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Editorial Department, J. Walter Thompson Co.

Here is your master guide to television advertising—a comprehensive manual of ideas and techniques that are *known* to bring in top results for all creators, producers, and users of television commercials.

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An especially valuable feature of the book is its television advertising dictionary covering all important terms used in the field—instantly available for quick, easy reference.

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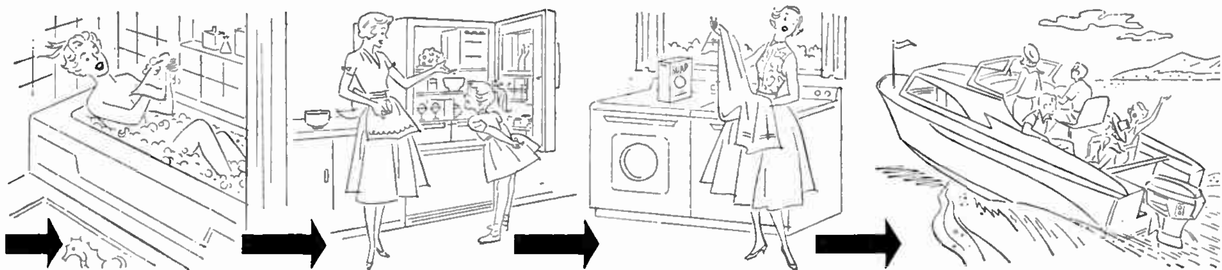
Fordham University



New York Toronto London 1958

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That sense functions most swiftly which is nearest to the organ of perception; this is the eye, the chief and leader of the others. . . .

The eye, which is called the window of the soul, is the chief means whereby the understanding may most fully and abundantly appreciate the infinite works of nature; and the ear is the second, inasmuch as it acquires its importance from the fact that it hears the things which the eye has seen.

Leonardo da Vinci
The Notebooks
Vol. I, Chap. V., and
Vol. II, Chap. XXVIII

Drawing for title page by George de Lara

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foreword

By JOHN ORR YOUNG

This is a book that needed to be written.

To those of us in the advertising business who had to learn television, this book explains the technical problems that often puzzled us, and to those who were experienced in the technical end of television, it brings a clear explanation of many things that puzzled them about the advertising business. So it should be particularly valuable to top management, their advertising agencies, and broadcasting companies. Lack of understanding makes for much needless trouble in television, as elsewhere. This book offers the knowledge that brings understanding of the other fellow's problems, and so can do much to alleviate them. All those who deal with television or advertising will find the book extremely helpful. Particularly useful is the "Television Dictionary."

This comprehensive document speaks with authority because it is based on the solid experience of its authors, each of whom occupies a high place in this powerful system of communication, entertainment, and advertising known as TV. Here is a new authority which has sprung from the soil of trial-and-error and unusual success in the field of television, particularly the commercial.

"Television Advertising" is a well-organized examination in depth of the whole field of television advertising. As such it can be read with profit and keen interest not only by people who earn

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their living in this field but by everyone interested in television—and that means a very high percentage of the people of this country. The book should increase any viewer's enjoyment of what he sees and hears on TV.

Television lives on advertising. To one advertiser the very word is an image of costly mistakes and crazy expense—while to another it means almost miraculous success, faster and bigger than usually possible with the older advertising media. Today commercials are brighter than they used to be, and bright or dull, these advertising messages supply the funds to pay for the programs you most enjoy, the ones you search for when you hopefully twist the dial of your receiving set.

The viewer-listener finds comfort in the ease with which any commercial can be tuned out in less than a second. Advertisers, realizing that their TV messages are so easily expendable, are striving to make their commercials constantly more interesting and effective so that you will *not* tune them out.

Commercials tell with interesting picture and penetrating phrase what the bra does for a girl in the way of self-confidence and allure. The underarm and breath and their tendency to offend are familiar sights on TV; the messages dealing with the speedy relief of pains and aches assail our weary eyes and ears; the persistency of cigarette and beer commercials make smoking and drinking a bit too attractive to the kiddies. But the benefits from TV outweigh the negative qualities of this phenomenal force at work in your home.

Television is such a wonderful bargain in low-cost entertainment that viewers are inclined to be fairly tolerant of some of its weaknesses. And it is such a bargain in education for rich, poor, old, and young that my gratitude extends to the advertiser, the broadcasting company, and the advertising agency who together bring into your home this robust adolescent member of the $10 billion advertising family. TV is in the process of growing up and gaining maturity. It is destined to play an even more dynamic part in our lives and in world affairs, an important reason for my enthusiasm for this interesting and comprehensive book.

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introduction

This book is intended to provide, in as simple and nontechnical a manner as possible, comprehensive coverage of both theory and technique in television advertising, including relevant background material (theory and practice) on advertising in general.

All prominent recent advances are included, such as video tape recording, color television, pretesting, pay television, and subliminal (or "invisible") advertising.

The experienced professional will find the book a comprehensive "refresher course" and a handy reference for day-to-day use. Further, if his associates who are less experienced read it, the book should spare him the need to make long and often complicated explanations of his work. Much time and money have been wasted simply because television has grown so fast that many advertisers and agency people have not had a chance to educate themselves properly in the subject.

The beginner will discover, in the book, a great many practical aids. He will learn how to create or adapt campaigns for television; how to write commercials; how to prepare and use storyboards; how to supervise commercial production and other associated skills.

