agricultural television. This talk might be called "Our Fifth Annual Look at TV."

I like to compare my experience in television with learning to paddle a canoe. If we think of general agricultural information as being a rather broad, stable raft, I started my journey down the stream on that raft. In college I had no training in radio, visual aids, journalism or public relations. So, after some hardships, I managed to develop a certain amount of skill in maneuvering the raft. I then traded the raft for a rowboat, which we will call farm radio. Learning to row a boat required

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<sup>&</sup>lt;sup>2</sup> Television Information Specialist, U. S. Department of Agriculture, Washington, D. C.

certain new skills and techniques, but after four or five years, I had developed enough know-how to take me where I wanted to go in a reasonable amount of time. At that point, four years

ago, I traded the rowboat for a canoe, called television.

During the past three and a half years, the Federal Communications Commission has had a freeze on the construction of new television stations, and the water has been quite free from whitecaps. But now with the lifting of the freeze, I think we are faced with some rapids ahead. Perhaps, my experiences of the past four years may help you avoid some hidden shoal.

Our work was not television research in the same sense that we conducted scientific research in agriculture. Rather, this was an experimentation—we tried things, and then figured out why they worked or did not work, and then we used that experience

as the basis for planning our next program.

The first demand from the field agencies of the U.S. Department of Agriculture, from the land grant college and radio farm directors, was for programs on films. For that reason, films for television became the first phase of the work we conducted back in 1948 and 1949. By June, 1950, we had assembled a considerable amount of information in the field of films for television, and our first report, entitled, "Television Report No. 1—Films for Television," was published. This was a comprehensive article based on our experience in adapting existing films of the U.S. Department of Agriculture for television.

We also studied the making of new films for television, read every available article published on the subject of films for television, and held conferences with people in the industry and other people in government who were working on films for television.

The second phase of our work took up visual aids for television. We went ahead on the theory that the major difference between planning television programs and planning radio programs is in the visualization of the message—the combining of sight with sound. We said that television is know-how told by show-how. And so for the next twelve months, we studied how to adapt the existing visual aids of the U.S. Department of Agriculture for television use, how to construct new visual aids and visual display devices, and the cost factor involved in their use. The result of our study became "Television Report No. 2

—Visual Aids for Television," published in June, 1951. This report also reflected all the information we had gathered from trade journals, books, and other sources.

We now are in the process of getting out our third report called "Program Methods," after a year of study and work with TV programs. We hope to have this report out late this summer.

These three comprehensive booklets may be turned into a handbook of farm television, similar to the handbook on farm radio which we recently revised for your use.

As I have said, we are in a period of comparatively quiet water. I don't know whether you have this feeling or not. I sense that important things are being done here at Columbus, not necessarily in the general sessions, but maybe in small groups of people over coffee or dinner, after the formal meetings are finished. I have a feeling that big things are on down the stream because of the timely lifting of the freeze on television. I am convinced that this year will see more progress, more changes, more things done in farm television than have been done before.

In July, 1951, we started a research project at Iowa State College, to investigate the marketing of meat animals, beef, hogs and sheep. The project was designed to get information in the field of agricultural television. Dick Cech, our chairman, was in charge of this research project, and he will tell us more about it later. I only mention it as a part of the overall picture of what is happening in farm television.

A new era in farm television is now opening. We have learned a lot about effective techniques and methods for doing farm television, and it is our hope that the answers will save you time and money in getting into farm television. We hope that it will improve the quality of your programming.

I cannot help but recall that farm radio had achieved full stature, and had been going twelve to fifteen years before we started much research. Actually, we never had the kind of material on techniques and methods in farm radio that we now have available in television.

During the past four years, the Department of Agriculture has produced some 200 programs of all kinds, both black and white, and color television. We have done a number of remote broadcasts. Also, a number of film programs. We now

are engaged in a series of weekly network programs of farm news. This is a little different series than we ever have tried. We keep a "news peg" in the program and yet keep it short and simple. We have been mailing out copies of the scripts free. Each week, we feature the "best food buys." Doing this on a network scale is giving us some valuable experience in the use of three minutes' time.

So much for the overall look at agricultural television. We will spend most of this session on techniques and methods for doing effective farm television, and you will have an opportunity to ask questions and make comments.

# TELEVISION FOR THE CONSUMER

MRS. MIRIAM J. KELLEY<sup>3</sup>

IT MIGHT BE BEST TO GIVE A BRIEF picture of our consumer and marketing program in Louisville, as a background for what I would like to say. This program was made possible by funds from the USDA Research Marketing Act, matched by state

money.

In setting up the project five years ago, we just talked with producers, other extension people, food handlers, and food buyers, including wholesalers, retailers and consumers. It involved getting the cooperation of a lot of people. Without exception, we had complete cooperation from everybody along the line. In turn, we have been able to take back some information to the producers and get their help in doing a different type of grading or selling. And we have consistently told the story to the consumer.

My work began with a daily radio program on one station, and press releases for county papers and one Negro city paper. We now write a news feature, "Better Buys in Food This Week," that is used in the daily paper on Thursday. In addition, I am doing one television program a week on our commercial station, WAVE.

When I started on TV, I had a seven-minute program at 6:30 p.m., a poor time for the housewife. Later we were on at

<sup>&</sup>lt;sup>8</sup> Field Agent, Marketing and Conservation Information Extension Service, Louisville, Ky.

9:45 p.m. Our program went from fifteen minutes to thirty, and then to twenty-five. In addition I have agricultural pro-

grams on Monday and Friday.

The main television program is sustaining. At one time, details were worked out to accept a sponsor, but the station decided to keep us on sustaining. That means my program is confined to production and retailing of food, and Mrs. Consumer's job of making the food dollar go as far as possible.

I consider that my first job is to teach, but when we get into radio and television we are competing with the entertainment field and I have always tried to use things that attract attention.

Sometimes, I use eggs with lettering on them. I don't like to use notes, so I plan the program in such a way that my little devices serve as reminders to me as well. We give food information and cost differences. Here are two potatoes. You may not see the difference in quality from where you are sitting, but television closeup will show it. We talk about quality. If it is oranges, we actually cut the orange and the juice runs out.

Here is an example of another way of making comparisons: In this bowl is a can of peas that cost  $19\phi$ ; that package of frozen peas was  $24\phi$ ; and I pound of fresh peas cost  $30\phi$ . I tell my audience that we have enough to serve four persons from the can. The frozen peas will make three or four portions. The fresh ones will make two helpings, which makes it pretty high. We always figure out the cost per serving.

I try to open the show with something that has action, like a little jack-in-the-box. I did a program in January about the "Outlook." We created our own background, a picture of Janus, the two-headed individual, one head for looking back and another for looking forward, in the light of what had gone before. This helped to dramatize the program, as I had Janus look into my home account book and proceeded from there.

I always wear a "corsage" related to problems of the day. Sometimes it is lettuce, radishes, or a handmade ear of corn. I have a special day for answering questions, pulled from a question box. Instead of using charts, which I think are uninteresting to many people, I often use a flannelgraph to show such things as increases in population and the need for producing food.

Women have long been accused of talking too much. I do not agree, but I know it is easy to forget that things can be seen

on television, and we should spare the adjectives. In closing, my advice is not to be afraid to use something other people have used. Adapt things to your own program. But more important, don't be afraid to be different.

# TELEVISION RESEARCH AT WOI-TV RICHARD J. CECH<sup>4</sup>

Last June, we started a project of television research for the USDA, under the Research and Marketing Act. The project work is attempting to find simpler, easier and more direct methods of presenting to consumers the information about marketing of agricultural products. As a corollary, the project is attempting to establish techniques of TV production—including the use of appropriate and available props—that will help all producers of TV agricultural information and marketing programs to simplify the job of informing and demonstrating.

The project work is bound up in the production of 5-minute films based on a 5-minute "table-top" type of demonstration, either through continuous filming or shooting of individual sequences. Single-system sound-on movie cameras are used to record both sound and picture, so that the developed product is quick, usable film of good quality for TV and other educational purposes. Each 5-minute film is produced specifically for TV presentation. Each one deals with a specific step or steps in the various phases of marketing and distribution of farm products.

An attempt is being made to use as simple tools as possible, including such things as cut-outs of animals or scenes, simple photographs, animated charts or pictures, dime-store "props" purchased at a reasonable price, live objects, etc., to illustrate some of the economic principles involved. The idea is to show how most TV performers can convert these simple props into valuable materials in presenting agricultural information.

Approximately fifteen trial films have been produced, with ten more scheduled for production by June 1, 1952. The project began on June 1, 1951, and will run until May 31, 1953. It will include the production of fifty films.

<sup>&</sup>lt;sup>4</sup> TV Information Specialist in Agriculture, Iowa State College, Ames, Iowa.

Iowa State College was selected as the project center, because of the complete facilities for producing such films, available qualified personnel, and control of a TV outlet, WOI-TV, where trial films can be field-tested for audience reaction.

In February, 1952, WOI-TV, in cooperation with the Agricultural Extension Service at Iowa State College, telecast a series of ten 30-minute films—produced specifically for TV—showing all the details of making a dress, from the selection of a pattern, through measurements, sewing procedures, etc., to modeling the dress.

Some 3,000 Iowa women, urban and rural, enrolled in the TV course, following the TV programs presented twice a week and constructing their garments according to the lessons learned via TV. At the end of the series, seventeen women were selected in the sixteen-county primary coverage area of WOI-TV, and they modeled their dresses in a live program on WOI-TV, and discussed features of the "Make-a-Dress" TV programs.

This is believed to be the largest scale single teaching-by-TV attempt made to date by a television station. A follow-up survey is under way now to determine audience reaction to this program. Preliminary reports showed an audience of 20,000 women, who either watched or actively took part in the lessons.

Television authorities at Iowa State College and educational leaders believe the success of this attempt presages ultimate large-scale attempts to direct both general and specific educational lessons and projects to the TV audience, particularly in the field of activates and have accounting

larly in the field of agriculture and home economics.

A year ago, in the summer of 1951, the Ford Foundation awarded a \$250,000 research fund to WOI-TV at Iowa State College for the expressed purpose of research in educational programs. A special organization was set up to tend to the production of programs to meet this purpose; and WOI-TV granted program time, as requested by the Fund for Adult Education, to try the innovations in program presentation resulting from study and research.

The first series of programs was a combination of documentary films and discussion-demonstrations, dealing with the operation of "democracy at the grass roots level." It involved observations of a community's reaction to a pressing problem,

in this case, school reorganization. The series was concluded with a "mock" session of the state legislature considering the particular problems.

The current series includes programs based on other problems, such as "voting of bond issues for school buildings or hospitals" and "effect of import-export relationships on farmers and businessmen."

In another research venture, the fund is presenting a series of eighteen lectures on European history, past and present, based on classroom lectures given in a college credit course at Iowa State College by the head of the history department.

The fund also has conducted an audience survey in the WOI-TV area to determine listening habits and other charac-

teristics of the TV population in the area.

#### DISCUSSION

#### COMMENT:

I wish to say a word about television being a visual medium. It is visual in the sense we have added an element we don't have in radio, but at Penn State a comparison of audio and video elements has been made and results showed that the two elements put together earn a large increment, so don't forget the audio part.

### Mr. CECH:

You are right, but sometimes the verbal is overdone.

## QUESTION:

My question is in regard to your single system camera. How do you do the editing?

### Mr. Cech:

The sound is automatically 24 frames ahead. If you want to cut, you do it wherever you want to. It is a most simple editing job. We only must be careful not to cut in the middle of a word.

# Mr. Kenneth M. Gapen:5

We had a problem like that in one of our single system 5-minute TV films. The editors took out a few frames with two cuts and put it back together.

(Presentation of selected TV programs on film)

## Mr. CECH:

This is the first film we produced. We made a deliberate effort to load this with everything, and we knew at the time we were putting in

<sup>5</sup> Assistant Director of Information for Radio and Television, USDA, Washington, D. C.

too much. We wanted to study the audience reaction. One of the worst mistakes was that we used too many figures.

(Film about price of steak)

## QUESTION:

In your breakdown of price, you don't show what the meat cost the producer. Why didn't you start at the beginning?

#### Mr. Cech:

I knew that objection would be made. You can't put everything in a 5-minute film.

Actually, all we were interested in was the amount the consumer was paying. He spent a dollar for meat. Where did the dollar go? How was it divided?

#### COMMENT:

When that lady was talking by herself, she was in front of a simple background. When you switch to film, you should have a similar backdrop so the viewers don't get the idea it is a film.

### Mr. Speece:

Television is essentially an honest medium. We try not to pose or pretend. Television is too intimate to do that successfully for any length of time. We set up a natural situation, and said it was a demonstration of how the meat dollar was divided.

### **OUESTION:**

Was that on two cameras?

### Mr. CECH:

Yes.

#### QUESTION:

Is that film supposed to be a dramatic story? In your two transitions, both of you turned to the camera.

#### Mr. Cech:

The fades have not been put in.

#### COMMENT:

From the standpoint of a consumer, I thought that was a most unusual butcher.

## Mr. GAPEN:

I thought it was quite heavy on the moral, or preaching side. You probably could lighten it by editing.

#### COMMENT:

On the other hand, he is selling information and he has to get his point across.

I think the technique of the circle and men standing by the percentage sign was good.

(Next film was "Meat is King")

#### COMMENT:

You started out with prices per 100 pounds, then went to 1,000 pounds, and finally to 58¢ a pound for hamburger.

You used too many figures. Some scenes were too short to catch them.

#### Mr. Cech:

This next film will show a couple shopping in a store, and a voice will ask them how they buy their meat.

(Film on meat marketing)

#### COMMENT:

I thought the time passed pleasantly, but I don't know what happened.

Are there any other films available along these lines?

#### Mr. CECH:

The fifteen films we have made are not for release until pre-tested and approved in Washington.

#### COMMENT:

If released, it would be of great service to retailers to have them available when they were opening self-service meat departments.

## Mr. Speece:

We made a series of twelve shorts in ten days' time, from start to finish. This was an attempt to spread the cost of cameramen, sound men and studio over several films. They were all made in much the same way, only about different kinds of fruits and vegetables.

We also decided not to use music, which increases cost considerably. We used amateur talent and wrote our own scripts. We studied all the cost factors. Another decision was to use a single set. There are many problems with background scenery, and if you build sets the cost goes up.

## RADIO IN AGRICULTURAL BROADCASTING

PAUL M. VISSER,1 Presiding

#### WORK-STUDY GROUP

We shall direct our attention to a subject that is always worthy of thought, namely: "How Can We Build Our Audience?" This program has largely been the work of Mr.

<sup>1</sup> Director of Agriculture, NBC, Chicago.

James Chapman, farm director of station WTAM, Cleveland, who will bring his viewpoint as fourth speaker of our panel.

The other members of our resource board are: Mr. Forest Hall, county extension agent, Findlay, O.; Mrs. Mary Lou Pfeiffer, of station WRFD, Worthington, O.; Miss Jessie E. Heathman, assistant extension editor, University of Illinois, Urbana, Ill.; and Mr. Charles R. Carroll, Jr., of Carl Byoir and Associates, New York City.

## A COUNTY AGENT SPEAKS

Mr. Forest Hall:2

In the early days of station WFIN, in Findlay, Ohio, a group of nine county agents met once a week for a broadcast. We carefully prepared a script, wrote out questions and answers, and the announcer carried on a sort of an interview. The program was not very successful. One agent after another quit. There was no fan mail from anywhere. That was our first experience with radio and it was a very valuable one for us.

However, I was sold on the importance of radio and we wanted to use the station. A group of about forty leaders from Farm Bureau councils met and talked it over. The majority wanted a program around noon, between 11:30 and 1 p. m. Their second choice was breakfast and milking time, 6 to 7 a. m.; and the third choice was the dinner hour, 5 to 6 p. m. We asked the station if we might have time around noon to put on a regular series of programs.

In the survey of the forty farm bureau leaders we also asked what they wanted in the way of a program. They voted for the interview type of program and our committee later on decided not to use any music. We also sent questionnaires to teachers of home economics and vocational agriculture, and then formed a committee.

At this point we began to make plans for building an audience. We held conferences with leader of many organizations that would be interested directly or indirectly in our program. Altogether we reached about ninety organizations, and we had hopes that a number of other people would get the habit of listening regularly to our program.

We built our program completely on the basis of a single county, although the station covers a greater radius. That is how we got our radio audience.

<sup>&</sup>lt;sup>2</sup> County Extension Agent, Findlay, O.

However, we now get mail from many listeners outside the county. Once we had a special program with menus for Thanksgiving dinner. We had letters from all over requesting the recipes and we had to mimeograph the program and distribute it.

## THE WOMAN BROADCASTER

Mrs. Mary Lou Pfeiffer:3

Being a farm wife and also a mother, I think I know the needs of our station audience from a farm woman's standpoint as well as urban, so at WRFD I try to bridge the gap between farm and urban women.

A few weeks ago, we held an open house at our station to show off the new studio. More than 18,000 people visited the station.

I like to go out and meet my audience. We should remember that the audience is very much alive. Early in my first series, I told the people who I was and how we lived. I think that is the secret of reaching their hearts, and that is what I want to do. I told them something like this:

"Perhaps the best way to get acquainted would be for me to tell you a few things about myself. I was born in Illinois, the fourth of a family of eight children. What fun we had together! We came to Ohio and bought a farm, which turned out to be not what we expected . . .

"I started to earn my education by carrying university mail at Ohio Northern University. Later I taught school; met a young farmer, and tried to impress him by milking an old cow . . . We got married, have two fine children, and are still farming. I wouldn't change places with anyone. I've learned that life is what we make it . . .