The general reader, it is hoped, will feel that a whole new world has been opened to him. Much that has been widely circulated about advertising is false. Movies and popular novels have presented a distorted picture, especially

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of television advertising. But many of us who are intimately involved with it consider that the truth about television advertising is even more fascinating than the fabrications.

Educators will be interested to know that, over the five years during which it was being researched and written, the book served as the basis for a course in television advertising at Fordham University. It might be added, in this connection, that the most useful complementary instructional materials are sample scripts, storyboards, and film commercials illustrating various techniques discussed in the book. Instructors should be able to obtain these on loan, without too much difficulty, from advertising agencies and film production companies.

CLARK M. AGNEW
NEIL O'BRIEN

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And for her invaluable editorial consultation throughout the entire book, special gratitude is due Catherine Haynie O'Brien of Foote, Cone & Belding.

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television advertising

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1: nature and purpose

One day a number of years ago an advertising-agency executive telephoned a motion-picture producer and said, "We have a client who wants a television commercial on film. Will you take care of it for us?"

"Certainly," the producer replied, eagerly. "Just send over the script and we'll get right to work."

"Script!" echoed the advertising man in dismay. "But *you* will have to provide the script. After all, we're not motion-picture people."

"Oh, I appreciate that, all right," returned the producer, "but then, on the other hand, we're not advertising people, either!"

This dilemma has occurred often in television advertising. Before television, few advertising agencies were acquainted with techniques in film or "live" production, and few motion-picture producers felt it necessary to explore the mysteries of advertising. There was, as there continues to be, a certain amount of advertising on film for motion-picture theaters; but this did little to prepare either group for the avalanche of film commercials demanded by television. The motion-picture producers were, in one sense, more fortunate than the agency people, because they had only one new skill to learn—advertising; those in advertising faced the considerable task of learning two skills—motion pictures and live television. Critics of

Note: Superscript numbers, by chapter, refer to Reference section of Appendix.

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television advertising might be kinder if they realized that this has not been easy and that remarkable advances have been made in a comparatively brief time.

Growth

Television advertising in the United States started on July 1, 1941, with a live Bulova time signal at 8 A.M. over WNBT, New York. The Federal Communications Commission issued the first grant to WNBT (later WRCA-TV), and shortly afterward authorized several more, including WCBW (later WCBS-TV), New York, WRGB, Schenectady, WPTZ, Philadelphia, and WBKB (later WBBM-TV), Chicago.

Previous to that, as early as the 1920s, several stations had been broadcasting experimentally, without commercials. By May of 1942, ten commercial stations were on the air and six of these continued to broadcast during the war. The first network commercial, again over WNBT, was a Gillette commercial, June 19, 1946, on the occasion of the second Louis-Conn fight in the Yankee Stadium, and was carried by a network of four stations.

On September 30, 1948, the FCC imposed a "freeze"—it stopped authorizing new stations because some of those already on the air were interfering with one another. It became clear that the twelve channels assigned for commercial broadcasting (Channels 2 to 13—1 was reserved for special nonbroadcast use) would not be sufficient for the number of stations needed for adequate coast-to-coast television coverage. All those with permits, however, even though construction had not started, were allowed to go ahead if they cared to. As a result, when the "freeze" was lifted, April 14, 1952, there were 109 television stations broadcasting commercially in 65 major markets to more than 17 million families with television sets.

COMPARISONS WITH OTHER MASS MEDIA

Television has much in common with other communication media, notably newspapers and magazines, radio, the theater, and motion pictures, especially educational motion pictures.

Print

Newspapers and magazines communicate by means of print: printed pictures and words. The pictures of course are static; they do not move. Ordinarily a picture requires a certain amount of explanation, a caption that identifies people and objects and gives other pertinent information. The bulk of the information or entertainment is conveyed by words in the story; the pictures serve mainly as illustrations of key points in the narrative.

Television, on the other hand, is basically a method of mass communication by means of pictures in motion, with the audible part of the broadcast—words, music, sound effects—fortifying the visually presented material. Television is, or can be, much closer to reality. It can bring to the viewer an actual event—a baseball game, a political convention, a congressional hearing—with a far greater sense of participation or immediacy than could possibly be obtained through reading about it in a newspaper or magazine.

This clearly has an important bearing on advertising. Most advertisers feel that, if only they could arrange for every prospective customer to try their products, actually to use them, to test them, they would sell a great many more of the products than they do. Television has

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not been able to bring actual products into the home, but it certainly comes closer to it than print can. The viewer can be given a strong sense of reality, of being a silent witness, as the product is shown and demonstrated.

Opposed to this advantage is the fact that a prospective customer may sometimes be more impressed by a product that he has heard about but not seen in use than by a product he has seen demonstrated somehow unfavorably. Also, many products are so familiar that he may feel that seeing them is less important than getting certain information that he perhaps would prefer to read and study at his leisure.

This brings us to another quite significant difference between print and television. A newspaper or magazine is a thing that a reader can hold in his hands, carry, and read almost when and where he pleases. He can keep it available in his home as long as he wishes; he can clip from it a story or advertisement that interests him. He can hand it on to friends; he can borrow it from friends; he can see it in the public library. He may come across a magazine or newspaper casually in a train or on a plane or in any of a thousand ways, and see and be impressed by an advertisement.

This sort of distribution and communication does not occur with television. Television is evanescent; any presentation has a briefer life, from the viewpoint of the individual reader or viewer, than a similar presentation in print. A viewer who does not see a television show or advertisement when it is on the air may never again have an opportunity to see it, even though he might like to do so very much. There are often repeat showings of outstanding programs—and certainly commercials frequently are repeated—but even so, these repetitions are not under the control of the individual viewer. He cannot arrange the showings to suit his convenience. He must be ready when the production is on the air because it will not and cannot wait for him.

Furthermore, if he wants a memorandum of something in a program or commercial, he must make the memorandum himself; he cannot clip it out of the telecast version as he can clip something out of the newspaper. Similarly, if something escapes him on the television show, he cannot roll back the program and go over it again; unless it is repeated it is lost to him forever. These considerations are important to keep in mind in the preparation of any material—program or advertising—for television.

Radio

Television is similar to radio in several important respects. A great many owners of radio stations also own affiliated television stations; the major networks are the same for both; the methods of buying and selling time are the same; the usage on the part of the public, in receiving programs free on sets in the home, is the same; most advertisers and their agencies are the same; many program producers work in both fields. Technically, television has simply added a second transmission system, carrying a visual signal, to the already existing radio system.

This close connection between the two media has been extremely valuable in the development of television. Radio, comparatively, was quite slow in developing. Starting in the early twenties, radio required more than a decade to establish itself as an advertising medium; even in the late thirties, radio-time salesmen frequently were challenged to prove that radio had worth-

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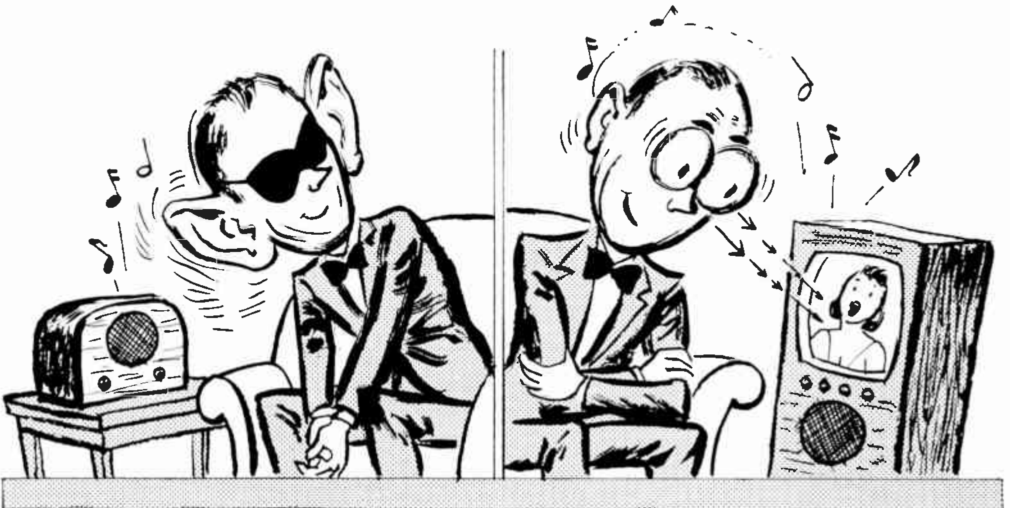
while selling power. Radio, in the beginning, had been considered simply an improvement on telegraphy as a means of communication; the thought of using it for advertising was quite radical. So it took time to explore and develop that possibility. But those years of struggle and experiment paid off not only in the eventual enthusiastic acceptance of radio for advertising but, later, in the almost immediate acceptance of television as a medium for advertising. The value of the basic theory was well established by the time commercial television came on the scene in 1941.

However, as against that advantage, television has suffered one rather serious disadvantage through its kinship with radio. The disadvantage is that nearly everyone accustomed to working in radio has tended to emphasize the words rather than the picture in television. The result has been that a great many television commercials actually have been only radio commercials performed in front of the camera. The visual possibilities have been neglected. But the visual is by far the more important of the two elements—sight and sound—in television. So the medium, obviously, is not being used to best advantage where the principal emphasis is on the words rather than on the pictures.

Today a constantly increasing amount of attention is being devoted to the picture in television, and there are vast possibilities still to be explored. Much can be learned about picture values and techniques through study of the theater and of film motion pictures. Still, it must be kept in mind that television cannot be equated with the theater or with the movies any more than with radio; it is *sui generis,* a new medium of its own kind.

To the astonishment of many, radio has not been destroyed by television. Far from it. More radio sets are being sold than ever before, and new horizons are opening for the continued use of commercial radio. Radio has become almost ubiquitous in the United States.



Radio: Sense of hearing only. Television: Sense of hearing plus sense of sight.

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This is due partly to a tremendous increase in out-of-home listening, at work and at play, much of it on portable sets and car radios, and partly to the circumstance that most families now have more than one radio set in the home; in many families at least one set is operating practically all the time. The family is awakened by radio; the housewife does her housework to radio; the children study their homework to radio accompaniment; father reads his newspaper with radio background; and, at long last, after the sole remaining listener has drifted off to sleep to its music, the bedside radio automatically shuts itself off.