"I guess I've told you enough about myself. Now I should like to tell you about 'Kitchen Kettle' heard each day, Monday through Friday, at 11:15. 'Kitchen Kettle' is a program designed to help the homemaker in many things—nutrition, gardening, freezing and canning, flower raising, etc.

"I like a bit of a chuckle and home spun philosophy, besides interviews and hints from all of you readers and listeners. I hope you'll tell me things about homemaking that we all can share. Now I must go. I've enjoyed this visit so much. I'll try not to stay so long the next time. Keep reading, keep listening, keep smiling and write to me, won't you?"

I found this helped to build my audience at the start. I am still working at the job. I have a 30-minute show in the afternoon, planned around home, community, and world affairs. People want to be edu-

<sup>&</sup>lt;sup>8</sup> Station WRFD, Worthington, O.

cated. They want to know more about family relationships. I visit institutions, such as the Juvenile Research Center, and interview the psychiatrists. People also want to know about decorating, hobbies, and stretching the family dollar. I try to keep things practical, and up to the times.

We have another way to gain listeners. We salute a different town or community once a month, and a small church or a civic organization once a week. I invite representatives of these organizations to be a part of our program. There is no end to what we can do with a program like that.

As I say, I don't know too much about it, but I am learning something each day. I have had wonderful cooperation from my audience. We have a "Good Egg Club," organized to cheer shut-ins. People send in dimes and quarters. They like to share in bringing happiness to others less fortunate.

### THE COLLEGE BROADCASTER

Miss Jessie E. Heathman:4

I have been asked to report on a study made on establishing audiences and holding them. This study was done by Dr. C. H. Sandage of the University of Illinois, and he will cover this material in more detail at another meeting of this Institute.

His project was a survey on building audiences for educational radio programs. It sought to determine whether listenership can be increased by means of promotion, and the relative effectiveness of different types of promotion. This was set up in Champaign County and divided into three divisions: urban, village, and rural. In the sampling phase, students from the advertising class were sent out to interview people who were asked to keep diaries over a period of several weeks, one week at a time. The survey endeavored to establish the listening pattern. Every member of the family was asked to report on the stations he listened to, and for how long.

The program promotion phase was done under a different name entirely. Four regular WILL programs were selected. These were a Pops concert, chamber music hour, comparative literature, and "For You At Home," a woman's program. Different levels of programs were selected for different audiences. So far as the people knew, this promotion study had nothing to do with the survey.

Various promotion techniques and pieces were tried, spaced about

<sup>&</sup>lt;sup>4</sup> Assistant Extension Editor, University of Illinois, Urbana, Ill.

three or four weeks apart. In the last promotion period, a handsome mailing piece, in colors, told about the four programs. That was mailed to 6,000 people in the county.

Some very worthwhile results were accomplished. Comparative literature had the smallest audience, or 1.5 when the study started. This program stood at 6 at the end of the fourth period. "For You At Home" started at 3.6 and was pushed up to 12, or an audience about as large as for daytime radio serials.

The research people particularly were interested in noting where the programs leveled off in audience appeal. There was a tapering off, after the fourth period, but the audiences now are stabilized. The one that hit 12 at the peak is stabilized at 8. Comparative literature stands at about 5.

The purpose, I repeat, was to find out whether it is practical to promote programs on an educational station. The results speak for themselves. I know a lot of people who do a good job of promoting extension radio programs, but as a rule I think extension people are a little too modest.

## THE COMMERCIAL RFD'S EXPERIENCE

Mr. James Chapman:5

For any kind of broadcasting program, whether it be farm and home programs, or some other kind, the first requisite in audience building is to have something the people will want to hear. That should be obvious, of course. Secondly, it must be aired at a good time. The broadcaster must determine the best time locally for the type of program he has.

Assuming that good judgment has been exercised in the matter of planning and scheduling the program, there are several additional things that may be done to attract an audience and hold it.

One of the most effective means is a good publicity department. The publicity man is confronted with the problem of publicizing the whole day's schedule, if possible. You can gain a great deal by feeding your own promotional stuff to him. Don't depend on him to come back to your office to dig it up. Bring it to him.

Special promotional projects of your own are tremendously important. We have used farm picture contests effectively. We published a special farm calendar-almanac which made a big hit. We've given away apple recipe folders for the Ohio Apple Institute. You don't attract

<sup>&</sup>lt;sup>5</sup> Farm Director, Station WTAM, Cleveland.

any new listeners with give-away items on your programs; but, it helps to build loyalty and keep listeners, if the things you give away are worthwhile.

Public service promotionals are very valuable, also. Some outstanding examples are the plowing matches and conservation field days of station WHO, Des Moines, KVOO's Green Pastures contest, and WLW's scholarships. You can capitalize on real public service. It is the key to top drawer publicity. And there are many ways in which public service may be rendered by the individual station. One way to study this possibility is by analyzing one's audience. Try to build some special service for each special interest. If you have a large concentration of dairy farmers, build projects for their interest. Help promote their activities, use names, tell about their work. Attend their meetings and field days. If at the same time, your station can support activities such as 4-H dairy projects, dairy farm improvement contests, grassland improvement, etc., you can build a tremendously interested and loyal audience.

If a large fruit growing area lies within your listening range, these folks are interested in weather information during the spring and early summer. You can capitalize on this with a special series of weather broadcasts and fruit spray information, in cooperation with your county agent or the state extension service. Have a conference with representative fruit growers. Find out what they want and give it to them.

Get to know the leaders of all your state conservation and agricultural organizations.

On Arbor Day three years ago, we planted 5,000 trees on our transmitter property on the southern edge of Cuyahoga County. With the help of the extension forester, the county agent, and four district men, we planned quite a program. We went to the Brecksville high school, nearby, and arranged for a couple of classes of kids to take part. Each youngster planted at least one tree, and some several. We demonstrated a mechanical tree planter and did a special broadcast from the site. We made TV movies, which were used later. I might add, I have never worked so hard physically since I've been at WTAM as I did that day getting those trees planted. But we got a lot of publicity.

We've helped to dedicate several large tree farms in our part of Ohio. All this sort of thing makes the folks in the Ohio Forestry Association happy, and this comes back to our station in good will cooperation.

My suggestion is that you do things like this for other organizations.

Remember to keep your activities on a plane of sensible use must build and maintain the respect and confidence of yo Think, first, in terms of doing a service for your audience.

However, in the final analysis there is one basic conclustunts, gimmicks, and press agentry in the world won't be an audience. You must have a program that meets the wan of the people, at a time when people can listen.

## THE PUBLIC RELATIONS VIEWPO

Mr. Charles R. Carroll, Jr.:6

All members of the panel, so far, have touched on things I intended to talk about, but Jim Chapman's summary bears repeating. If we want to get listeners, we have to be expert, unusual, spectacular; we have to find out what they want, when they want it, and then give it to them. I think that is the major premise of all audience building.

To that I should like to add that we should "hit em where they ain't." In the broadcasting business, whether we are in extension work or commercial radio, there is always competition. I have always believed it was worthwhile to find out what was on the air competing with us, try to find the weaknesses of that competition, and program accordingly.

Before I give you my viewpoint, I would like to indulge in a few disclaimers. I am not a radio man, not in TV, not a farmer and I don't participate in agriculture, physically. However, my work during the last four or five years has been tied into agriculture, and that qualified me in some small degree for this meeting. Basically, the work of my company is public relations. Our clients include the A. & P. Tea Co., RCA, Goodrich, American Can, Libbey-Owens, etc.

With that introduction, I will take up what I think is one of the most intangible subjects ever created—public relations. Certainly, public relations is an intricate part of the problem we all face in radio, that of building and keeping an audience.

People ask, "what is public relations?" I am at a loss for a definition to satisfy all. One reads this way: "Public relations is the management function which evaluates public attitudes, identifies policies and procedures of individuals or organizations with public interest, and executes a program of action to earn public understanding and acceptance."

A longer definition states that, "Public relations is the formulation and execution of policies calculated to win and hold the good will of each of the groups with which an enterprise must deal. These are the employees, stockholders, customers, federal, state, and local government,

<sup>&</sup>lt;sup>6</sup> Carl Byoir and Associates, New York City.

people of communities, and the public-at-large. Public relations should carry to these groups, in terms of self-interest, the story of what the enterprise means to them and it should do this consistently and dramatically through every medium which moulds public opinion."

Another statement I like to use is more simple, while equally accurate and true: "Public relations is everything you do. No matter where you are, or what you are doing, in the final word it is gauged in terms of public relations one way or another."

A successful public relations program must be born in sincerity, and be designed for the common good. As an example of that, the A. & P. Tea Company undertook an elaborate public relations program with agriculture. One of their major projects has been the "Chicken of Tomorrow" contest. They started this because they found the broiler industry was not as progressive as other phases of agriculture. The idea of the program is to bring the consumer an improved type of broiler. That is the sincere purpose of the program.

Public relations can fit into any agricultural broadcasting program and also help to build an audience. I am a firm believer of advertising what you have, even though it may sound a little immodest. If we do something for the business we are in, talk about it. That means getting cooperation from your radio station.

One factor that was not cited was the important part that a studio audience can play. One outstanding example of the influence of a studio audience is the Arthur Godfrey show. I don't think county agents and agricultural broadcasters will be able to get big audiences in studios every day, but it helps to encourage groups to come to the studio. In this business, if we can't be unusual, spectacular, build our audience and keep it, I don't know whether we have any business in it.

Here are some of the items I have listed on the subject of keeping an audience: Program promotion by various methods, including guests in studio audience. Get rid of the stereotyped format. Keep a vital interest in current subjects. With the pace of living today, people are relying more and more on radio to give them information.

Another important thing is to get out of our own backyard. Many of us are too lazy. It is much easier to sit in the studio and do a show with releases, but we must go to meetings and be available as speakers.

We are not giving enough time and thought to the matter of public service and dealing with public problems. I think that people in the informational field have a tremendous opportunity to be of service to everyone else in the country, if we just get at the problems ourselves, and not say "that is somebody else's affair, let somebody else do it."

In conclusion, I would like to emphasize again that public relations

is one way of building and keeping a radio audience. If we don't have a public relations program of some kind, we are ten steps behind the procession. Everybody is thinking in terms of public relations. Now is the time to build the program. If we don't do it when the money is available, we never will get the chance.

#### DISCUSSION

#### CHAIRMAN VISSER:

We will now discuss and answer some of the questions you may have.

## QUESTION:

In Ontario, Canada, occasionally our extension people do not take the job seriously enough. They do not spend enough time in preparing material. I wonder if you have faced that problem?

### MISS HEATHMAN:

We had reports once that a program was not too good, so we asked the station to record three or four of them. When that home extension agent listened to her own programs, that was a sure cure. She decided to go to work and make some changes. Perhaps you could do the same thing.

#### COMMENT:

I had an experience with an extension radio specialist that touched on the same problem. We went to this county with tape recorder and interviewed various leaders. Those interviews were played back during a two-week period. The county agent had a dramatic example of the value of radio that he has never forgotten.

## **OUESTION:**

We have an extension service farm and home program heard on twenty-six stations every day. We record the programs for broadcast a week later. If the stations do not find a sponsor for the program, they are apt to put it on at any time of the day.

That brings up my question. We have been thinking of measuring our audience by offering a free gift over the air. We would like to have you suggest something to give away to test our listening audience, without having to go overboard for any particular firm.

## MISS HEATHMAN:

In Illinois, we have had good returns by offering a publication by the USDA or by the university. We announce that it is available, and invite people to write to the station. That gives us a mail check and some indication of audience.

#### Mr. CARROLL:

Give-aways can be a help in audience building provided they are accompanied by some form of promotion or publicity in advance of the give-away.

#### Mrs. Pfeiffer:

Farm directors have a great responsibility to keep up a little on everything. As an example, this week I spoke to five different groups. I have found that if you let them choose their topic, you will gain more of a listening audience.

At Utica, they chose "Hidden Talents," one of my topics, a philosophical talk and show. At Newark I spoke on "Today Is a Day to Rejoice" to a home and community group. I spoke at a PTA meeting on "Teaching Sex to Children." I told them I was no authority, but I would do my best and also tell them where they could get more information. At Bowling Green, I spoke on "The Torch of Democracy."

After each personal appearance the people say, "Now that I know you, I will listen to you."

## MR. HALL:

The thing we have in mind is to try to get our idea across in as many places as possible. The fact that we use radio does not lessen our interest in newspapers.

# MUSIC IN BROADCASTING RONALD W. RICHARDS, Presiding

SPECIAL INTEREST GROUP

# THE CASE FOR SERIOUS MUSIC WALBERG BROWN<sup>2</sup>

SINCE ITS FIRST DAY OF BROADCASTING OPERATIONS, our station in Cleveland, WDOK, has had a sympathetic feeling for concert, or classical, music. We avoid any reference to this music as "good" music or "classical" music. We have no desire to antagonize the casual listener, who might find he enjoys classical music, by arbitrarily labelling it "good" music. Neither do we wish to contribute to the long and unfortunate reputation of the classics, as dull, by calling it "serious" music.

We do not adopt funereal tones, or elaborate on the technicalities of opus numbers, or submerged influences in musical

<sup>&</sup>lt;sup>1</sup> Program Manager, Station WFMJ, Youngstown, O. <sup>2</sup> General Manager, Station WDOK, Cleveland.

evolution that may have influenced the development of the particular work we have programmed. If there should be any background on the composition of a romantic or generally interesting nature, we relate it quite briefly. Or, if the work in question is intended to tell a story, or represent specific solutions or impressions, this also may be described.

We have a sincere and honest belief that there is a notable and unfortunate lack of broadcasting time devoted to the great compositions and great artists. It is our conviction that if they are presented easily and pleasantly, without stodginess or pompous dullness, these classics can and will be enjoyed by a great many people who do not necessarily have any formal musical background, education, or previous acquaintance with concerts or concert music.

With this faith in concert, or serious music, as a mark of difference from the general programming pattern, and a practical means of winning respect, making friends, and gaining listeners, station WDOK, since its inception, has given more air time to the classics than any other station in Cleveland. Our serious music programs have at various times amounted to over twenty hours a week. At no time have we used less than four-teen hours of good music in a week.

I should like to trace, briefly, the development of good music listening in our country. Prior to World War I, America had a small handful of symphony orchestras and chamber music groups, which would play only to a limited number of people in the course of a season. Many thousands of our young soldiers, during that war, heard symphonies and operas for the first time, during their stay on the European continent. They learned to like this music in a limited fashion. When they returned home, they wanted to hear more of this type of music, and for several years there was an upswing in classical recordings. About this same time, the public schools began to emphasize the value of music courses and music appreciation as part of their curriculum.

Then radio began, and the question was asked, "What do people want to listen to?" The majority of our people, still unacquainted with serious music, created a huge audience for popular music and it surged ahead rapidly.

During World War II, millions in our Armed Forces got a taste of good music. Foreign recording companies filled the

market with the best of the classics.

Then in June, 1948, the announcement was made that a 33½ r.p.m. record was to become part of the American music scene. Today, only three and one-half years later, there are approximately 120 companies manufacturing long-playing records for the American public. These long-playing records have caught the interest and fancy of the record buying public. People who had never previously bought symphonies, concertos and other long, important works began to take an interest in records that could reproduce a work in an almost unbroken sequence as the composer had conceived it.

The lovers of serious music now abound in great numbers, or there would not be so many thousands of long-playing classics released, month after month. But, as an individual, he has one noteworthy fault. He is strangely silent when it comes to expressing his appreciation.

I do not believe that in all history there has been a country more music minded than America today. Our conservatories are turning out tens of thousands of musicians. American composers, in ever increasing number, are receiving recognition throughout the world. Music appreciation courses are being offered in educational institutions on a nation-wide scope.

We recognize that radio is the greatest medium for satisfying the listening desires of all ages and all walks of life. Radio has been a part of the American scene for only thirty-two years, yet no other single factor in the history of the world has been more influential in shaping the thoughts of the civilized people of the world. And the end is not yet, for it will continue to grow and improve.

To return to the music activities at WDOK, the program we consider of most interest to broadcasters as an innovation is our "Afternoon Concert." This is a daily feature, Monday through Friday, from 1 to 2 o'clock in the afternoon. It is the only program of serious music on the air at that time and it has won all listeners who do not care about soap operas and disc jockeys.

About a year ago, we conducted a two-week mail pull test with the "Afternoon Concert," which amazed and delighted us. The day after the first announcement, more than 300 pieces of mail arrived. Each succeeding day the mail count increased, until a total of 3,500 cards and letters had been received. Many just briefly stated their enjoyment of the concerts, with the

hope we'd continue them. Most of them, however, went to some length to explain that the "Afternoon Concerts" had be-

come a precious part of their day.

During October and November last year, a Pulse survey was conducted in Cleveland. Our locally-produced and recorded "Afternoon Concert" tied with the NBC station for the fourth largest audience of the city's eight radio stations, at I o'clock in the afternoon, Monday through Friday. It had the highest percentage-of-audience rating of any of our local shows, with the exception of football. We aren't as naive as to think our classics will ever attract more of the public than "Young Dr. Malone" or "Ma Perkins." But we are pleased to note that our "Afternoon Concert" has topped the disc jockeys competing with it. In other words, it has proved to be a strong and effective local daytime device for winning friends and gaining listeners to WDOK.

Out of the more than 3,500 persons who wrote to us about "Afternoon Concert," an estimated 80 per cent of the writers also mentioned listening to our one-hour program, "Candle-light Concert," scheduled from 8 to 9 o'clock nightly.

As a different type of spot check on the evening concert, the announcer took two or three minutes, one Friday evening, and asked for a written expression from all who were frequent listeners, and who enjoyed the concerts sufficiently to wish them to continue on the air. A response of more than 425 pieces of mail was received. On the Pulse survey, the evening concert did not make such a high competitive showing as the daytime concert, because of the tougher competition of the night time network radio and television shows. It did, however, show as much strength as any local programming that opposed it on other stations.

Because we programmed the classics, the music department of Western Reserve University, in Cleveland, asked if they could select the major work to be presented two evenings a week for a period on our "Candlelight Concert." These two evenings were then made assigned listening for university classes studying the great composers, the development of the symphony, etc. It was a slight inconvenience to us, but we were happy for the added listeners and publicity, and so cooperated fully.

A year ago, they programmed the major work one evening each week. This year they were allowed to increase it to two

evenings a week.

This has proved a great convenience to both students and professors. It eliminates spending class time in listening to music. It eliminates the inconvenience of requiring the individual students to listen to a long list of symphonies privately.

Dr. Evans, of Western Reserve's music department, has praised the arrangement. In March, he will open a new telecourse in music. Western Reserve University has been offering courses to the general public on television. Those who successfully complete the work are given college credit for the course.

The response has been astounding.

In connection with the coming telecourse in music, Station WDOK has been asked to program a selected major work on our "Afternoon Concert" three days a week. This we have agreed to do. At the close of each television class, Dr. Evans will announce that the music studied will be broadcast on WDOK, at a specified time. The full list of works to be broadcast on WDOK, in cooperation with the telecourse, will be listed in the university syllabus, which will be distributed to all who enroll in the course. Our call letters, frequency, and broadcast time for the selections, will be included in the listing.

We believe we are already well on the road to tomorrow's world of enlightenment. Great music is already influencing popular music. Great music will become the source for all types of musical performances, from which will stem the qualities of integrity, unity and creative originality. It is of paramount importance that we consider today what radio will be tomorrow. Especially is this true in view of television's arrival on the scene. The appeal of great music, with its intelligence, its superb address to our highest impulses of inspiration and imagination, is second to none. Music has a greater appeal than that of literature, because its language is universal.

At Station WDOK, we have found Beethoven, Tchaikovsky, Wagner, Brahms, Rachmaninoff and others have been valuable friends to cultivate. In addition to being eminently respectable, they have proved to be practical, and valuable allies in the sometimes puzzling competition of local programming.

# CONSIDER YOUR TURNTABLES RICHARD REDMOND<sup>3</sup>

My observations will be simple and few and refer to the most commonplace part of radio programming. I mean the turntables and the records or transcriptions played on them. The turntables may be considered radio's basic equipment, the key tools of our business.

You wouldn't think much of a carpenter who couldn't use a saw, plane, or hammer; or a mechanic who couldn't use a pair of pliers. Yet, in this great and fabulous radio industry, it's the exception, rather than the rule, where the turntables are used intelligently. Regardless of how great your programming is, you can't have a good operation unless your turntables are used properly.

Let's first consider just what are the turntables. They are implements for playing music. The four chief categories of radio are music, drama, comedy, and news. In the average operation, music constitutes almost 60 per cent of the schedule. The largest part of this is recorded music, and so we can appreciate the importance of handling this operation expertly.

I should like to ask the question why we continue to grind out musical "fills" day after day, when with very little effort these times might be made feature times and used to contribute to our schedules, rather than detract from them? Why not give each segment of time just a little extra thought and come up with a program that has some degree of organization?

Whether we are playing popular music, concert music, or hillbilly music, we are using valuable air time, and it should be used wisely. There is no such thing as dead air, unless we make it so. This should be one of the points radio educators should remember.

One of the commonplace errors is that a recorded program will come on the air with its opening theme blaring high and loud at the very moment when the announcer begins to speak. A few seconds after he is finished, the music moves to a softer mood, which would have been more appropriate for the opening. Just a brief consideration would have led the announcer to the proper place in which to talk. An even greater error is to

<sup>&</sup>lt;sup>3</sup> Program Director, Station WHP, Harrisburg, Pa.

fade out the theme entirely to make the opening announcement. This puts two strikes on the show before it gets started. The listener senses that he is going to get a chopped up program.

Perhaps the greatest mistake of all is breaking off a tune, either to make an announcement, or to conclude the program. Every piece of music appeals to some one. Therefore, in chopping it off before it is finished, you are offending some one. This is all the more inexcusable when you know beforehand, by looking at the clock, whether you have time enough to play it. Yet, these things take place every day, all across the country.

It might strike you as a little strange that we place so much emphasis on a record program, but think it over. It's not only the basis of our entire operation; it's the key to having a good

operation.

The listener doesn't care, particularly, whether his radio music is "live" or transcribed. But he does want it to be good. Actually, then, you are slapping the listener in the face every time you use your turntables poorly.

We should never get the idea that this or that record show

isn't important. Every show on the air is important.

Educators should emphasize expert use of the turntable. This is one of the first steps in turning out good programs.

The popular attitude is that it doesn't take special skill to play a record. This is true, if all you plan to do is turn it on the turntables. But playing records should be thought of as programming and can become an art. Once we start approaching the subject from that viewpoint, our turntables will start turning out results.

## A MUSIC EDITOR VIEWS RADIO AND TELEVISION

### IAN MINNENBERG4

The Ballroom of the Esterhazy castle seat at Eisenstadt, near Vienna, is aglow with soft candle light. Music stands are set up at one end of the room. Servants bustle about over the polished floors. Excitement prevails. It is a beautiful June evening in 1761.

<sup>&</sup>lt;sup>4</sup> Editor, Keyboard, Jr., Publications, Inc., New Haven, Conn.

Franz Joseph Haydn, who has been music director only a little over a month, has written a new composition to be performed this evening. It is a great event. Wealthy nobles, who

live within driving distance, have come to the concert.

The stable boy told himself, how lucky I am to be working for Prince Esterhazy! He loved music and sometimes had the opportunity of hearing a concert at the castle. Of course, only the house servants could hear the music from inside the house, because stable boys were not permitted in the castle. But on a warm evening, such as this, if a boy were careful and quiet, he could slip up close to the wall and listen under the open windows. The stable boy smiled in anticipation.

\* \* \* \* \* \* \* \*

It is a Sunday afternoon in the home of the Johnson family in Ashley, Wisconsin. They have just finished a late dinner and everyone helps with the dishes, because a special event is taking place that afternoon. A new opera by the gifted composer, Menotti, is to be shown on television. The Johnsons have heard about this opera, the wonderful singers, beautiful scenic designs, and the acting. No expense has been spared by a great radio and television company to produce this lovely opera.

As the hour for the program draws near, the family gathers in the living room. Chairs are grouped for better listening and viewing. Then with a flick of a switch, the opera begins.

The Johnson family in Ashley, Wisconsin, in 1952, is more wealthy than the Esterhazys of 1761. The finest music, stage direction, scenic effects and acting are theirs at small cost. The Johnsons are rich beyond compare. They have no need to slip up under an open window to listen. They may go into the opera house, itself.

\* \* \* \* \* \* \* \* \*

Let us, briefly, touch upon some of the musical developments of this country in the past thirty-five years.

We go to a small Dakota town, near the Montana border,

in the year 1917.

The musical activities of the town consist of organ playing in church, occasional concerts by the town band for national holidays, and the high school orchestra. A child interested in music feeds himself on this limited diet. His piano lessons are with a teacher who in her prime played the first movement of

the "Moonlight Sonata" and "Liebestraum." He has never heard a great artist. Paderewski, Elman, Gluck, McCormick are only names to him. He has little opportunity for development in this hamlet, so far from musical centers. . . . I know this story well because I was that boy, born and reared in that town.

The picture changed in the mid-twenties. Science developed radio and the sound movie. The silent picture, with the town pianist playing background music faded out. The sound movie was an important step in making people music-conscious. Composers who were writing background music were talented and eager to experiment with modern harmonics and unusual orchestral effects. The ear of the movie-goer was being developed musically. Unknown to himself, he was being made conscious of the beauties of music. Children were listening to excerpts from Schumann, Chopin, Brahms and other great composers. They were asking music teachers to give them sections from these compositions for their homework.

Then film companies began to make musical movies. They told the story of famous composers on film. Some will say that Chopin was not authentically portrayed. But this is beside the point. What is important is that moviegoers went home humming Chopin melodies. They purchased records. And Chopin hit a new high in record sales. Publishers brought out easy arrangements and sections of pieces demanded by the students.

The nation was made Chopin-conscious.

Radio also made a great contribution. Excellent conductors and fine artists were presented by the Voice of Firestone, on the Telephone Hour, NBC Symphony, Metropolitan Auditions of the Air, and others. Fine choral directors, including Fred Waring, made us a choral-conscious nation. Singing in groups became popular.

The price of a radio set was within the reach of nearly everyone. The poorest people had sets in their homes. The great music of the world was heard by all who wanted to listen.

There were no small isolated Dakota towns any more.

Today, we have still another great development. Television has arrived with all its wonderful potentialities. Now we not only hear the great music, but we actually see it produced. Great orchestras, world-renowned soloists, beautiful scenic effects, intimate interviews with those making music are offered

on television. The concert hall has come into our home. In a few years, every small town will be a music center. With the short working hours and more leisure time, the people of this country will develop musically beyond our present imagination.

There is one serious problem, however. At present, the cost of time on television is almost prohibitive. Such musical programs can exist only if they draw audience response, for popularity is a big factor in keeping any show on the air. Therefore, if you enjoy a program like Metropolitan Auditions, Recital Hour, Meet the Masters, Telephone Hour, Voice of Firestone, Fred Waring, and others, write to the directors and express your appreciation. This will help keep these great programs on the air.

In this remarkable scientific age, music has benefited more than at any other time in its history. The wealth of its literature, of its artists and orchestras are now offered to every individual in America. This is, indeed, the golden age of music.

## RELIGIOUS BROADCASTING

ALBERT R. CREWS,1 Presiding

# WORK-STUDY GROUP Reported By JEAN A. EICKS<sup>2</sup>

THE QUESTION SELECTED FOR DISCUSSION by the panel was: "Shall the Church Be a Customer, Partner Or a Salesman in Television?" The chairman Mr. Albert R. Crews, introduced the problem in general terms, pointing out that the religious broadcaster is often faced with inadequate financial resources. He said the general question might be rephrased as follows: "What Will Be Our Future Relationship With Broadcasting?"

The first speaker was Dr. Clayton T. Griswold, executive director of radio and television for the Presbyterian church U.S.A., New York City. He declared that the question was a most important one because, with the rapid development of television, all broadcasting is in a state of flux. The pattern for future religious broadcasting will soon be determined.

<sup>2</sup> Staff Writer, Board of Education Station WNYE, New York City.

<sup>&</sup>lt;sup>1</sup> Director, Radio and Television, National Council of Churches of Christ, New York City.

Dr. Griswold discussed the advantages and disadvantages for the church as a customer, a partner, or a salesman in television. As a customer, he said "any denomination that buys time jeopardizes the possibility of free time, both for itself and for other denominations."

"As a partner, the station provides free time as a public service, and the church provides the program as a public service. This is the relationship maintained by the Broadcasting and Film Commission of the National Council of Churches."

In the third category, the church becomes a salesman when it asks a television station to purchase or pay a rental fee for a religious film.

He recommended that religious broadcasters invest in good scripts and casts. "One group," he said, "paid a large sum for time and had nothing left for production." He concluded that perhaps the broadcasters, themselves, are helping the church to find an answer to the question before the panel because the Television Code, of 1951, states: "It is the responsibility of a television broadcaster to make available to the community, as part of a well-balanced program schedule, adequate opportunity for religious presentations, and a charge for television time to churches and religious bodies is not recommended."

Mr. Dean E. McCarthy, of the National Council of Catholic Men, Washington, D.C., said he opposed the opinion that there is a lack of uniformity among Roman Catholics. "In faith and morals there is no lack of uniformity." He stressed the fact that most local religious broadcasters do not have sufficient money to do the job well. On a national level, organizations are better off. The Catholic program is supported by voluntary contributions.

Mr. McCarthy pointed out that the broadcaster has a problem in that he does not always know what program to put on. He cited the television program of Bishop Fulton J. Sheen as having a general appeal, because he had discussed only general religious topics.

He said he thought the church might better *give* religious films to television stations, than sell or rent them.

In answer to a question, Mr. McCarthy related that Bishop Sheen's television program started when DuMont could not sell the time opposite the Berle show. The program began with one camera, a small studio, and three stations of the network. It has grown to three cameras, a larger studio, and twenty-three stations.

Dr. Griswold said this was additional evidence that viewers are not merely looking for entertainment. The Sinatra show was on at the same time and it folded up. During the discussion period, Miss Judith C. Waller, director of public affairs and education for the NBC, Chicago, presented the network point of view. She said that at stations WMAQ and WMBQ, the problem is not financial, but one of cooperation. "We need help in finding the right people for a television broadcast." She recommended that anyone starting a television show "do it simply."

Chairman Crews agreed that the churches are not doing so much yet. "Frontiers of Faith," for example, was a program proposed originally by the network. "We are lagging behind on the church side. The networks are leading the way."

Among others participating in the discussion were: Edwin T. Randall, American Friends Service Committee, Philadelphia; Wilbur Sunday Lewis, Institute for Public Education by Radio-Television, Milford, O.; Rev. Arthur J. Rock, Audio-Visual Director, Reorganized Church of Jesus Christ of Latter Day Saints, Independence, Mo.; Mrs. Alice Keith, president of the National Academy of Broadcasting, Washington, D.C.; Mrs. Harry Long, state radio chairman, Ohio Council of Church Women, Akron, O.; Miss Leslie M. Spence, Wisconsin Association for Better Radio and Television, Madison, Wisc.; and Otis Payne, manager of Station WETN, Wheaton College, Wheaton, Ill.

Chairman Crews brought a final suggestion that in religious broadcasting there was a danger of becoming too long-faced. He said: "We need to remember that we are commanded to 'make a joyful noise' unto the Lord!"

## RESEARCH TECHNIQUES AND PROBLEMS



## COMMUNICATIONS RESEARCH

## BROADCASTING MEDIA

SPECIAL INTEREST GROUP MERRITT C. LUDWIG, Presiding

## HOW TEACHERS CAN GUIDE CHILDREN TO EVALUATE TV AND RADIO PROGRAMS ELLA CALLISTA CLARK<sup>2</sup>

Marquette university research in television has attempted to secure the answers to what we believe are significant local questions.

Milwaukee has only one television station and this, together with a radio station, is owned and operated by Wisconsin's largest newspaper. The city has seven radio stations altogether, plus the facilities offered by the state-operated FM network.

The television station commences operation at 9:30 a.m., and runs past midnight. Post-midnight shows were inaugurated recently, in response to requests of several thousand night-shift workers, many of whom do not go home until midnight.

The station makes periodic surveys to keep up with developments. In February, 1952, their survey showed that 73 per cent of the homes in the Greater Milwaukee area had television sets. This represents a substantial increase over the 49 per cent reported in November, 1951.

Five years ago, the Milwaukee County Radio-TV Council was organized by a group of civic minded persons who were interested in encouraging improvement in radio programs. The council's membership now takes in most of the women's clubs, PTA's, home and school associations, and other similar groups, as well as interested individuals.

<sup>&</sup>lt;sup>1</sup> Supervisor, Fund for Adult Education Television Project, Station WOI-TV, Ames,

Iowa.
<sup>2</sup> Director, Audio-Visual Aids, Marquette University, Milwaukee, Wisc.

The council has announced a list of things it aims to do:

1. Arouse our citizens to their responsibility in proving that Milwaukee appreciates and wants good radio and television programs.

2. Encourage constant constructive evaluation of current offerings and offer suggestions for improve-

ment.

3. Periodically publish a listening guide, listing the "air-fare" which the council believes represents the best programs available.

4. Make annual awards to the locally produced programs which, in the opinion of our members, make

the best contribution to the community.

From the beginning, the council has worked closely with the local stations and has enjoyed splendid cooperation. The council has tried to avoid being destructively critical. Instead, it has used a positive approach which has maintained cordial relationships and brought some consideration.

Marquette University has conducted periodic studies de-

signed to secure various types of significant data.

One study, started in November, 1950, is appropriate to our discussion of television. By means of a questionnaire, we surveyed some 3,000 school children, grades I through VIII, and secured much important information concerning viewing habits and opinions. In November, 1950, 56 per cent of the children responding to the questionnaire reported having television sets in their homes, and 77 per cent said they saw television regularly. Less than one per cent reported having no television set available. The average amount of time spent watching television was 24 hours per week, which exceeds the number of hours children are in school. Survey tabulations also showed the following:

19% said television bothered their eyes.

16% reported that it developed fears.

8% noted that television disturbed their sleep.

21% said television disrupted meal-times.

The two values most commonly reported were: "Television helps to keep me out of trouble;" and "It saves money that would go for movies or other recreation."

Examination of survey data prompted a questionnaire to

parents and teachers, to discover to what extent they evaluated the television programs these children saw, and also to what extent they helped children to evaluate and to use intelligently

any of the television offerings.

This survey clearly indicated that the majority of the teachers did not view television regularly. Many of them stated that they felt televiewing did not represent the best use of their time. Some teachers reported doing little or nothing in school about the television children saw outside of school, or about guiding children to evaluate or select television programs.

From the parent's viewpoint, television was a value chiefly in keeping children at home. They also noted that the family stayed home more. Several mentioned the educational value of occasional programs such as the inauguration of a President and

the United Nations in action.