Television does not, and probably cannot, duplicate this all-pervasive service. Radio can provide a background of sound that does not interfere with other activities, but television demands attention to itself. To enjoy television fully, one must look at the set. A viewer who steps out of the room only momentarily usually feels uncomfortable at missing whatever is being shown on the screen. Perhaps he hears audience laughter or a sound effect that indicates interesting action; probably the most tantalizing of all, he suddenly, unexpectedly, hears nothing whatever. It is a sternly disciplined viewer who can resist hurrying into the room when that provocative silence occurs.

Because television demands such complete attention, the viewer who would like to do something else at the same time—replenish a drink, perhaps, frost a cake, or change the baby—usually tries to do it during what he considers a point of low interest in the program. Regrettably, from the point of view of the advertiser, this often is while the commercial is being broadcast. This intensifies the tendency, already mentioned, to emphasize the words rather than the pictures in television commercials, the assumption being that a viewer who has left the room but not the vicinity still can be reached by a verbal sales message. This is no doubt true, but it seems to reflect a somewhat defeatist attitude that is not in keeping with the usual confident spirit in advertising. One would expect, rather, that the situation would be regarded as a challenge; if a viewer can be kept in his seat by pictures in the program, those in advertising should see to it that he is riveted to his seat by pictures in the commercials!

Both radio and television often "integrate" commercials—that is, weave them into the fabric of the show so there is no clear dividing line between commercial and noncommercial content. In print, on the other hand, the practice is quite different. Integration is not permitted. Ordinarily, of course, an advertisement in a newspaper or magazine is clearly identifiable as such, but where any doubt might exist it is dispelled instantly by the word "advertisement" printed at the top or bottom of the page. Editorial and advertising content are kept primly separate. It was not always thus, but is today in all reputable publications.

All of our big-circulation newspapers and magazines, like radio and television, are supported by advertising, but the editorial features in publications, unlike radio and television programs, are not individually sponsored. Advertisers feel that sponsorship of programs is advantageous; they will risk criticism or blame for program content on the expectation that they will please most viewers and will be given credit for it. However, the value of sponsorship to an advertiser, relative to the value of the commercials themselves, is difficult to estimate.

Both radio and television also differ

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from print in that they often are group activities; the whole family can listen to radio or watch television at the same time. This, of course, is not feasible with a publication. According to psychologists there is a heightening of interest through such group participation. On the other hand, there is likely to be less concentration on the material being presented where a group is involved rather than an individual.

The most noticeable difference between television and radio is that television makes use of the sense of sight as well as that of hearing, whereas radio of course communicates entirely through sounds. The print media are confined to communication through sight. Television not only combines the two but adds motion to the kind of visual communication available to newspapers and magazines.

Over the years there has been much research on the relative value of communicating through sight and through sound. The answer, perhaps not surprisingly, appears to be that sight is superior to sound and that a combination of sight and sound is superior to either one alone.

Lucas and Britt, in *Advertising Psychology and Research,* remark: "Vision is usually considered to be the very *last* of the traditional senses which the average person would give up, if he *had* to make a choice. Our sense of sight provides contact with a large universe, guides our steps, and provides a variety of pleasant stimulations. The eyes operate almost continuously during our waking hours and contribute enormously to our conscious thought processes.

"Sight plays such a prominent part in the mental life that the field of vision is sometimes considered almost synonymous with the field of attention." Continuing, they quote a psychologist, M. Metfessel, as declaring: "Sixty-five per cent of the knowledge of the normal human being is assimilated through his eyes. Twenty-five per cent is obtained through auditory experience. The remaining ten per cent is attributed to the other senses—touch, taste, and smell." They conclude with the statement: "It is certainly more effective to present an idea through two sensory avenues than just one. The more kinds of sensory impressions, the better. The medium of television, of course, carries its impact to both the eye and the ear."

H. L. Hollingworth, in *The Psychology of the Audience,* refers to an experimental memory study that resulted in the following conclusions on material presented in three ways: spoken only, seen only, and seen and spoken. It is important to keep in mind that the visual material in this study consisted only of still pictures, so it does not reflect the full impact of pictures in motion.

	Immediately recalled, %	Recalled after 3 days, %
Spoken only.....	71	10
Seen only.......	72	20
Seen and spoken	86	65

In 1933 Frank Stanton, later president of the Columbia Broadcasting System, conducted research at The Ohio State University into whether radio or print is superior for advertising purposes. His conclusions definitely favored radio; the advantage of the auditory method, in respect to pure recall, was 76 per cent, and amounted to 67 per cent in aided recall. This project sometimes has been cited, erroneously, as indicating an advantage for sound over

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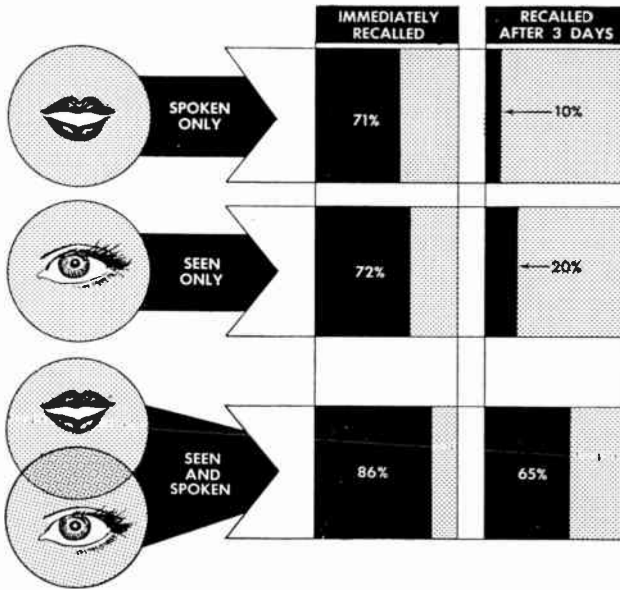

sight in television. In the first tests made, the visual portion was represented by advertisements without any illustrations at all and, although illustrations were used in later tests, they were not, of course, pictures in motion. No tests were made combining sight and sound.