These findings suggested to a research group at Marquette University the possibility of a direct attack on the problem. Accordingly, teachers who were also graduate students tried to answer experimentally these questions:

- 1. Can teachers guide children to evaluate television and radio so that selective viewing and listening will result?
- 2. How can teachers make optimum classroom use of available television and radio programming?

After surveying their own schools, these teachers set to work to correct the conditions revealed.

Realizing that not all children could conveniently view television, the teachers decided to broaden the study to include radio. Thus all children were included in the experiment.

On the score of eye fatigue, the teachers concentrated on conditions most favorable to viewing. With help of a physician, they developed and disseminated the following suggestions:

- 1. Be sure image on television screen is clear.
- 2. Avoid sitting too close to the screen.
- 3. Have other soft light on in the room.
- 4. Avoid televiewing too long a time continuously.
- 5. Occasionally rest the eyes by closing them or by looking out the window at more distant objects.
- 6. If the eyes are sore continually, have them checked.

Teachers also decided that they needed to examine television and radio critically, if they were to make good use of suitable programs in their classroom. They developed some basic criteria for evaluating various types of programs such as drama, news, music, and public issues. Next, they introduced into class discussions materials covered in the programs which they felt made contributions to their teaching objectives. Occasionally, a teacher would tape-record an evening radio program and play it in school the following day. The discussion which followed usually stimulated such interest in the class that many more children listened to some of the series, like "Cavalcade of America." However, teachers avoided making home work assignment of television or radio. Instead, they tried to stimulate voluntary effort along this line.

The teachers encouraged pupils to report on television and radio programs they liked. Pupils were interested in using the council's "Listening Guides" and in some instances, they made up their own guides. One group of children studied musical selections, including information about the composers. They finally presented a mock television musical program for their

parents and other grades.

At the end of this phase of the Marquette study, the following results seemed to emerge:

1. Children reported enjoying more worthwhile programs.

2. School work was enriched by appropriate use of the broadcasts, which were familiar to both children and teachers.

3. In class discussions, children showed ability in evaluat-

ing programs.

- 4. Pupils gave evidence of recognizing the need of a balanced program of activity rather than spending so much time on television.
- 5. The survey results in March, 1951, compared with those of November, 1950, showed that:
  - a. Number of children reporting that televiewing bothered the eyes dropped from 19 per cent to 11 per cent.

b. A gain of 5 per cent in reading was reported.

c. Whereas in November, 31 per cent said they played outdoors less than before television, only 18 per cent reported this in March.

6. The hour of retiring was not changed. The late television shows still held their audiences.

Some summary conclusions:

Schools should recognize the tremendous impact of tele-

vision and radio on children of today.

Teachers should be familiar with current television and radio, and help children to evaluate and select programs wisely. Appropriate programs incorporated into the classroom work can stimulate considerable interest.

Implications for teacher training institutions, as well as for in-service teacher training, are worthy of careful consideration. Television undoubtedly is the most powerful means of communication yet devised, and teachers as well as others need to learn how to use it wisely.

Although current TV fare leaves much to be desired, it will

require the active work of the people to improve it.

## A NEW VISTA IN INTERNATIONAL COMMUNICATIONS RESEARCH

## LEO LOWENTHAL3

My invitation to speak to you here stems from the position which I have the honor to occupy. In order to make clear what I will have to say, and to establish, as it were, my right to say it, I must first explain my position, that is, the particular mission of communications research which has been assigned to me and my staff.

We are all aware that the Government of the United States is engaged extensively in international broadcasting. The instrument of that broadcasting is the International Broadcasting Service, which is under the jurisdiction of the Department of State, and which is more popularly known by its station name,

the "Voice of America."

The Voice of America, or, if you prefer, the International Broadcasting Service, is a large and complex organization, of several divisions. One such division actually broadcasts the programs, two others are concerned in one way or another with technical facilities, etc. Another division, of which I am chief, is assigned the work of evaluating Voice broadcasts. It is our

<sup>&</sup>lt;sup>3</sup> Chief, Program Evaluation Division, Office of International Broadcasting, Voice of America, New York City.

job to determine, insofar as possible, to what degree the Voice is achieving its goals, and to recommend measures for its improvement, or for its continued success, as the case may be.

In pursuit of this mission, the Division of Radio Program Evaluation engages in extensive research, on a global basis. We evaluate Voice activities from program production through to audience effect.

As originally conceived, my talk here was to deal with "the most significant research activities in which my group is engaged." I have thought a great deal about that, and I have come to the conclusion that, except in the immediate practical sense, the most significant activities of my group are not actual research procedures, nor yet the provision of discovered data. I think that our most significant achievement lies in our realization and our insistence that we are pioneers; that we are functioning in a field as yet unmapped and imprecisely defined; that certain problems, peculiar to that field, have been realized as problems and can be defined, and so placed in the market for suggested solutions.

In the brief time allotted, I will attempt to mention a few examples of such problems, and point out some of the almost limitless implications—implications which involve not only communications research, but such far-flung questions as the very meaning of "communication," the obstacles to intercultural comprehension, integration of intellectual disciplines, and

even the need of new kinds of university curricula.

The first problem I would like to speak about might be called "the need of knowing the meaning of the communication in the cultural Gestalt of the audience."

In the United States, and in reference to domestic audiences, we are accustomed to thinking of overt purposive communication as something which the audience can take or leave alone, and which, if it is taken, is generally taken for what it actually is: an attempt by a known speaker at persuading the listener to a given point of view or course of action. With certain qualifications, it is generally true that the larger the willing audience, the more widely effective will be the communication.

In reference to international communication of a purposive sort, the relationship between audience size and the communication's effectiveness is much more tenuous. It is, of course, obviously better to have an audience than to have no audience at all. But aside from this axiomatic consideration, there is no assurance that national effectiveness of the communication increases with the size of the national audience. Rather, the relationship between audience size and communicative effectiveness, seems to be a function of the use made of the communication by the audience in question in the course of their daily lives. Here is an example.

Certain field studies reveal that in several countries of the Near East, the Voice of America commands a faithful, regularly listening native audience, which is (or at least was, until recently) composed of a relatively small, select group. The same group includes the wealthier, the more educated, and, in general, the most respected members of the community.

In these same countries of the Near East, certain other per-

tinent conditions exist:

- The masses, who do not own radios, are nevertheless very fond of listening to them when occasion permits, and eagerly listen in coffee houses, village squares, etc.
- 2. The masses are quite easily led to listen to a new station by the provision of program material closely related to their established patterns of interest and loyalty. The VOA, for example, has broadcast Koranic readings which have a relatively large and enthusiastic audience.
- 3. There is a general shying-away from any foreign communication which is felt to be "propagandistic."
- 4. There is a long tradition among the lesser educated of seeking and following the views of the elite, who function as effective "opinion leaders."

Given these facts, VOA's Division of Radio Program Evaluation is faced with the following problem: What, precisely, is the preferable road to increasing national effectiveness of the VOA? Should the VOA concentrate on winning the greater friendship of the existing core audience? Should we rather concentrate on winning the masses? Or should we try to do both?

To answer this question requires an ability to forecast the effect of the selected procedure on the national group. Such forecasting in turn presupposes a real, intense familiarity with cultural values. Questions such as the following arise, for example:

- I. Is the purpose of the Voice served by a continual long-range program of broadcasting Koranic readings or other matters not closely related to world politics? If it is not, would the masses be confused or alienated by programs more overtly political?
- 2. May the highly educated strata regard Koranic readings as a kind of intrusion by aliens into sacrosanct cultural precincts?
- 3. What do the people of these countries mean by "propaganda?" Does "propaganda" include, for example, factual comparisons of the American and Soviet scenes, say in regard to economics or religion, in which America comes off the better? Is any attempt by a foreign source to mould opinion regarded as "propaganda?" If not, what specifically is acceptable?

The mere posing of these questions suggests the overall problem. Valid answers to such questions can be provided only by a combination of a thorough knowledge of cultural psychology, and a body of opinions drawn from a wide and representative national sample. The two requirements are in fact interlocked: the opinions must be obtained by some process which is not culturally offensive, and culture-bound meanings of the opinions must be made manifest to the communicators of Western culture.

The individual capable of performing the requisite research would, it appears, have to be a cultural anthropologist who has specialized in Near Eastern societies, who is semantically adept in the local languages, who is, furthermore, a specialist in public opinion measurement, and who, into the bargain, is trained in experimental design and ingenious at adapting scientific techniques to use under new and trying conditions.

Where is such a person to be obtained? And where are his counterparts for audience research in the Far East, in South Asia, in Eastern Europe, in the Scandinavian countries, etc.

Of these personnel difficulties, I will speak further. Let me now cite just one more of the many problems that daily confront us in our task of evaluating *international* communications research. I refer now to the problems attendant upon interviewing refugees from Iron Curtain countries.

You will readily understand why we make a practice of

interviewing refugees from the USSR, the Satellites, Communist China, and other areas under Communist domination. Briefly, we cannot conduct large scale systematic research on the audience behind the Iron Curtain, and among our attempts to compensate for this tremendous difficulty we interview the

persons who have come through the Curtain.

The first question that arises is the problem of bias. The refugees can be so chosen as to equate with the population in every respect but one: They are all sufficiently anti-regime to have uprooted themselves and fled, whereas those still at home obviously have not. Just what is the degree and scope of the bias so engendered? How can it be limited, overcome, or allowed for? Those questions we cannot yet answer with precision. We have resorted, in practice, to interviewing the refugees in various different social contexts, and so providing some

kind of comparative data. But this is only a stop-gap.

One form of bias, which we know exists, manifests itself in extraordinary behavior toward agents, however far removed, of Western governments. The refugees are anxious to obtain visas; they come from a situation of enforced non-criticism; they are therefore suspicious of government agents, and inclined to avoid criticizing communication, or any other activity, connected with the government in question. This reluctance extends to an unwillingness to discuss the shortcomings of the communication for the less intense anti-Communists, or even pro-Communists, still behind the Curtain. Any implication of inadequacy is regarded by the refugees as fraught with danger for his own future.

We have recently attempted to introduce quasi-projective techniques into refugee interviews. Our first attempts have been quite fruitful: We have been able to spot, for example, those aspects of *Cominform* propaganda which even these anti-Communists have swallowed, and thus we know more precisely what we are fighting. But this is merely a scratch on a surface whose limits we do not yet know. To extend the scratch, and to recognize valid responses, requires again a rare combination of skills. Here again what is needed is a cultural anthropologist, with area specialization, who is also a specialist in group projective testing, and into the bargain mature in sampling problems and all the other aspects of quantitative applied social research.

I could tell you, had I time, of thirty more highly specific

problems that confront us. Each is unique, but all have these elements in common: they derive from the fact of *international* communication, and the specific audience involved; their solution requires a combination of skills which is rarely, if ever, found in one individual. We are engaged in a new kind of job. It is perhaps our most significant achievement, that we have come to recognize the fact of its newness, and something of the nature of its demands.

How these demands are to be met, I cannot yet say with conviction. It is my growing impression that this new field can best be explored and mapped only by persons who have gone through a new kind of apprenticeship. Interested and promising persons must, I believe, begin to prepare for such a career sometime in mid-stream of their undergraduate training. Entirely new curricula combinations would have to be mapped, accredited, and implemented. Such a process takes years, and even were the road clear and specific, no such a curriculum could become available for the better part of a decade.

The need, however, is now. And as of now the need cannot be met in the most efficient manner. We are meeting it, as best we can, in three ways. We are trying to attract the rare individuals who, by happy circumstance, have the desired combination of skills. We are exercising the best administrative ingenuity we can muster in an attempt to unite the skills of many different individuals. And, finally, we are realizing and admitting—in fact, we are insisting—that international communications research is a new field, with new problems and new demands, all of which must be defined and met through long-range planning. I submit that in the long run it will turn out that this realization and the beginnings of the definition were the most significant accomplishments of our first operational years.

# RESEARCH IMPLICATIONS OF THE N.A.E.B. MONITORING STUDIES

DALLAS W. SMYTHE4

My assignment at this section meeting is to tell you about some of the research implications of the monitoring

<sup>&</sup>lt;sup>4</sup> Research Professor, Institute of Communications Research, University of Illinois, Urbana, Ill.

studies that were initiated and conducted under the sponsorship of the National Association of Educational Broadcasters.

At the first meeting of this 1952 Institute, many of you heard me summarize the studies. I'd like to give a plug to the NAEB's first report, which is complete and available to all. This is the report on Los Angeles Television by Dallas Smythe and Angus Campbell. It can be secured from the NAEB office in Urbana, Illinois, at \$5 a copy. The second New York study also is available in a preliminary release form. The Chicago study will be published this summer or fall.

In my talk at the opening meeting of the Institute, I described the results of the study and said something about the significance of the results. At that time, I was relating the results to the policy framework of the studies. Some of the policy implications are also research implications, and I wish to state briefly what I believe are some of the significant highpoints and techniques which are involved in these findings.

I remarked, on opening night, that the studies are like a map, so that he who reads may travel where he wants to go, and that different parts of the map may have a different significance for policy purposes. On some parts of the map, the meaning is very clear, for example, the findings on the amount of advertising, and the growing tendency to blend advertising and program material together. Other illustrations in this category would be the findings on the amount of local live telecasting and the findings on the dominance of recorded programming. On these, I don't propose to elaborate any further on the policies or the research techniques involved. These speak pretty well for themselves.

There are other findings where the map meaning is obvious, and the policy reasons suggest a great deal of research of a qualitative nature. But this is not the kind of research in which I believe you are most interested. The part that I wish to expand a bit here is a part of the map, whose meaning is far from clear.

This is the matter of violence on TV and in the other mass media. We are still engaged in extensive analysis of the amount, kind and psychological content of violence observed in the New York television study. There is reason to suspect that the relation of fictional crime to the real thing is not at all as many a TV critic would have us believe.

One hypothesis on the meaning of violence in the mass media is that it permits frustrated people to discharge their aggressive impulses vicariously. Another hypothesis deals with the stereotype. I would suggest that the most dubious effect of violence in the last few years, as far as the welfare of the individual is concerned, comes from the fact that crime programs are the most stereotyped of programs; not because they are violent but because they are stereotyped.

The shortest way of making my point is to refer you to a few chapters in a new book entitled, "The Authoritarian Personality." This is the result of five years of research by a team of psychologists, working at the University of California. They explored the characteristics of individuals who are prejudiced and those who are not. They were concerned with the personality set underneath the surface of the individual, which provides the latent conditions for developing fascist points of view,

which, in turn, may break out in overt acts.

Without attempting a summary of everything in the book, the authors give the following principal points, as far as the hypothesis is concerned: Mainly, individuals who are potentially prejudiced or authoritarian are pretty well stereotyped in their thinking and feeling. The potential fascist is characterized by emotional coldness, by generalized hostility, by his tendency to think in stereotypes. He sees himself on a sort of pinnacle, with his in-group around and slightly below him, and the rest of the world arranged on a descending series of stairs or plateaus below his in-group.

This is a pretty clear and consistent picture when you see the way they have developed it, and I would suggest that one

interesting hypothesis is stereotypy.

# USE OF RADIO BY EXTENSION WORKERS IN THE NORTH CENTRAL STATES

MEREDITH C. WILSON<sup>1</sup>

A REGIONAL COMMITTEE ON EXTENSION studies in the north central states initiated the work that led to the radio study on which I am reporting. Each state and county worker in nine

<sup>&</sup>lt;sup>1</sup>Chief of Field Studies and Training, Extension Service, U. S. Department of Agriculture, Washington, D. C.

north central states was asked to fill out a mail questionnaire. About 95 per cent responded, and 2,373 questionnaires were

returned in the late spring of 1950.

The study is chiefly a summary of how extension workers use radio. It should be helpful to extension workers, particularly extension administrators, in charting future activities. It also may serve as a basis for additional studies of the use of radio by extension people.

It will be helpful in this report to have in mind a few

definitions prepared for the purpose of this study.

A broadcast is any single presentation on the air.

A program is made up of broadcasts that fill a previously allotted, regularly recurring, specific period of time on the air.

A regular broadcaster had one or more programs on which he was scheduled at the time of the study to broadcast at spe-

cific, regularly recurring intervals.

An *irregular broadcaster* made broadcasts now and then during the previous year, but not at specific, regularly recurring intervals.

The data for regular extension broadcasting represent the arrangements in effect at the time the questionnaire was filled out.

The survey established that about two-thirds of all county and state extension workers in the nine states were broadcasting regularly, irregularly, or both. Nearly one-third of all workers were regular broadcasters.

About three out of five county extension agents were broad-casting regularly, irregularly, or both. Relatively few of the workers on the state staff were regular broadcasters, but a much higher percentage of the state staff than of the county staff were irregular broadcasters. From 53 to 97 per cent of the state staff were broadcasting regularly, irregularly, or both.

The regular broadcasters in the region made an average of 51 broadcasts per year. Irregular broadcasters averaged 10 per

year.

The over-all length of the regular broadcasts averaged 15 minutes. More than three out of five regular extension programs go on the air between 11:30 a. m. and 1:29 p. m., and one out of five between 6 and 8:59 a. m. About one-third were on the air between 12, noon, and 12:50 p. m.

The county workers made 26 per cent of their broadcasts

entirely by transcription, compared with 16 per cent for the state workers. Inasmuch as one-fourth of all regular broadcasts of state and county workers were by transcription, a study would seem desirable to determine the extent to which transcriptions can profitably be used and the best techniques for using them.

An average of thirty-one different radio stations per state were being used for regular extension broadcasts, and twentyfive stations per state were reported by the workers as being reasonably accessible to them, and that time could be had on

the stations for broadcasting regularly.