Perhaps the most convincing measure of the relative importance of sight and sound in television lies in network practice. The networks, in making rebates, consider the proper ratio 3 to 1 in favor of sight: if the picture is lost, 75 per cent of the cost is rebated; if only the sound is lost, the rebate is 25 per cent. And, with this argument from finance rather than from academic research, we will leave this phase of the subject for the present.

The Theater

Many live television programs and commercials are produced in theaters converted to television use. Most often these are musical, variety, comedy, and audience-participation shows where a live audience is desirable; most dramatic shows avoid a live audience because it is felt that audience reactions would probably be disturbing to home viewers.

In any case, although live television has borrowed certain elements in production from the theater, especially the kind of scenery used and various lighting effects, there are several important respects in which the two differ materially.

In the first place, even though a studio audience may be present, the principal audience for a television show is outside the studio and is made up, for the most part, of small groups of people or single individuals in homes. These people ordinarily view the program quite informally; they can dress as they please; they can drink, smoke, talk, get up and leave whenever they feel like it, argue back to the television set, interpose their own commentary, and, finally, if they feel sufficiently displeased, switch to another program or turn off the set entirely. This is notably different from the usual situation in the theater.

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Again, a person in the theater must watch the production from the same point of view throughout; even if he changes his seat, his point of view is not materially altered. But the point of view from which a person sees a television show constantly changes, switching from one camera angle to another. In the early days of television it was not uncommon to follow the theater in keeping the point of view largely the same throughout a production, but this proved so static and uninteresting that it was soon abandoned in favor of the motion-picture technique of changing from one point of view to another as the story progresses.

An actor in the theater must raise his voice to be sure to reach the balcony and, for the same reason, must exaggerate many gestures and actions. In television, because the camera and microphone can approach as closely as desired, there is no need to exaggerate at all.

A similarity between live television and the theater is that a performance must be completed in one continuous presentation; if a mistake is made it is made publicly; there is no opportunity to select only the best of several versions for public presentation, as can be done in film production. Each performance must stand or fall on the version that is presented at that time. In a dramatic program, this generally requires memorizing all the dialogue and action for the entire play, although cards or other prompting devices sometimes are used in television and a certain amount of prompting may also be done in the theater. Some actors, directors, and critics believe there is an advantage in the continuous-presentation method over the motion-picture technique in that it provides an opportunity for the actor to become immersed in his part and, thereby, build the dramatic tensions in the play better than he could with the constant interruptions necessary in the film method.

A difference between live television and the theater in this respect is that actors in television must overcome the distractions of cameras moving in close to them and of stage-hands and technicians working in the immediate vicinity during the performance. Also, where no audience is present during a live television show, there is missing the subtle psychological interplay between actors and audience that is considered important in the theater.

Live television is not by any means "live" in the same sense as the theater. To most of the audience, the viewers at home, performers are only moving shadows on the screen. The illusion of reality may be so great that this is forgotten for a time, but obviously there is a considerable psychological difference between a performer's appearing in person and his being seen only in a picture on a screen.

It is possible today to produce motion pictures so compatible with the technical requirements of the television system that only an expert can tell that it is not live performances that are being seen. Ironically, it sometimes is evident that film is being used only because of an increased illusion of reality: motion-picture scenery usually is sturdier and more convincing than television scenery, and action is less restricted.

Motion Pictures

That a home viewer sees even live television as a motion picture points up a fundamental similarity between television and film. Camera techniques, microphone handling, the use of optical

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and other special effects have been adapted by television directly from motion-picture production.

Motion pictures went through an evolution which was repeated by television with remarkable fidelity in a sort of speeded-up or condensed version. When sound movies first came into use, motion-picture producers did exactly what television producers did later: they simply photographed stage plays. The consequence was that there was relatively little visual interest and main emphasis was on dialogue. This proved so soporific to audiences that a change clearly was indicated. Fortunately, the basic principles necessary to hold an audience visually with motion pictures had been developed long before in the silent days; so these had only to be reapplied, putting the sound track in its proper and valuable secondary role.

The difficulties encountered by writers accustomed to working only with words, rather than principally with pictures in motion, were excellently described by F. Scott Fitzgerald in his novel *The Last Tycoon*. The episode concerns a famous novelist, a Mr. George Boxley, who was brought to Hollywood to write movies but after trying for a long time, still could not seem to master the technique. Desperately, at last, he called on Monroe Stahr, the producer, to unburden himself of his troubles. The story continues:

"I can't get what I write on paper," broke out Boxley. "You've all been very decent, but it's a sort of conspiracy. Those two hacks you've teamed me with listen to what I say, but they spoil it—they seem to have a vocabulary of about a hundred words."

"Why don't you write it yourself?" asked Stahr.

"I have. I sent you some."

"But it was just talk, back and forth," said Stahr mildly. "Interesting talk but nothing more."