Of county extension agents not broadcasting regularly, three-fifths said one or more radio stations were reasonably accessible to them. A little over half of these said time could be had for broadcasting regularly, and nearly half said they did not know whether or not time was available.

Thirteen per cent, or 116 of the total 876 extension radio programs, were on commercially sponsored time. All but six of these programs were reported by county extension agents. Only five out of the 102 regular broadcasters, with a program on commercially sponsored time, reported any criticism of the policy of commercial sponsorship.

A high proportion of the regular broadcasters attempted various kinds of teaching jobs by radio and all reported evidences of success. The teaching goals by percentages: stimulate participation in extension work, 93 per cent; make announcements, 90 per cent; teach subject matter, 82 per cent; change

attitudes, 82 per cent; and teach skills, 50 per cent.

Various kinds of subject matter were included in the regular broadcasts. Those that received the highest percentage of radio time were: livestock production; crop production; extension organization and planning; goods, nutrition, and health; conservation of natural resources; recreation and community life; housing, farmstead improvement, and equipment; and clothing and textiles.

Comparison of the use of broadcasting techniques by county workers and state workers showed that the state workers used the interview, forum or discussion, and variety more often than the county workers, and that they used lecture, announcement, and music less often than the county workers.

Nearly nine out of ten county extension agents, who were regular broadcasters, received some radio assistance from the state staff. Radio news releases from the extension editor were received by 71 per cent of the agents. Other types of assistance were: background or outline material; relationships with stations; and disc, tape, and wire recordings.

Two-thirds of all extension people spent some time on radio work. An annual average of seventy-seven hours per worker was reported. This included the time used in preparation of

broadcasts, travel in connection with broadcasts, etc.

It was the opinion of only 3 per cent of all regular broadcasters that they could use the time required for radio work to better advantage on some other activity. Nearly three-fourths thought the time could not be used to better advantage.

Radio was thought of as an extension educational method by 93 per cent of all extension workers, as an "extra chore" by

4 per cent, while 3 per cent did not answer.

In seven of the nine states, some participation in television broadcasting was reported. Two per cent had appeared on a television show, while 4 per cent had prepared materials or made arrangements for shows during the six months prior to filling out the questionnaire.

As stated, one of the reasons for making this radio study was to obtain information that might help the extension administrators of the states in planning the future use of radio in extension teaching, and I shall mention a few of our general conclusions in closing.

Considering the percentage of state and county extension workers utilizing radio, and the amount of time devoted to it, certain things become obvious:

- 1. Extension workers, particularly county workers, should be given more adequate training and assistance with this method of teaching.
- 2. Studies need to be made which will shed light on various factors such as content, length, regularity, broadcasting techniques, and use of transcriptions which may influence the effectiveness of this important medium of communication.

#### DISCUSSION

### QUESTION:

In this survey, did you have any kind of program records similar to those of Neilsen's?

#### Mr. Wilson:

No. Such records were not incorporated in this study. A number of studies were made in each state. For example, in six counties near Manhattan, Kansas, interviews were made throughout the year.

#### QUESTION:

What was the average length of the broadcasts on which you had figures?

#### Mr. Wilson:

Most of the broadcasts were 15-minutes long. But the time estimate included preparing scripts, travel to and from the station, the actual broadcast, etc. The average time spent was a little less than three hours per broadcast.

#### COMMENT:

I am a farm radio editor from Canada, and I think there is a serious problem in the extension worker who does not take radio seriously.

#### MR. WILSON:

That was one of my concluding points. Considering the time and importance of broadcasts, we feel much more needs to be done with these agents.

#### QUESTION:

What is included in the station relationship category?

#### MR. WILSON:

There might be no end of things in ten different states, with an average of seventy-one stations per state. In some cases, it might be just introducing the county agent to the station manager, or of straightening out some specific problem. You will have to draw upon your imagination there.

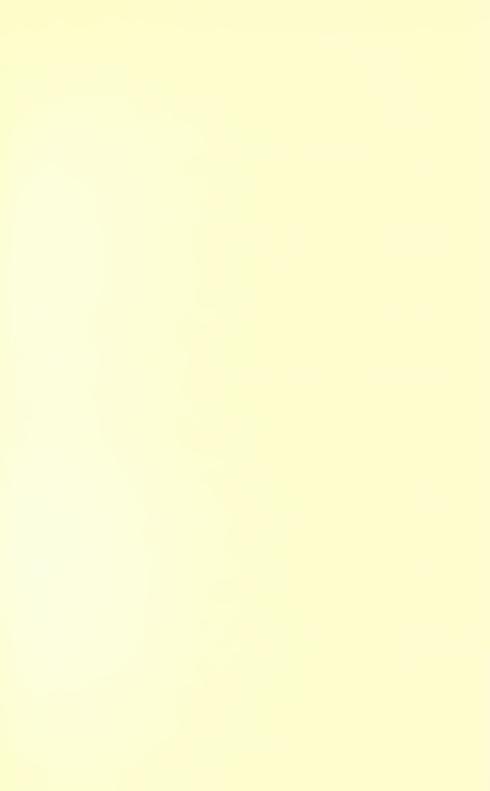
#### OUESTION:

Do you know of any plans to follow up this quantitative survey with one on effectiveness of some of the county agent radio programs?

#### Mr. Wilson:

It is hoped that the central states study committee will follow through with additional studies, either in individual states or as a cooperative enterprise. The opportunities are tremendous.

# ANNUAL INSTITUTE DINNER



#### ANNUAL INSTITUTE DINNER

# THE CULTURAL AND EDUCATIONAL POSSIBILITIES OF TELEVISION

JACOB B. TAYLOR,1 Presiding

This institute is the twenty-second that has been sponsored by The Ohio State University with the active cooperation of many organizations and individuals. Our educational institution is one of the younger members of the group of state-supported colleges and universities in the country.

Twenty-two years ago, we were only a little over fifty

years old. Now we are approaching eighty.

An important factor in our growth as an educational institution has been institutes and conferences such as this. We are grateful for the host of friends the University has won as a result of them.

We have a large number of distinguished guests with us and it will be my pleasure to ask Dr. I. Keith Tyler, director of this Institute, to introduce them to you later. At this time our friend, Mr. Tyler, has some announcements.

Mr. I. Keith Tyler:<sup>2</sup>

We note the untimely passing of Dr. W. W. Charters, the honorary director and founder of the Institute for Education by Radio-Television. Dr. Charters was director of the Bureau of Educational Research at Ohio State University when the first meeting of this Institute was organized, twenty-two years ago. He invited representatives of education and commercial broadcasters to The Ohio State University campus for the purpose of studying mutual problems and exploring means of cooperation between industry and education.

<sup>&</sup>lt;sup>1</sup> Vice-President, Ohio State University, Columbus, O.

<sup>&</sup>lt;sup>2</sup> Director, Institute for Education by Radio-Television.

Miss Judith C. Waller was a member of that first Institute, but it goes further than that. She and Dr. Charters discussed this problem of getting industry and education together before Dr. Charters joined the faculty at Ohio State. We are, therefore, asking Miss Waller to read a letter which some of the early Institute members have drafted as a tribute to Dr. Charters.

Miss Judith C. Waller:3

This tribute is in the form of a letter, and it will be sent to Mrs. W. W. Charters. It follows:

To Mrs. W. W. Charters:

We wish to express to you and your family the loss which we in radio and education have sustained through the death of Dr. W. W. Charters.

His wise counsel and guidance through the formative years of our Institute have made it possible for those interested in this important field of communications to broaden our concepts and to accept

the ever-increasing challenge with which we are faced.

When Dr. Charters retired from Ohio State University and formally severed his connection with the Institute in 1942 we presented him with a volume containing expressions of our gratitude for his leadership. Among those tributes was a statement by our director, Dr. I. Keith Tyler, which states so succinctly our feelings that we are including it here as our tribute to our founder—a great educator and leader:

"For your continuous inspiration that stimulates the maximum effort from all with whom you work—

"For your vision that sets goals for far-reaching endeavor and that gives inspiration and perspective to every-day activities—

"For your imagination that stimulates the breaking of new trails

and the establishment of new ventures-

"For your friendliness that encourages all who know you to seek your counsel and assistance—

"For your practical bent, that finds a technique for solving the

most difficult problem—

"And for your humanity that places human values first in all your associations—

"For all these enduring qualities which you possess in abundance, we who have known you, honor and love you."

Members of the Twenty-Second Institute For Education by Radio-Television April 17, 1952

#### Mr. Tyler:

It is a great pleasure for the Institute for Education by

<sup>&</sup>lt;sup>3</sup> Director, Public Affairs and Education, NBC, Chicago, Ill.

Radio-Television to announce the award of a life membership. The certificate from this university Institute reads as follows:

The Twenty-second Institute
for Education by Radio-Television
proudly presents
This life-time membership
With affection, admiration and profound respect to
JUDITH CARY WALLER

Outstanding citizen, broadcaster and educator

Her dedication to the ideals of better broadcasting, her devotion to education and her wise guidance to the Institute for Education by Radio-Television throughout its first twenty-two years have contributed immeasurably to the improvement of American broadcasting.

The Institute for Education by Radio-Television

of The Ohio State University

April 19, 1952

It is a great pleasure, Miss Waller, to present this award to you as a complete surprise.

Miss Waller:

Thank you, very much. It has been a surprise. I am left speechless. I treasure this life membership in the Institute more than I can say.

Mr. Tyler:

Unfortunately, two members of the Federal Communications Commission were unable to remain for this annual meeting. Both have attended the Institute in previous years, and both have been active in their support of education, particularly in relation to broadcasting.

Mr. Paul A. Walker, the chairman of the FCC, was a long-time friend of the founder of the Institute, Dr. W. W. Charters. Commissioner Walker has addressed numerous educational conferences, including this one, and always has stood for the highest ideals of public service, both in precept and example. On the Commission, he has consistently supported the cause of education.

Commissioner Frieda B. Hennock is identified in the public mind as the outstanding exponent of education. She has unstintingly devoted herself to this cause since she was named to the Commission. She has been a zealous advocate.

It seems particularly appropriate at this time also to recog-

nize these two Commissioners by awarding them life memberships in the Institute. The actual presentation of these certificates will take place later in Washington. They read as follows:

The Twenty-second Institute for Education by Radio-Television proudly presents This life-time membership With respect, admiration and deep gratitude to

PAUL A. WALKER

Public servant, friend of education

As Commissioner and Chairman of the Federal Communications Commission, he has consistently been guided by the highest ideals of a servant of the people. As a custodian of powerful modern communications media, he has sought their usefulness in public service and education as well as entertainment and commerce. The enlightened pattern of American broadcasting which he helped to shape is his enduring monument.

The Institute for Education by Radio-Television

of

The Ohio State University

The Twenty-second Institute
for Education by Radio-Television
Proudly presents
This life-time membership
With respect, admiration and deep gratitude to

FRIEDA B. HENNOCK Courageous advocate of education

As Commissioner of the Federal Communications Commission, she has consistently and untiringly championed the cause of education. Dedicating herself to the wider public usefulness of television, she participated without stint in the successful struggle for recognition of educational reservations by the Commission. The people will benefit in perpetuity from her devotion.

The Institute for Education by Radio-Television

The Ohio State University

### CHAIRMAN TAYLOR:

The first part of our program has to do with puppets, and we have a treat in store. We might mention, in passing, that the man who is to talk to us is a candidate for the Presidency. I present to you now, Mr. Oliver J. Dragon, of "Kukla, Fran and Ollie." (A summary of Mr. Dragon's more serious re-

marks follows. His appearance was in the familiar style of the popular TV program, and other characters also participated.)
MR. OLIVER J. DRAGON:<sup>4</sup>

Words cannot express my delight at being here tonight. This is truly one of the most exciting moments of my life.

You educators have had a great thing handed to you recently. These new educational channels are a wonderful thing.

I want to say one thing, especially, to you folks who are going to get your feet wet soon in television. Education or no education, you have got to learn one fact. And it may revolutionize the entire concept of this Institute. Television is primarily an entertainment medium. You educators have got to realize that. But that doesn't mean there is no room for education!

It would be pretty silly, if you went to all the work of producing the shows and didn't have any audience, wouldn't it? Therefore, my tip to you, my message to you, is to dip into show business a little bit. Put a little tinsel on the show, and in that way you will be able to attract an audience. And who knows, you may not only be able to attract an audience but take the audience away from us kids?

This is a very important thing. You can't *make* people watch television. You can't make them pay attention, like you do in school. So you have to have something to catch and hold their interest.

On the other hand, we folks in the entertainment field must keep our eyes and ears open, too, because there are many wonderful things in the educational fields which offer, literally, an unlimited source of material which we can use.

When you get into television production, you are going to have a lot of problems. These will be in addition to your own programming. When you start to work in the television studio, a million things can go wrong, and always at the last minute.

There are different people you will address in the studio. There will be the dolly pusher, the cameraman, audio-man and your stagehands.

Then there's another fellow we have a lot of trouble with. He works the microphone boom. Many times, especially in a mystery play or serious dramatic play, something will flit across the screen. Sometimes it comes in front of somebody's face.

<sup>&</sup>lt;sup>4</sup> Mr. Burr Tillstrom, Manager, Kuklapolitan Players, NBC, Chicago, Ill.

That's the shadow of the microphone, and it really is most exasperating. If that happens, it will be the fault of the boomboy, and this is my advice on what to tell him:

Boom-boy, watch it!
I said, Boom-boy, watch it.
Your microphone is showing
Where do you think you're going?
With your boom, big boom,
boom-boy.

Boom-boy, watch it,
Boom-boy, lift it.
You just missed the light fixture,
Remove it from the picture,
Boom-boy.
I'll be happy when some inventor
Makes a gadget, and I hope it's soon,
So the microphone won't show,
Boom-boy.

From the shadows I've been getting,
I would take a chance on betting
That every day is Groundhog Day,
Because of you
And you are through
Pick up your boom
And leave the room,
Boom-boy.

I hope you follow my advice. I have been very honored to be your guest speaker here at this annual affair.

CHAIRMAN TAYLOR:

Don't you think that was wonderful? I want to thank Ollie

for that profound address.

Out on the West Coast, a distinguished program has been broadcast for twenty-five years. It is the oldest musical broadcast on the air. I wish to introduce Mr. Adrian Michaelis, producer of the "Standard Hour" and "Standard School Broadcast."

Mr. Adrian Michaelis:5

Thank you, very much.

I am not going to say very much, because we have written the story of our program into the script of this evening. I wish to take this opportunity to thank you for inviting us, and I now

Producer, Standard Hour and Standard TV Hour, San Francisco, Calif.

will turn the program over to the man who has been the voice of our program on the air for many years, Mr. John Grover. Mr. John Grover:6

The production you are about to witness may be a new experience to many of you, since we are far from our customary territory. We wish to make it clear that this program is neither an illustration of our "Standard Hour" program, nor a typical "Standard School Broadcast." Instead, it is a special program, combining elements of both our programs in a single hour, illustrating what Standard Oil Company of California has been doing for more than a quarter of a century in the Far West.

The Standard Hour, itself, is heard weekly on Sunday nights from 8:30 to 9:30 o'clock, Pacific time, over the Western network of NBC. It is the oldest of all hour-long programs of fine music, and features four symphony orchestras. Weekly, throughout the year, we present, in turn a Winter Symphony series, a Spring Light Opera season, a Summer series of "Pops" concerts, and a Fall Grand Opera season, with stars of the San Francisco and Metropolitan Opera companies.

The Standard School Broadcast, on the other hand, is a transcribed half-hour program, taped in San Francisco and released throughout the West, weekly during the school year. Each year a different theme is selected for development, and our music is correlated with that theme by means of narration and dramatic presentation. Many young artists who were first presented on the School Broadcasts, have become Standard Hour favorites and stars in other programs and related fields.

The Standard School Broadcast currently reaches nearly 1,000,000 students and about 40,000 educators in 7,000 public, private and parochial schools in the seven western states, Alaska and Hawaii plus hundreds of thousands of parents and other adult listeners at home.

The musical director of the Standard School Broadcast, and of the summertime concerts of the Standard Hour, is Carmen Dragon, who is here with us tonight. He has won national recognition as conductor of "The Railroad Hour" and as the winner of an Academy award for motion pictures.

Our soloists are two young singers who were first heard on the air on the Standard programs. They are soprano Eileen Christie, now under contract to Republic pictures, and baritone

<sup>6</sup> Announcer, Standard Hour, San Francisco, Calif.

Charles Harmon, who might well devote his entire time to singing, but who prefers to pursue his chosen career as a research chemist.

Though drawing on the music of the whole world, the Standard programs always have endeavored to further the cause of American music. Especially is this true of our School Broadcast, and a good part of the credit for these pioneering efforts for American music is due to your own director, Dr. I. Keith Tyler, who as far back as 1935 recognized our aims and encouraged us to continue. To him, therefore, and to all American educators, school administrators and others who safeguard the foundations of American freedom through their teaching and training of our youth, we dedicate this program.

(The program followed).

#### CHAIRMAN TAYLOR:

On behalf of the audience, I wish to thank the director, Carmen Dragon, and soloists Eileen Christie and Charles Harmon, and these musicians for a wonderful evening. We deeply appreciate the marvelous program they have given us.

# EXHIBITION OF RECORDINGS



# SIXTEENTH ANNUAL AMERICAN EXHIBITION OF RECORDINGS

#### AWARDS AND HONORABLE MENTIONS

Following is a complete list of the awards and honorable mentions for outstanding programs in the Sixteenth American Exhibition of Educational Radio and Television Programs, sponsored by the twenty-second annual Institute for Education by Radio-Television at Ohio State University, Columbus, Ohio.