Now it was all the two ghostly attendants could do to hold Boxley in the deep chair. He struggled to get up; he uttered a single quiet bark which had some relation to laughter but none to amusement, and said:

"I don't think you people read things. The men are duelling when the conversation takes place. At the end one of them falls into a well and has to be hauled up in a bucket."

He barked again and subsided.

"Would you write that in a book of your own, Mr. Boxley?"

"What? Naturally not."

"You'd consider it too cheap."

"Movie standards are different," said Boxley, hedging.

"Do you ever go to them?"

"No—almost never."

"Isn't it because people are always duelling and falling down wells?"

"Yes—and wearing strained facial expressions and talking incredible and unnatural dialogue."

"Skip the dialogue for a minute," said Stahr. "Granted your dialogue is more graceful than what these hacks can write—that's why we brought you out here. But let's imagine something that isn't either bad dialogue or jumping down a well. Has your office got a stove in it that lights with a match?"

"I think it has," said Boxley stiffly, "—but I never use it."

"Suppose you're in your office. You've been fighting duels or writing all day and you're too tired to fight or write any more. You're sitting there staring—dull, like we all get sometimes. A pretty stenographer that you've seen before comes into the room and you watch her

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—idly. She doesn't see you, though you're very close to her. She takes off her gloves, opens her purse and dumps it out on a table—"

Stahr stood up, tossing his key-ring on his desk.

"She has two dimes and a nickel—and a cardboard match box. She leaves the nickel on the desk, puts the two dimes back into her purse and takes her black gloves to the stove, opens it and puts them inside. There is one match in the match box and she starts to light it kneeling by the stove. You notice that there's a stiff wind blowing in the window—but just then your telephone rings. The girl picks it up, says hello—listens—and says deliberately into the phone, 'I've never owned a pair of black gloves in my life.' She hangs up, kneels by the stove again, and just as she lights the match, you glance around very suddenly and see that there's another man in the office, watching every move the girl makes—"

Stahr paused. He picked up his keys and put them in his pocket.

"Go on," said Boxley smiling. "What happens?"

"I don't know," said Stahr. "I was just making pictures."

In that scene six basic points are made that apply just as much to television advertising as to Hollywood motion pictures:

1. Disdain for the medium is not helpful.
2. The main emphasis should be on what is seen, not on what is heard, although what is heard may also play an important part.
3. Violent action is not always necessary.
4. Continuity of interest is essential.
5. Unity is a supreme virtue, and so is
6. Simplicity.

Every television commercial that is making the best use of the medium respects all these points.

There are differences, too, between television and motion pictures that must be considered. The quality of the television picture is not up to that of motion pictures: the clarity of detail is not so great, nor is the range of contrast. Again, the usual television screen is not so large as the usual motion-picture screen, although it may soon be feasible, through the use of "light amplifiers," to enjoy television on tubeless screens of unlimited size. At present, the television screen is relatively small, generally not more than 21 inches.

The size of the screen and the fact that it is in the home combine to create an atmosphere of intimacy about television that is lacking in larger-screen motion-picture presentation in theaters. This intimacy is reinforced by a similar tradition in radio. The psychological correlation between the two is inescapable because television has followed the program pattern of radio to such an extent that many television shows are no more than radio shows with cameras. As we have mentioned previously, this is also true of a number of television commercials.

Television news shows have lagged somewhat behind dramatic shows in increasing visual interest (early movie newsreels, like television, presented commentators sitting at a desk reading the news), but this, no doubt, is largely due to the physical difficulty of getting films of distant events to stations while the news is fresh. Theater newsreels have not been faced with so severe a

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challenge, since ordinarily they provide new material no more than twice a week. In spite of this, television news shows have accomplished wonders in increasing their visualization of the news, and are constantly bettering their previous efforts.

Television has a time problem incomparably greater than that in motion pictures. A motion-picture theater repeats the same film over and over again all day, but a television station must present new material constantly, with only a very small amount of repetition. This requires production activity on a scale that dwarfs anything that has ever been attempted by Hollywood. Let us consider for a moment. The average, established television station is on the air approximately sixteen hours a day. In the year 1951, before 3-D and wide screens seriously interrupted production schedules, Hollywood produced a total of 432 feature pictures. The average feature runs about eight reels, or eighty minutes, in length. This means that, if a television station had access to the total feature production of Hollywood and ran it continuously, a year's production would last only thirty-six days!

Of course Hollywood produces much more than features, but, even considering short subjects, cartoons, serials, and the rest, the total Hollywood production for theaters still would be but a morsel in the monster maw of television. So, in respect to the sheer mass of new material daily presented to the public in

TV programming for average station: 5,840 hours per year.
Total Hollywood production for theaters in an average year (1951): 576 hours.

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terms of motion pictures with sound, television, young as it is, has already far outstripped the older medium. Quality, to be sure, is another matter, but in that, too, television has been making giant strides.

Most feature pictures and most television shows are presented primarily for entertainment; so, in some respects, production techniques applicable to them do not apply to television advertising. Since the usual purpose of advertising is to persuade or to induce action, it appears that, in its nature, television advertising is perhaps closer to educational motion pictures (via both film and television) than to entertainment programs. The aim of visual aids in education is to impart information convincingly in such a way that it will be remembered as long as possible. The information and memory elements apply also to television advertising.