All awards are given to program series, not to individual programs, with the exception of programs in the "One Time

Broadcast" judging.

The series were judged in fourteen cooperating centers, one for each program class. The centers and names of coordinators, judges and summarizers are given following the list of prize winning series.

Classification I: Programs Heard Nationally by Network or Transcription

Class 1. Religious

First Award—"The Ave Maria Hour," planned-produced by the Franciscan Friars of the Atonement. Length: 30 minutes; Script, John Dineen, Leo Brady, Joseph Cochran, Jean Eicks, and William McSherry; Talent, AFRA members in New York City; Director-Producer, Carlo De Angelo. Broadcast Sunday, 6:30 to 7 p. m. over Station WMCA, New York City, and various other stations. Citation—For over-all excellence of purpose and production, this series is commended. Careful planning and professional writing and production give this series high rank in any field of broadcasting. This was effective use of radio for both education and inspiration. It was dynamic throughout, and maintained a high rate of interest in subjects often admittedly difficult. This was excellent "radio."

Honorable Mention—"Let There Be Light," planned-produced by the Broadcasting and Film Commission of National Council of Churches, New York City. Length: 15 minutes; Script, various; Talent, professional cast; Director, Albert Crews; Producer, John Gunn. Broadcast at various times over numerous stations. Citation—For a presentation that has universal appeal as well as a concept of practical religion, this program is commended. The timeliness of the program deserves praise, and the readiness and ability to answer the question of "What can I do to help my fellowman?" is both good religion and good radio.

Class 2. Agricultural
No Awards Were Given in This Class.

Class 3. Women's
No Awards Were Given in This Class.

Class 4. Cultural: Art, Science, Literature, and Music (But Not Straight Music)

FIRST AWARD—"Stage 52," planned-produced by the Canadian Broadcasting Corporation. Length: 60 minutes; Script, various; Talent, professional actors; Director-Producer, Peter McDonald. Broadcast Sunday, 9 to 10 p. m. EST over the Trans-Canada Network of the CBC. CITATION—For maintaining extremely high cultural and educational values in several major dramatic series, constantly utilizing new production and writing techniques to present provocative themes.

Honorable Mention—"CBC Wednesday Night," planned-produced by the Canadian Broadcasting Corporation. Length: 90 to 120 minutes; Script, various; Talent, professional actors; Director-Producer, J. Frank Willis and Rupert Caplan. Broadcast Wednesday evenings over the Trans-Canada Network of the CBC. Citation—For a vibrantly alive presentation of the music and lives and the social impact of both, of outstanding composers in the Vienna tradition, encouraging interest in good music, good drama, and in the musical heritage.

Class 5. Dealing with Personal and Social Problems

Honorable Mention—"The Lonesome Road," planned-produced by the Communication Materials Center, Columbia

University Press, New York City. Length: 15 minutes; Script, Gunnar Back; Talent, Gunnar Back and members of Alcoholics Anonymous; Director-Producer, Gunnar Back. Broadcast at various times over numerous stations. CITATION—For presenting the problems of alcoholism with simplicity and directness, and for offering honest hope to those afflicted.

## Class 6. Presenting Public Issues (Forums, etc.)

First Award—"Cross Section," planned-produced by the Canadian Broadcasting Corporation. Length: 30 minutes; Script, George Salverson; Talent, free lance actors; Producer, E. S. Hallman; Director, Arthur Hiller. Broadcast Thursdays, 8:30 to 9:00 p. m. EST over Station CJBC, Toronto, and the Dominion Network of the CBC. Citation—For pioneering in a field of social consciousness that is rarely touched; for courage in presenting an issue which is patently controversial; and for inspiring an individual approach to a problem.

# Class 7. News Interpretation (Not Straight Reporting) No Awards Were Given in This Class.

# Class 8. Furthering International Understanding

FIRST AWARD—"Citizens of the World," planned-produced by United Nations Radio, New York City. Length: 15 minutes; Script, Allan E. Sloane and Howard Rodman; Narrator, Gerald Kean; Talent, AFRA; Director, William Hamilton; Producer, Gerald Kean. Broadcast at various times over numerous stations in the United States, Canada, Australia, New Zealand, etc. CITATION—For utilizing the best techniques of radio production to presenting true stories of men and women working for peace through the United Nations. The unity of purpose and the authenticity of these programs give them a ring of authority and provide one of the best approaches to international understanding.

### Class 9. Special One-Time Broadcasts

FIRST AWARD—"Arise and Go Thy Way," planned-produced by the National Society for Crippled Children and Adults. Length: 30 minutes; Script, Lou Hazam; Talent, AFRA; Director, Ed King; Producer, Wade Arnold. Broadcast March 17, 1951, 5:30 to 6 p. m. over Station WNBC, New York City, and the NBC Network. CITATION—For skill-

ful and effective dramatic portrayal of a serious sociological problem. "Arise and Go Thy Way" demonstrates in an excellent fashion the ability of radio programs to lead our society in the attack on a crippling disease and its after-effects.

Honorable Mention—"No Escape," planned-produced by the Canadian Broadcasting Corporation. Length: 15 minutes; Script, E. S. Hallman; Talent, free lance; Director, Arthur Hiller; Producer, E. S. Hallman. Broadcast Thursday, October 25, 1951, 7:30 to 7:45 p. m. EST over Station CBL, Toronto, and the Trans-Canada Network of CBC. CITATION—For literary excellence in the use of poetic drama to focus the attention of the listener on a dilemma of modern man. From the many programs on the danger of atomic attack, "No Escape" emerges as an outstanding example deserving high commendation.

Class 10. Children's (For Out-of-School Listening)

FIRST AWARD—"Bert, the Turtle," planned-produced by the Audio-Visual Division, Federal Civil Defense Administration, Washington, D. C. Length: 15 minutes; Script, Paul D. Newland; Talent, AFRA; Director-Producers, Paul D. Newland. Broadcast at various times over numerous stations. CITATION—For originating an effective way of teaching a vital lesson through a well-considered analogy and memorable repetition of key words that will stimulate action. It is a needed public service.

Honorable Mention—"The Children's Theater," planned-produced by the Canadian Broadcasting Corporation. Length: 30 minutes; Script, various; Talent, boys and girls of Edmonton; Director-Producer, various. Broadcast Saturdays, 10:30 to 11 a.m. EST over the Trans-Canada Network of CBC. Citation—For dramatizing fairy tales of other lands in such a way as to use children as participants and yet to hold the attention of the child audience; and then to present items of news in a manner acceptable to children.

Honorable Mention—"A Carol for Canada," planned-produced by the Canadian Broadcasting Corporation. Length: 30 minutes; Script, Dorothy Robb and Muriel Patterson; Talent, Muriel Patterson, Howard Manning, and the Isbister Trio; Director-Producer, Norman Hollingshead. Broadcast Tuesday, 1:30 to 2 p. m. over Station CJBC, Toronto,

CITATION—For a loyalty-inspiring picture of all Canada, chiefly through its birds and animals, in a Christmas party which culminates in the appreciative "Carol for Canada." The program achieves a satisfying balance of lively description and originality in song and drama.

Class II. Teen-Agers' (For Out-of-School Listening)
No Awards Were Given in This Class.

Class 12. Designed for In-School Use by Pupils in Primary Grades (Approximately Grades I-III)

No Awards Were Given in This Class.

Class 13. Designed for In-School Use by Pupils in Intermediate Grades (Approximately Grades IV-VI)

No Awards Were Given in This Class.

Class 14. Designed for In-School Use by Pupils in Junior and/or Senior High Schools (Approximately Grades VII-XII)

No Awards Were Given in This Class.

Classification II. Regional Networks, Regional Organizations, and Regional and Clear-Channel Stations (5 to 50 k.w.)

Class 1. Religious

FIRST AWARD—"The Pastor's Study," planned-produced by Station WSB. Length: 30 minutes; Script, ad lib; Talent, various ministers; Director-Producer, Dr. Robert S. Giffen. Broadcast Tuesdays, Thursdays, and Saturdays, 11:30 to 12:00 midnight over Station WSB, Atlanta, Ga. CITATION—For taking radio time ordinarily discarded and presenting a program of such uniquely worthwhile purpose and so inherently timely, this program is highly commended. Praise is due both the pastor and the station for the worth of the idea and the courage to violate many supposed rules of good radio to bring a program of such timely value to many who, it may be supposed, would seldom if ever listen to the more usual religious program. The possibility of rendering real help with this program seems highly probable. The presentation of the minister as one eager to help those needing answers is also very significant. This program is commended as excellent use of the radio medium at the scheduled time.

### Class 2. Agricultural

FIRST AWARD—"McClatchy Farm Review," planned-produced by the McClatchy Broadcasting Company, Sacramento, Calif. Length: 30 minutes; Script, Raymond Rodgers and Hamilton Hintz; Talent, Raymond Rodgers, Hamilton Hintz, and guests; Directors, Hamilton Hintz and Emil Martin; Producer, William Anderson. Broadcast Saturdays, 6:30 to 7 a. m. over various California and Nevada stations. CITATION—For its concise, extensive farm news roundup and effective effort to unite rural and urban interests in working together on worthy activities.

Honorable Mention—"The Voice from the Farm," planned-produced by Station WNOX. Length: 15 minutes; Script, Cliff Allen; Talent, University of Tennessee Agricultural experts and county agents; Director, Cliff Allen. Broadcast Tuesdays, Thursdays, and Saturdays, 6:30 to 6:45 a. m. over Station WNOX, Knoxville, Tenn. CITATION—For presenting sound factual information in a captivating manner.

Special Citation—"The Farm Front," planned-produced by the Farm Department, the Crosley Broadcasting Corporation. Length: 30 minutes; Script, talent and director, Roy Battles. Broadcast Sundays, 9 to 9:30 a. m. over Station WLW, Cincinnati, Ohio. Citation—For outstanding service in stimulating rural thinking on current issues and increasing mutual understanding of the economic, social, and political issues by rural and urban people.

### Class 3. Women's

FIRST AWARD—"Knudsen Women's Forum," planned-produced by the Columbia Pacific Network. Length: 30 minutes; Script, Hale Sparks and research staff; Talent, Hale Sparks, moderator, and women speakers; Director, Cliff Howell; Producer, Bill Whitley. Broadcast Fridays, 7:30 to 8 p. m. over Station KNX, Hollywood, Calif. CITATION—For presenting a series of outstanding programs, giving evidence of valuable community service. This series is well balanced, of timely interest, and given in a stimulating manner. All participants are well qualified and enthusiastic. The moderator deserves special mention for his competent handling of the active discussion. The questions give evidence of wide radio audience appeal.

Honorable Mention—"The Barbara Welles Show," planned-produced by Station WOR. Length: 30 minutes; Script, Barbara Welles; Talent, Barbara Welles and guests. Broadcast Monday through Friday, 1:30 to 2 p. m. over Station WOR, New York City. Citation—For presenting an informative, authentic, and interesting program which creates in the listener the desire for further study of a subject which is of vital importance to the solution of the present-day world problems.

## Class 4. Cultural: Art, Science, Literature, and Music (But Not Straight Music)

FIRST AWARD—"The University Hour," planned-produced by the Communication Center, University of North Carolina, Chapel Hill. Length: 30 minutes; Script, Robert Schenkkan, John Clayton, and others; Talent, various; Director, Arthur V. Briskin; Producer, John Clayton. Broadcast January 1, 1951, to March 31, 1951, over various North Carolina stations. CITATION—For distinguished service in recognizing the contributions of individuals to our culture; specifically, for producing a highly meritorious, sensitive drama about man's victory over blindness.

Honorable Mention—"Critically Speaking," planned-produced by Station KUOM, the University of Minnesota. Length: 15 minutes; Script, experts who present their own material; Talent, University of Minnesota, Minnesota colleges, and the professional ranks; Director, Irving Fink; Producer, Dorothy Greenwood. Broadcast Monday through Friday, 3:45 to 4 p. m. over Station KUOM, the University of Minnesota, Minneapolis, Minn. Citation—For the courage and forth-rightness in constantly speaking out in well-written commentary about unusual problems of our day, and suggesting intelligent viewpoints.

## Class 5. Dealing with Personal and Social Problems

FIRST AWARD—"Minnesota Mid-Century," planned-produced by Station KUOM, the University of Minnesota. Length: 30 minutes; Script, William Connell, Mayo Simon, Harry Johnson, Saul Wernick, and Irving Deer; Talent, semi-professional dramatic casts and representative Minnesota citizens via tape recordings; Director, Northrop Dawson, Jr.;

Producer, David Gaines. Broadcast Saturdays, February 17, 1951, to May 5, 1951, 5 to 5:30 p. m. over Station KUOM, Minneapolis, Minn., and over various Minnesota stations. CITATION—In producing this series the University of Minnesota has made an important contribution to radio and to the general public by presenting an intricate problem of mental health with integrity, imagination, and superb production.

Honorable Mention—"The Untouchables," planned-produced by Station WBBM. Length: 30 minutes; Script, Perry S. Wolff; Talent, Fahey Flynn, Hal Stark, interviewees, and miscellaneous actors; Director, Perry S. Wolff; Musical Director, Frank Smith. Broadcast Mondays, July 16, 1951, to August 20, 1951, 8:30 to 9 p. m. over Station WBBM, Chicago, Ill. Citation—For presenting a critical public problem with honesty, through research, and outstanding production.

# Class 6. Presenting Public Issues (Forums, etc.)

FIRST AWARD—"Freedom Revisited," planned-produced by Station WCAU. Length: 30 minutes; Script, Jack Charest; News Commentator, Charles Shaw; Talent, celebrities; Director, Jack Charest. Broadcast Fridays, May 25, 1951, to June 29, 1951, 10:30 to 11 a.m. over Station WCAU, Philadelphia, Pa. CITATION—For restating and rekindling the essence of an ideology which can provide a dynamic answer to the acknowledged dynamic menace of Communism; for a humble and sincere reiteration of principles of positive Americanism that can be utilized as a daily creed; and for the permanence of auto-impulsion on the individual that a thirty-minute radio program can make.

First Award—"The Killers," planned-produced by the Public Service Division, Station WMCA. Length: 30 minutes; Script, various; Talent, actors, accident victims, and civic leaders; Director-Producer, Howard Phillips. Broadcast Monday through Friday, March 19, 1951, to April 23, 1951, 9:30 to 10 p. m. over Station WMCA, New York City. CITATION—For recognition of the possibilities of radio in presenting effectively an intensely human document; for a most awakening exploitation of the medium of radio; and for a specific approach to a solution of a nationwide problem.

Class 7. News Interpretation (Not Straight Reporting)

FIRST AWARD—"E. W. Ziebarth News Analysis," planned-produced by Station WCCO. Length: 10 minutes; Script, talent and director, E. W. Ziebarth. Broadcast Mondays, Wednesdays, and Fridays, 10:15 to 10:25 over Station WCCO, Minneapolis-St. Paul, Minn. CITATION—For an intelligent and informed, yet not formidable, analysis of the news by a news analyst with a pleasing manner of presentation and with a voice that carries authority.

Honorable Mention—"W.S.C. Views the News," planned-produced by Station KWSC. Length: 15 minutes; Script, Burt Harrison, Larry Anderson, and William Ladd; Talent, William Ladd; Director-Producer, Burt Harrison. Broadcast daily except Thursdays, 9:30 to 9:45 p. m. over Station KWSC, State College of Washington, Pullman, Wash. CITATION—For a listenable analysis that is informative without being dull; that has authority without becoming ponderous.

## Class 8. Futhering International Understanding

FIRST AWARD—"The Ralph Story Show," planned-produced by the Columbia Pacific Network. Length: 15 minutes; Script, talent and director, Ralph Story. Broadcast Monday through Friday, October 11, 1951, to November 16, 1951, 8 to 8:15 a. m., PST, over Station KNX, Los Angeles, and the CBS Pacific Network. CITATION—For excellent use of tape recordings to capture the "feel" of faraway places, with authentic sounds and interesting narration.

Honorable Mention—"It's a Small World," planned-produced by Station WMAQ. Length: 15 minutes; Talent, Louise Leonard Wright; Director, various; Producer, Judith Waller. Broadcast Sundays, 10 to 10:15 a. m. over Station WMAQ, Chicago. Citation—For furthering international understanding through informal discussions with guests from other countries. In these interviews, similarities, rather than differences, are pointed out. The personalized "down-to-earth" quality of these interviews gives them validity and wide human interest appeal.

Special Citation—"Japanese Peace Conference," planned-produced by Station KFWB. Length: Throughout confer-

ence; Script, Al Gordon; Talent, diplomats of more than fifty nations, George Putnam, Dan Russell, Al Gordon, of KFWB, and Manchester Boddy, of Los Angeles Daily News. Broadcast September 1, 1951, to September 8, 1951, during the Conference over Station KFWB, Hollywood, Calif. CITATION—For an excellent public service in covering one of the great events of our times—the signing of the Japanese Peace Treaty—with live broadcasts of every session, interviews with diplomats of fifty nations, and interpretive commentary.

# Class 9. Special One-Time Broadcasts

First Award—"Who Killed Dr. Drew?" planned-produced by Station KOIN. Length: 30 minutes; Script, Willard Mears; Talent, dramatic cast and orchestra; Director-Producer, Willard Mears. Broadcast February 23, 1951, 7:30 to 8 p. m. over Station KOIN, Portland, Ore. Citation—For bringing to an educational program on an old subject all the freshness and originality normally associated with the highest and best of American radio. This program teaches its lesson with a dramatic skill which is most unusual. From preliminary planning and research through script writing and production "Who Killed Dr. Drew?" is deserving of the highest commendation. A masterful attack on racial prejudice!

## Class 10. Children's (For Out-of-School Listening)

FIRST AWARD—"Let's Listen to a Story," planned-produced by the Public Service Division, Station WMCA. Length: 25 minutes; Script, adapted by Lilian Okun; Talent, Florida Freibus; Director-Producer, Lilian Okun. Broadcast Saturdays, 9:05 to 9:30 a. m. over Station WMCA, New York City. CITATION—For nearly perfect use of simple narrative technique, without the usual paraphernalia of music, sound effects, etc., in presenting a character-building story based on deep psychological understanding.

Honorable Mention—"Down Story Book Lane," planned-produced by the Department of Speech, University of Michigan. Length: 15 minutes; Script and Talent, students; Director-Producer, Merrill McClatchey. Broadcast Mondays, 5:30 to 5:45 p. m. over Station WUOM, the University of Michigan, Ann Arbor, and Sundays, 8:45 to 9 p. m. over Station WWJ, Detroit. CITATION—For stimulating the imag-

inations of five-to-nine-year-olds by a simply told story of animated animals.

# Class 11. Teen-Agers' (For Out-of-School Listening)

Honorable Mention—"WQXR Youth Forum," planned-produced by Station WQXR and the New York Times. Length: 45 minutes; Script, ad lib; Moderator, Dorothy Gordon; Talent, adult guests and panel of six students; Director, Albert A. Grobe and Peter Allen. Broadcast Saturdays, 10:15 to 11 a. m. over Station WQXR, New York City. CITATION—For demonstrating consistently how the resources and facilities of a great newspaper may be employed to serve the community by encouraging its youth to take an intelligent interest in major current issues.

Honorable Mention—"Young Book Reviewers," planned-produced by the Public Service Division, Station WMCA. Length: 30 minutes Script, ad lib; Talent, Margaret Scoggin; Director-Producer, Lilian Okun. Broadcast Saturdays, 11:30 to 12 noon over Station WMCA, New York City. Citation—For a program that is literate and popular, combining showmanship with cultural values; this program, involving teenagers, has definite appeal to teen-agers.

# Class 12. Designed for In-School Use by Pupils in Primary Grades (Approximately Grades I-III)

FIRST AWARD—"Old Tales and New," planned-produced by the Minnesota School of the Air and Station KUOM, the University of Minnesota. Length: 15 minutes; Script, Betty Girling; Talent, members of the University of Minnesota radio station; Director-Producer, Don Salper. Broadcast Mondays, 11 to 11:15 a. m. and Thursdays, 2:15 to 2:30 p. m. over Station KUOM, the University of Minnesota. The script was used by various stations through the Minnesota Tape Exchange. CITATION—For a unified, imaginative, and inspired script resulting in a first-rate production; for a program that is clear, fresh, original, and humorous; for teaching a complex and difficult concept in tolerance and understanding.

# Class 13. Designed for In-School Use by Pupils in Intermediate Grades (Approximately Grades IV-VI)

FIRST AWARD—"Let's Sing Together," planned-produced by the Department of Education of Manitoba, Alberta, and British Columbia. Length: 30 minutes; Script, James Duncan; Talent, James Duncan and school choruses and soloists; Director-Producer, Norman Lucas. Broadcast alternate Thursdays, 3 to 3:30 p. m., October 4, 1951, to March 27, 1952, over Station CBW, Winnipeg, Manitoba, and in the provinces of Alberta and British Columbia. CITATION—For a distinguished contribution to school music, planned to develop an appreciation for areas of human understanding and international good will, in addition to providing a rich and lasting musical experience.

Honorable Mention—"News of the Week," planned-produced by Station WHA, the University of Wisconsin. Length: 15 minutes; Script, Elizabeth Carlson; Talent, Roy Vogelman, news editor, and Radio Hall Players; Director-Producer, Myron Curry. Broadcast Thursdays, 1:30 to 1:45 p. m. over Station WHA, Madison, Wisc., and the State FM Network. CITATION—For an objective and dynamic approach to news reporting, backgrounding current news in a historical setting, and developing a thoughtful approach toward information services.

Class 14. Designed for In-School Use by Pupils in Junior and/or Senior High Schools (Approximately Grades VII-XII)

Honorable Mention—"Fun from the Dictionary," planned-produced by Cleveland Board of Education Station WBOE. Length: 15 minutes; Script, I. H. Conley; Talent, students; Director-Producer, J. B. Cameron. Broadcast Wednesdays, February 14, 1951, to June 6, 1951, nine times during the day over Board of Education Station WBOE, Cleveland, Ohio. CITATION—For excellent use of the radio medium; for originality and freshness of approach to what is often considered a dull subject; for success in developing an effective help in vocabulary building at the high school level.

Honorable Mention—"Ecoutez!" planned-produced by the British Columbia Department of Education in cooperation with the CBC. Length: 30 minutes; Script, Sadie Boyles; Talent, high school students; Director, Philip J. Kitley; Producer, Raymond Whitehouse. Broadcast Mondays, January 8, 1951, to April 2, 1951, 2 to 2:30 p. m. over Station CBR, Vancouver, British Columbia, and over the Pacific Division of the Trans-

Canada Network of CBC. CITATION—For an excellent supplementary series in which the planners, writer, and producer have succeeded in motivating classroom interest in conversational French at the high school level.

Classification III: Local Organizations and Local Stations (Less Than 5 K.W.)

# Class 1. Religious

Honorable Mention—"Our Kind of People," planned-produced by the Radio Class, Yale Divinity School. Length: 15 minutes; Script, Barbara Nodine and Irwin Trotter; Talent, Stan Harbison; Director-Producer, Winthrop Nelson. Broadcast Sundays, December 23, 1951, to December 30, 1951, 12:45 to 1 p. m. over Station WAVZ, New Haven, Conn. CITATION—For an excellent basic idea and for an ambitious undertaking, this program is commended. Praise is due to the practicability of the work herein demonstrated and to the motivation for activity by other groups found in this program. The promotion of understanding and acceptance of our fellowman is praiseworthy, and it is believed that the omission of obvious preaching deserves special mention as a recommendation for religious programming as a whole. It is desired to encourage the continuation of the many positive qualities of this program.

### Class 2. Agricultural

Honorable Mention—"Farmer, What's Your Problem?" planned-produced by the Bureau of Publications, Government of Saskatchewan. Length: 15 minutes; Script, David E. Watson; Talent, various in dramatized portion and co-operative farmers in discussion portion; Director, David E. Watson; Producer, Fred Laight. Broadcast Mondays, January 29, 1951, to March 5, 1951, 9:15 to 9:30 p. m. over Station CKRM, Regina, Saskatchewan, Canada. CITATION—For effectively presenting problems common to young farmers and presenting information to assist in solving these problems.

## Class 3. Women's

No Awards Were Given in This Class.

Class 4. Cultural: Art, Science, Literature, and Music (But Not Straight Music)

First Award—"Angell Hall Playhouse," planned-pro-

duced by the Speech Department, University of Michigan. Length: 30 minutes; Script and Talent, students; Director-Producer, Merrill McClatchey. Broadcast Tuesdays, 8 to 8:30 p. m. over Stations WUOM and WHRV, Ann Arbor, Mich. CITATION—For the highly successful marriage of student training for radio with presentation of original scripts of high cultural value for the general adult audience.

Honorable Mention—"Sir Ernest Plays Favourites," planned-produced by Station CKEY. Length: 60 minutes; Script and Talent, Sir Ernest MacMillan; Director-Producer, Ed Houston. Broadcast Sundays, 8 to 9 p. m. over Station CKEY, Toronto, Ontario, Canada. Citation—For a beautiful, informal presentation of the best in music and the best in human footnotes, constantly maintaining a high level of good taste and entertainment.

## Class 5. Dealing with Personal and Social Problems

Honorable Mention—"Unfinished Business," planned-produced by Station WCFM. Length: 60 minutes; Script, Jean Putnam; Talent, staff and friends of the station; Director-Producer, Jean Putnam. Broadcast on the Fourth of July, 1949, 1950, and 1951, 9:30 to 10:30 p. m. over Station WCFM, Washington, D. C. CITATION—For presenting an incendiary problem to a sensitive community, with dignity and impact.

## Class 6. Presenting Public Issues (Forums, etc.)

FIRST AWARD—"Alabama Document," planned-produced by Station WUOA, the University of Alabama. Length: 30 minutes; Script, LeRoy Bannerman; Talent, campus authorities and staff talent; Director-Producer, Walter Whitaker. Broadcast Sundays, I to I:30 p. m. and Wednesdays, 8 to 8:30 p. m. over Station WUOA, the University of Alabama, Tuscaloosa, Ala., and distributed over the state by tape. CITATION—For creation in simple, sympathetic, effective, compelling radio of a basic regional problem; for translating into individual acceptance at the level of the listener a responsibility for individual cooperation in the problem's solution; and for the positive stimulation of the listener to follow the practical and sound solutions authentically advanced.

Honorable Mention—"Notes on Labor," planned-pro-

duced by the Bureau of Publications, Government of Saskatchewan. Length: 15 minutes. Script, David E. Watson; Talent, various; Director, Fred Laight; Producer, Thomas Hill. Broadcast Mondays, November 5, 1951, to November 26, 1951, 10:15 to 10:30 p. m. over Station CKRM, Regina, Saskatchewan. Citation—For an outstanding demonstration of the use of radio at the local community level; for the imaginative, unheated, and penetratively objective approach to a fundamental problem; for demonstrating that a question that is so often negatively answered by disagreement can be answered by exploring the areas of agreement; and for the clear and impartial analysis thereof and suggested utilization at the community level.

# Class 7. News Interpretation (Not Straight Reporting)

Honorable Mention—"Religion at the News Desk," planned-produced by the New Haven Council of Churches. Length: 15 minutes; Script, William Miller, Ernest Lefever, Robert Lynn, R. Good, William McKinstry, Van Harvey, Charles McCoy, and David Graybeal; Talent, Dick Unsworth and William Miller; Director-Producer, William Miller. Broadcast Saturdays, 7 to 7:15 p. m. over Station WELI, New Haven, Conn. Citation—For excellence in a news analysis which has a constructive approach along with the suggested possibility that the listener CAN do something about the problems that are discussed.

## Class 8. Furthering International Understanding

FIRST AWARD—"Freedom Speaks," planned-produced by the World Wide Broadcasting Corporation, New York City. Length: 30 minutes; Script, Sid Dimond and Fletcher Coates; Talent, Sid Dimond, Fletcher Coates, and Ed Wesley; Directors and Producers, Sid Dimond, Fletcher Coates, Ed Wesley, and Wyman Holmes. Broadcast Fridays and Saturdays, 7 to 7:30 p. m. over short wave Station WRUL, Boston, Mass. CITATION—For an outstanding example of realism in selling the American way of life by letting American workers tell their own stories, contrasting their lot with that of the Iron Curtain workers. The simple, straight-forward statements of those interviewed and the dramatic use of background sound effects give these shows a terrific impact.

Class 9. Special One-Time Broadcasts

Honorable Mention—"Strike in Danville," planned-produced by Station WFDR-FM. Length: 60 minutes; Script, Joe Michaels; Talent, persons involved in the strike; Director, Joe Michaels; Producer, Lou Frankel. Broadcast May 25, 1951, 9 to 10 p. m. over Station WFDR-FM, New York City. Citation—For factual and impartial reporting of a social problem with simplicity and dignity. This program brought to its audience a comprehensive and well-edited coverage of the strike in Danville in such a manner that the sociological background and implications were developed clearly and interestingly.

Class 10. Children's (For Out-of-School Listening)

FIRST AWARD—"When the World Was Young," planned-produced by the Junior League of Salt Lake City and the Radio Department, University of Utah. Length: 15 minutes; Script, Elizabeth Ralphs, Blanche Cannon, Christie Freed, Eleanor Thomas; Talent, University of Utah and KSL staff members and the Junior League members; Director-Producer, Louise Hill Howe. Broadcast Saturdays 5:45 to 6 p. m. over Station KSL, Salt Lake City, Utah. CITATION—For the charm and art with which it brings stories of Greek mythology to young listeners.

Class II. Teen-Agers' (For Out-of-School Listening)
No Awards Were Given in This Class.

Class 12. Designed for In-School Use by Pupils in Primary Grades (Approximately Grades I-III)

Honorable Mention—"Tell Me a Story," planned-produced by the Minneapolis Public Schools. Length: 15 minutes; Script, various, edited by Madeline S. Long; Talent, teachers and elementary school pupils; Director, Madeline S. Long and Clarissa Sunde. Broadcast Tuesdays, 11 to 11:15 a. m. and 1:45 to 2 p. m. over Station KTIS, Minneapolis, Minn. Citation—For an excellent production of wisely chosen children's stories effected through the use of typical school children as actors. For a series in which the resources of radio are admirably utilized—an appropriate and vivid script produced with clear narration, sound, and music.

Honorable Mention—"Tell It Again," planned-produced by Atlanta Board of Education Station WABE-FM. Length: 15 minutes; Script, Margaret A. Kilian; Talent, Lillian Lee, narrator; Director-Producer, Margaret A. Kilian. Broadcast Wednesdays and Thursdays, 9:45 a. m., 12:20 p. m., and 1:20 p. m. over Board of Education Station WABE-FM, Atlanta, Ga. Citation—For an excellent selection of favorite stories of children presented in a simple, but appealing manner; designed to encourage further reading, as well as to provide a highly entertaining listening period for primary children.

Class 13. Designed for In-School Use by Pupils in Intermediate Grades (Approximately Grades IV-VI)

No Awards Were Given in This Class.

Class 14. Designed for In-School Use by Pupils in Junior and/or Senior High Schools (Approximately Grades VII-XII)

FIRST AWARD—"United Nations—Success Story," planned-produced by the Radio Division, Department of Theater Arts, University of California at Los Angeles and Audio-Visual Aids Section of the Los Angeles City Schools. Length: 15 minutes; Script, Arthur B. Friedman and Elizabeth Hunter; Talent, students; Producers, Arthur Friedman, Walter K. Kingson, Ruth Swanson, and Richard Tumin. Broadcast Mondays, 1:15 to 1:30 p. m. and 2 to 2:15 p. m.; Tuesdays, 2 to 2:15 p. m.; Wednesdays, 1:15 to 1:30 p. m.; Thursdays, 11:30 to 11:45 a. m., January 3, 1951, to March 1, 1951, over various California stations. CITATION—For rendering a valuable aid to teachers of social studies by effectively presenting a series of skillfully written dramatized stories in which the work of various agencies of the UN is interpreted in terms of human value.

#### TELEVISION AWARDS

Classification I. Network: Multi-Station Telecast by Cable, Relay, or Delayed Video Recording (Kinescope)

Class 1. Public Affairs: News Interpretation, Issues, Problems, etc.

FIRST AWARD—"The March of Time Through the Years," planned-produced by the March of Time. Length: 30 minutes; Script, Lilian Rixey; Film Editor, John Dullaghan; Talent, John Daly and guests; Director, Richard Krolik; Producer, Arthur B. Tourtellot. Telecast at various times over Station WJZ-TV, New York City, and numerous ABC stations. CITATION—For its interesting and significant comparison of conditions of three decades.

Honorable Mention—"Industry on Parade," planned-produced by the Public Relations Division, National Association of Manufacturers. Length: 15 minutes; Script, Arthur J. Lodge, Jr.; Talent, various; Producer, G. W. Johnstone, N.A.M. Films were produced by NBC-TV News. Telecast over 53 stations at various times. CITATION—For an informative presentation of the story of American industry.

Special Award—"TV Spots Before Your Eyes," planned-produced by the American Jewish Committee. Length: I minute; Script, Lynne Rhodes; Talent, Tom Glazer, folk singer, and Fred Arnott, artist; Director, Milton E. Krents; Producer, Lynne Rhodes. Telecast over numerous stations at various times. Citation—For a succinct presentation of the essence of brotherhood in an animated spot announcement.

Class 2. Cultural: Drama, Music, Literature, Science, Art

First Award—"Zoo Parade," planned-produced by the National Broadcasting Company. Length: 30 minutes; Script, Don Meier; Talent, R. Marlin Perkins, Jim Hurlbut, Lincoln Park Zoo animals, birds, and reptiles; Director-Producer, Don Meier. Telecast Sundays, 4:30 to 5 p. m., EST, over the National Broadcasting Company, Chicago, Ill. CITATION—For a novel program that recognizes the educational values inherent in a community enterprise so often regarded as pure entertainment and that presents those values with technical excellence, good taste, and audience appeal.

Honorable Mention—"Mr. Wizard," planned-produced by the Cereal Institute, Chicago, Ill. Length: 30 minutes; Script and Talent, Don Herbert; Director, Don Meier; Producer, Jules Pewowar. Telecast Saturdays, 5:30 to 6 p. m., CST, over Station WNBQ, Chicago, Ill., and over the NBC-TV Network. Citation—For effectively popularizing important scientific phenomena with integrity and a keen sense of responsibility to the audience.

Class 3. Programs Directed to Special Interest Groups: Women's, Agriculture, etc.

No Awards Were Given in This Class.

Class 4. Systematic Instruction: TV University, Telecourses, etc.

FIRST AWARD—"American Inventory," planned-produced by Teleprograms, Inc. Length: 30 minutes; Script, free lance; Talent, Ray Morgan, narrator and free lance actors; Producer, Bill Hodapp. Telecast Sundays, since July 1, 1951, 1:30 to 2 p. m. over Station WNBT, New York City, and the NBC Network. CITATION—For effective visual development through mature dramatization of a wide variety of themes basic to understanding of American democracy.