Educational Motion Pictures

Training films have been used for many years in education, and especially since World War II, in which they were extensively used in the urgent business of converting civilians into an effective military force. Particularly where facilities for the proper demonstration of a technical device have not been widely available, training films have proved invaluable; but, even where competent instructors and adequate facilities are on hand, training films often are employed to good effect. They are intended not as a replacement for but as a supplement to the teacher in the classroom.

If we could consider that television advertising is intended to supplement rather than replace the salesman in the store, we would have a parallel in that respect. To some extent this is true; television advertising ordinarily does not comprise the entire selling effort for a product. There are many other forms of advertising, and usually some in-person salesmanship is needed, too, although, as we shall discuss later, the growth of self-service stores and the increasing influence of brand advertising have progressively lessened the importance of the salesman in the store.

However, even though television tie-ins frequently are used as point-of-sale merchandising aids, the salesman in the store rarely (at least as yet) employs television commercials in the store to help him make sales to customers. In fact, the whole atmosphere in which television commercials operate in relation to the audience is quite different from that in which educational motion pictures function.

Commercials ordinarily are considered by the small, home-viewing group that sees them to be merely an interruption of the entertainment. Educational films, on the other hand, are viewed by a somewhat larger audience grouped in a classroom, and are considered to be a treat, a diversion from usual classroom methods, unless the technique is used so regularly as to be commonplace. Probably it is safe to say that initial reception of an educational film is almost always more favorable than of a television commercial. On the other hand, the educational film has the formidable task of maintaining interest over a much longer period of time. If a commercial can immediately capture the interest of the audience, it may well present its message and be gone before that interest is dissipated. The training film must constantly stimulate new interest, or its audience, as educators often ruefully observe, may fall into a blank, open-eyed trance, or even

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frankly and indisputably fall sound asleep.

An instructor, in person, or a salesman, in person, has an opportunity to change his tactics if he sees that he is losing the attention of his audience. He can instantly switch to a different aspect of the subject, which he hopes might be more appealing; he can raise or lower his voice; he can gesture; and he can ask questions, which demand attention. In brief, he can suit his presentation to the attitudes and moods of his immediate audience. Most important, perhaps, he is in a position to answer a question the instant it is raised. This is usually impossible and at best difficult in a film or television presentation either for training or sales.

In this connection it is interesting that, in a study conducted by Fordham University in collaboration with the U.S. Navy Special Devices Center at Port Washington, Long Island, a special talk-back microphone was installed in each classroom so that trainees could ask questions of the television instructor who was lecturing in person at the broadcasting station. It is not impossible that some day, with further progress in electronic communication, viewers may be able to ask questions of someone appearing in a television commercial while the commercial is on the air. If and when that occurs, advertisers will be interested in this part of the report made by the evaluation staff of the study mentioned:

"Experience with the talk-back circuits was not very satisfactory. The main trouble was that most of the questions asked of the television instructor were trivial. Some 'screening' of questions will be necessary if good use is to be made of network time for question periods."

One can imagine the sort of questions that might be asked during certain television commercials. The prospect is diverting, but also appalling, to contemplate.

Other comments of the evaluation staff were to the effect that the trainees enjoyed the programs and that more visual emphasis and better production techniques are needed:

"The staff felt that more use of the visual aspects of television would have improved the programs. The television picture of a speaker is more interesting than his voice alone, but it is unquestionably better, when the speaker is talking about a mechanism, to have the operating mechanism—or a model of it—shown instead of a picture of the instructor. . . . Angle shots frequently distorted charts and blackboards. Charts or models stayed on the screen too short a time for the trainees to grasp their meaning, or too little attention was paid to the density of ideas or new words."

Such considerations as these certainly have a bearing on similar problems in television advertising. For example, many commercials have consisted simply of an announcer talking to the camera while he holds up or points to the product advertised. Increased visual emphasis assuredly would be beneficial in these cases. A considerable amount of information bearing on this point exists in research done on the use of training films during World War II. In their evaluation study of that immense project, Hovland, Lumsdaine, and Sheffield point out:

"Where the pictures on the screen showed only the narrator speaking, interest tended to be relatively low; when real shots of action were used to illustrate what the commentary was describing, interest tended to be high. . . . The results with respect to speeches and

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close-ups of the narrator talking may well have applicability for teaching films in general.

"A not infrequent practice of Army training films was to devote portions of the film to showing an instructor in close-up while he proceeded to explain the points in lecture fashion. This might be an effective method if the speaker is a very well-known and prestigeful or relevant personage who could not be presented in person and would be generally available only through the medium of motion pictures. But if the speaker is simply an unknown instructor or an actor playing the role of instructor, this device of showing him lecturing in close-up—while it is a very simple and inexpensive expedient in production—probably does not at all capitalize on any of the special characteristics of film presentation."

It would seem to be a possibility warranting consideration that the use of an unknown announcer in a similar capacity "does not at all capitalize on any of the special characteristics" of television presentation.

Most salesmen on television, if not completely unknown, are only known vaguely as announcers, except, of course, the few "well-known and prestigeful or relevant" personalities, such as Arthur Godfrey or Betty Furness. Some advertisers hope, no doubt, that their own television salesmen will, in time, achieve comparable stature. Some of them probably will, but in the meantime a large part of the possible effectiveness of the advertiser's commercials may not be realized because of the failure to utilize visual techniques.