Class 5. Children's Programs (Out-of-School)

Honorable Mention—"The Big Top," planned-produced by Station WCAU-TV. Length: 60 minutes; Script, Robert Forrest; Talent, Jack Sterling, Ed McMahon, and Chris Keegan; Director, Paul Ritts; Producer, Charles Vanda. Telecast Saturdays, since July 1, 1950, 12 to 1 p. m. over Station WCAU-TV, Philadelphia, and the CBS-TV Network. CITATION—For presenting wholesome entertainment for children at home, using authentic settings, skillful production, and exciting acts in capturing the flavor of the circus, a great American tradition.

Class 6. School Telecasts (Elementary and High School)
No Awards Were Given in This Class.

Classification II. Local and Regional Stations or Organizations Class I. Public Affairs: News Interpretation, Issues, Problems, etc.

FIRST AWARD—"March On," planned-produced by Sta-

tion KING-TV. Length: 25 minutes; Script, Pvt. William A. Loudon; Talent, members of the Armed Forces; Director-Producer, Lee Schulman. Telecast Saturdays, since February 24, 1951, 7:35 to 8 p. m. over Station KING-TV, Seattle, Wash. Citation—For merit as an example of a creatively conceived, technically excellent, local telecast performing a needed community service.

Honorable Mention—"Your Family Doctor," planned-produced by the Baltimore City Health Department and Station WMAR-TV. Length: 15 minutes; Script, Ralph T. Braun; Talent, outstanding medical and public health authorities; Director-Producer, Robert C. Jones. Telecast Mondays, since December 15, 1948, 7:15 to 7:30 p. m. over Station WMAR-TV, Baltimore, Md. CITATION—For its informative presentation of the topic of community health and its contribution to public education on the problem of personal hygiene.

Special Award — "Inside Our Schools," planned-produced by Station WHAS Television. Length: 20 minutes; Script, Ken Meeker; Talent, teachers and school children; Director, Ralph Hansen; Producer, Richard Sweeney. Telecast Monday through Friday, November 11, 1951 to November 17, 1951, morning, afternoon and night over Station WHAS Television, Louisville, Ky. CITATION — For its significant treatment of a topic of immediate community importance in an honest and direct manner.

## Class 2. Cultural: Drama, Music, Literature, Science, Art

FIRST AWARD—"Science in Action," planned-produced by the California Academy of Sciences. Length: 30 minutes; Script, Benjamin Draper, Nelson Valjean, Larry Russell, Lawrence A. Williams, Jr., David Kasavan, Richard Bertrandias and Ross Chichester; Talent, Tom Groody; Director, Russell Baker; Executive Producer, Benjamin Draper. Telecast Tuesdays, since September, 1950, 7 to 7:30, PST, over Station KGO-TV, San Francisco, Calif. CITATION—For technical excellence and effectiveness in the presentation of sound scientific information of high value in a manner that is appealing and easily understood by the family audience.

Honorable Mention — "KING's Community Workshop," planned-produced by Station KING-TV. Length: 25

minutes; Script, ad lib; Talent, William Corcoran, master of ceremonies, and various educators and experts; Director-Producer, William Nielson. Telecast Monday through Friday, since October 1, 1951, 11:30 to 11:55 a.m. over Station KING-TV, Seattle, Wash. CITATION—For making a television series a true community project by becoming a part of that community and reflecting accurately and sensitively the cultural activities that are available.

Class 3. Programs Directed to Special Interest Groups: Women's, Agriculture, etc.

FIRST AWARD—"How Does Your Garden Grow?" planned-produced by Station WNBQ. Length: 30 minutes; Script, ad lib; Talent, John Nash Ott, Jr., instructor; Director, various; Producer, George Heinemann. Telecast Sundays, since April 22, 1951, I to 1:30 p. m. over Station WNBQ, Chicago, Ill. CITATION—For a creative educational series, combining factors of practice and theory, and developing excellent motivation for constructive action by the family group.

Class 4. Systematic Instruction: TV University, Telecourses, etc.

FIRST AWARD—"The Western Reserve University Telecourses," planned-produced by Station WEWS and Western Reserve University. Length: 30 minutes; Speakers, Messrs. Stromberg, Hampton, Wallen and Remenyi; Director-Producer, Barclay S. Leathem. Telecast Monday through Saturday, since September 17, 1951, 9 to 9:30 a.m. over Station WEWS, Cleveland, Ohio. CITATION—For a successful pioneer effort in presenting formal adult education materials on television with clarity and simplicity.

## Class 5. Children's Programs (Out-of-School)

FIRST AWARD — "Telaventure Tales," planned-produced by Station KING-TV in cooperation with Gloria Chandler Recordings, Inc. Length: 30 minutes; Script, Gloria Chandler; Talent: story teller, children from Junior Theater as book characters, eight children from a different school each week as visual audience and the voice of Penjamin Scribble; Director, Lee Schulman; Producer, Gloria Chandler. Telecast Saturdays, since November 17,1951, 10 to 10:30 a.m. over Station KING-TV, Seattle, Wash. CITATION—For best combining the imag-

inative resources of television with superior production to achieve a blend of unusual educational and entertainment values; well designed to motivate children to further reading of good books.

Honorable Mention—"Magic Window," planned-produced by Station WOI-TV, Iowa State College. Length: 30 minutes; Script, Richard F. Hartzell, Jr.; Talent, Craighton Knau and Joy Ringham; Director, John Dunlop; Producer, Richard F. Hartzell, Jr. Telecast Mondays, Wednesdays and Fridays, since October 15, 1951, 4:30 to 5 p. m. over Station WOI-TV, Ames, Iowa. Citation—For doing a craftsmanlike job of direct teaching, and for presenting a unified development of a worthwhile theme, carefully geared to the viewing child in terms of his span of interest, comprehension and ability.

## Class 6. School Telecasts (Elementary and High School)

First Award — "Operation Blackboard," planned-produced by the Philadelphia Public Schools. Length: 30 minutes; Script, Radio-TV staff of the Philadelphia Public Schools. Telecast Monday through Friday, since October 1, 1951, 10 to 10:30 a. m. over Station WPTZ, Philadelphia, Pa. Citation—For a significant venture in a developing field and for emphasis on high quality; strong participation values; and recognition of the need to keep content at a practical level.

# COOPERATING JUDGING CENTERS, COORDINATORS, JUDGES AND SUMMARIZERS FOR RADIO SERIES

CLASS I—Religious. Center—Waco, Texas. Coordinator, John W. Bachman, Director of Radio, Baylor University, Waco, Texas; formerly Minister and Commercial Announcer. Judges: William B. Helton, former Commercial Announcer and Program Director, Station WACO; Professor of Radio, Baylor University; Rev. Charles Higgins, Episcopal Minister and President of the Ministerial Association; former Professional Musician with the Les Brown Orchestra; M. N. Bostick, Manager, Station KWTX; Mary Ellen Graham, Radio Writer with a Catholic Background; John Bachman. Summarizer, Louise Helton, Instructor in Radio, Baylor University.

CLASS 2—Agricultural. Center—Columbus, Ohio. Coordinator, Larry E. Sarbaugh, Extension Radio Editor, Office of Information and Educational Aids, Agricultural Extension Service, Ohio State University. Judges: Francis C. Byrnes, Agricultural Editor, Office of Information and Edu-

- cational Aids, Agricultural Extension Service, Ohio State University; Robert Worrall, Associate Extension Agent, Franklin County; Larry E. Sarbaugh. Summarizer, Larry E. Sarbaugh.
- CLASS 3—Women's. Center—Cleveland, Ohio. Coordinator, Mrs. W. J. Snow, Chairman, Evaluation Committee, Radio-Television Council of Greater Cleveland. Judges: Rachel Bevington, Member, Evaluation Committee, Radio-Television Council of Greater Cleveland; Florence Rogers, Member, Evaluation Committee, Radio-Television Council of Greater Cleveland; Grace Dougherty, Member, Evaluation Committee, Radio-Television Council of Greater Cleveland; Mrs. Thomas Hayes, Member, Evaluation Committee, Radio-Television Council of Greater Cleveland; Mrs. H. W. Loescher, Member, Evaluation Committee, Radio-Television Council of Greater Cleveland; Mrs. Robert Conway, Member, Evaluation Committee, Radio-Television Council of Greater Cleveland; Mrs. Alfred DeWitz, Member, Evaluation Committee, Radio-Television Council of Greater Cleveland.
- CLASS 4—Cultural. Center—Boston, Mass. Coordinator, Leo A. Martin, Director and Professor, Division of Radio, Television, and Theater, Boston University. Judges: O. Leonard Press, Radio and Television Assistant, Publicity Bureau, Boston University; Sidney A. Dimond, Assistant Professor, Division of Radio, Television, and Theater, Boston University; Anne Kelleher, Instructor, Division of Radio, Television, and Theater, Boston University. Summarizer, Gerald F. Noxon, Associate Professor, Division of Radio, Television, and Theater, Boston University.
- CLASS 5—Personal and Social Problems. Center—Washington, D.C. Coordinator, Gertrude G. Broderick, Radio-Television Education Specialist, United States Office of Education. Judges: Marvin Beers, Chief of Information, Bureau of Medical Services, United States Public Health Service; Muriel W. Brown, Consultant in Family Life Education, Home Economics Education Service, United States Office of Education; Howard H. Cummings, Specialist for the Social Sciences and Geography, United States Office of Education; Marion L. Faegre, Consultant in Parent Education, Children's Bureau, Federal Security Agency. Summarizer, Gertrude G. Broderick.
- CLASS 6—Presenting Public Issues (Forum, etc.). Center—Lexington, Ky. Coordinator, Elmer G. Sulzer, Head, Department of Radio Arts; Director of University Radio Activities, University of Kentucky. Judges: Katherine Fox, Director of Special Interests Programs, Station WLW, Cincinnati; Jean Clos, Director of Public Interests Programs, Station WKLO, Louisville; Bill Ladd, Radio Columnist and Critic, Louisville Courier-Journal. Summarizer, Mrs. Joe C. (Queenie) Grable, National Radio Chairman, National Federation of Business and Professional Women's Clubs.
- CLASS 7—News Interpretation (Not Straight Reporting). Center—Urbana, Ill. Coordinator, Frank E. Schooley, Assistant Professor of Journalism; Manager, Station WILL, University of Illinois. Judges: Donald E. Brown, Assistant Professor of Journalism and Communications; Super-

visor of News, Station WILL, University of Illinois; Harold Salzman, News Editor, Station WILL, University of Illinois; Frank E. Schooley. Summarizer, Donald E. Brown.

CLASS 8—Furthering International Understanding. Center—Chicago, Ill. Coordinator, Josephine Wetzler, Director of Education, Station WLS. Judges: Judith C. Waller, Director, Public Affairs and Education, National Broadcasting Company, Midwest Division; Farrell Davisson, Editor, Variety; Louise L. Wright, Midwest Director, Institute for International Education; Donald F. Fedderson, Director of Radio, Northwestern University; John Drake, Director of Public Relations, Station WLS.

Note: Miss Waller and Mrs. Wright did not participate in the judging of the WMAQ program "It's a Small World."

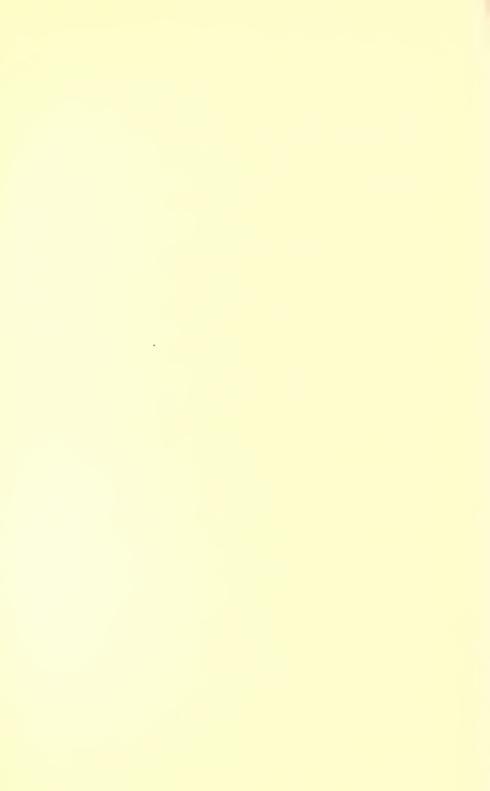
- CLASS 9—Special One-Time Broadcasts. Center—Syracuse, N.Y. Coordinator, Eugene S. Foster, Radio and Television Center, Syracuse University. Judges: Gordon Alderman, Program Director and Production Manager, Station WHEN; Edward C. Jones, Assistant Professor, Radio and Television; Manager, Station WAER, Syracuse University; Jeanne Anne King, in Charge, Radio and Television, Syracuse Board of Education. Summarizer, Mrs. Howard Coffin, Assistant to the Executive Secretary of the Empire State FM School of the Air.
- CLASS 10—Children's (For Out-of-School Listening). Center—Madison, Wisc. Coordinator, Leslie Spence, Chairman of Education, Wisconsin Association for Better Radio and Television. Judges: Fred Delliquadri, Director, Division for Children and Youth, Wisconsin State Department of Public Welfare; Member of the National White House Fact-Finding Committee for Children and Youth; Member, National Board, American Public Welfare Association; Mrs. E. T. Herbig, Parent; DeAlton G. Neher, Program Coordinator, Wisconsin State Broadcasting Service; Mrs. L. A. Osborn, Parent; formerly, Assistant Professor of Education, University of Buffalo; Director, Laboratory for Study of Young Children and Parent Education; Dr. Hania W. Ris, Pediatrician; formerly, Instructor in Pediatrics, Johns Hopkins Medical School; Parent. Summarizer, Leslie Spence.
- CLASS II—Teen-Agers' (For Out-of-School Listening). Center—New York City. Coordinator, Elizabeth Bass Golding, President, National Woman's Forum, Inc. Judges: James F. Macandrew, Director of Broadcasting, Board of Education Station WNYE, New York City; Flora Rheta Schreiber, Assistant Professor of Speech; Director, Radio TV Workshop, Adelphi College and New York School for Social Research. Summarizer, Jerome Binder, Program Director for Teen-agers and Young Adults, North Hudson Community Center, Union City, New Jersey.
- CLASS 12—Designed for In-School Use by Pupils in Primary Grades (Approximately Grades I-III). Center—Newark, N. J. Coordinator, Marguerite Kirk, Director, Department of Libraries, Visual Aids and Radio, Board of Education. Judges: Margaret Manly, Radio Assistant, Newark Board of Education; Marie Scanlon, Radio Assistant, Newark Board of

Education; Edith List, Radio Assistant, Newark Board of Education; Sally Bianchi, Assistant, Newark Board of Education; Clara Brady, Librarian, Newark Board of Education; Marie Guthrie, Radio Assistant, Newark Board of Education; Loretta McDonald, Department of Libraries, Visual Aids and Radio, Newark Board of Education. Summarizer, E. T. Schofield, Assistant Supervisor, Department of Libraries, Visual Aids and Radio, Newark Board of Education.

- CLASS 13—Designed for In-School Use by Pupils in Intermediate Grades (Approximately Grades IV-VI). Center—Minneapolis, Minn. Coordinator, Betty Thomas Girling, Director, Minnesota School of the Air, Station KUOM, University of Minnesota. Judges: Lorayne Palarine, Radio Supervisor, St. Paul Schools; Irving Fink, Production Director, Station KUOM, University of Minnesota; Betty Thomas Girling; Mary Lou Reed, Administrative Fellow in Radio, Station KUOM, University of Minnesota. Summarizer, Mary Lou Reed.
- CLASS 14—Designed for In-School Use by Pupils in Junior and/or Senior High Schools (Approximately Grades VII-XII). Center—St. Louis, Mo. Coordinator, Marguerite Fleming, Director, Board of Education Station KSLH. Judges: Catherine Dillon, Program Coordinator, Station KSLH; William Kottmeyer, Assistant Superintendent in Charge of Special Services, St. Louis Public Schools; Gould Meenach, Teacher of Dramatics and Director of Radio Workshop, Southwest High School; Lucille Sutherland, Principal, Ashland Elementary School; John Tinnea, Assistant Director in Charge of Programs, Station KWK. These were assisted by Principals, Directors, Consultants, Teachers, Educational Radio Writers and Producers.

#### TELEVISION SERIES

Center-Columbus, Ohio. Coordinator, John C. Crabbe, President, Association for Education by Radio-Television; Director of Radio, College of the Pacific. Judges: Richard H. Bell, Research Associate in Radio Education, Ohio State University; William H. Ewing, Program Supervisor, Station WOSU, Ohio State University; Andrew Hendrickson, Professor, Bureau of Special and Adult Education, Ohio State University; George R. Holsinger, News Supervisor, Station WOSU, Ohio State University; Richard M. Mall, Director of Public Affairs, Station WLW-C; Instructor, Department of Speech, Ohio State University; Milton D. McLean, Coordinator of Religious Activities, Ohio State University; Marion Renick, Script Editor, Ohio School of the Air, Ohio State University; Ottmer F. Schlaak, Program Assistant, Station WOSU, Ohio State University; John Sittig, Director, Radio and Visual Aids, Columbus City Schools, Columbus; Paul H. Wagner, Associate Professor, School of Journalism, Ohio State University; Robert W. Wagner, Assistant Professor, Department of Photography, Ohio State University.



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