The conclusion that an announcer in television advertising is most valuable in introducing action pictures, supplying off-screen narration for them as they progress, and, finally, summarizing in person the points made, appears justified not only by pertinent research in visual education but also by research by television advertising itself, notably by certain projects of the Schwerin Research Corporation and of the research department of the Kenyon and Eckhardt advertising agency.

Material presented in pictures rather than in words is not only grasped more easily and quickly but is remembered much longer.

Miles and Spain, in *Audio-Visual Aids in the Armed Services,* report on a study conducted by the Psychological Test Film Unit of the A.A.F. Training Command: "Both the superior and inferior sections of the motion-picture group did significantly better than manual-taught and lecture-taught groups both immediately and when tested after two months." And in reporting a survey of instructor opinions in the Training Aid Division of the Bureau of Naval Personnel: "Men learn more, remember longer, show more interest in learning when motion pictures are used than when more traditional training methods are employed."

Godfrey M. Elliott, studying other tests of educational methods, found that motion pictures are superior for acquisition and retention *especially* after three or four months. Phillips Justin Rulon, commenting specifically on science teaching, says: "In terms of immediate student achievement, our results indicate that the teaching technique employing the motion-picture film was 20.5 per cent more effective from the instructional standpoint than was the usual unaided presentation . . . in terms of retention the results of our experience indicate an even greater superiority for the film technique. One test

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showed that the retained gain of the film group was 38.5 per cent greater than that of the control group."

F. E. Brooker, writing on training films in industry, states that films not only speeded up training and made classroom work more interesting, but—significantly—"students learned things on a nonverbal level they could not express." To which we may add with another quotation from Elliott: "When abstractions are presented without concrete material they are difficult to grasp. Motion pictures, by use of a constant stream of images, make it easier, simpler."

Advertising, of course, is constantly concerned with abstractions, emotional motivations, and other elements difficult or impossible to express in words but of great importance in changing consumer attitudes in regard to various products. Many buying decisions, we know, are based more on emotional orientation than on facts or logic.

Opinion changes seem to be affected strongly by pictures. As Walter Lippmann has remarked, "Where action depends on whether a number of people are of one mind, it is presumably true that, in the first instance, no idea is lucid for practical decision until it has visual or tactile value. Pictures have always been the surest way of conveying an idea, and next in order, words that call up pictures in memory."

Joseph T. Klapper, in a study of the effects of various mass media, reports that "tests of film effects nine weeks after exposure revealed that although factual material had been forgotten by about 50 per cent of the men who had presumably learned it, *attitude* modification had been in some instances greatly magnified."

Pictures are more specific and make things clearer than words; so less interpretation—important in persuasion—is required by the audience. Klapper says: "If the persuasion is to be successful, the attitudes in question must be specifically formulated and the facts presented in their support must be sufficiently specific to require the absolute minimum of inference on the part of the audience."

Because it is so new, educational television has not been subject to nearly so much investigation as educational films. However, the Fordham University–U.S. Navy study mentioned earlier resulted in findings additional to those discussed which may be significant also for television advertising.

For example, in evaluating television recordings presented as sound movies (kinescopes), it was found that the recordings were as good as or better than local instructors in 75 per cent of the comparisons. The recordings were as effective as the television programs themselves in 84 per cent of the comparisons made. The television programs, in turn, proved as good as or better than local instructors in 80 per cent of the comparisons made. This suggests that the inevitable loss in quality when a film is made from the television picture tube does not necessarily detract from its value as much as has been feared. In addition, and more important, it corroborates the findings in educational film research to the effect that a presentation through motion pictures with sound can be even more effective than the usual or average presentation in person.

In regard to being specific and explicit, the report states that the "amount of learning is directly related to explicitness of treatment. Topics that were explicitly covered in the television sessions

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produced large gains in knowledge; topics that were treated sketchily or indirectly were not grasped by most of the reservists." A useful hint may be contained in this for those television commercials which attempt to cover far too much ground in the brief time allotted. They would be more effective if more time were devoted to a better visualization of the main point to be made and less time to sketchy treatment of less important points.

So, to summarize briefly, even though television is a distinctive method of mass communication, there are accumulated experiences in other media that illuminate paths which television might usefully explore further and that suggest techniques which television should develop increasingly in order to improve its advertising effectiveness.

SOME ATTITUDES TOWARD ADVERTISING

Before proceeding to a discussion of basic appeals in advertising and ways they apply to television, it may be helpful first to consider some attitudes toward advertising in general and toward television advertising in particular. These attitudes cannot be ignored in a proper study of the subject. Advertising does not operate in a vacuum; it must be intimately concerned with its effect upon the public and public opinion toward it.

As long as there has been advertising in the United States there has been criticism of it, some of the criticism quite bitter and some of it, beyond argument, eminently justified. To ignore it is simply to turn one's back on the possibilities for increasing the effectiveness of advertising in a competitive free-enterprise system.

Advertising, per se, is accepted in the western world as a necessary instrument of business, one of the many aids, like mass production, essential to the operation of our kind of economy. The thoughtful citizen is well aware of the important role advertising has played in increasing the standard of living.

As Bruce Barton, chairman of the board of Batten, Barton, Durstine & Osborn advertising agency has said: ". . . by the very fact of encouraging multitudes to live beyond their means, advertising has stimulated them to increase their means by greater and more efficient effort, and so has become a power inseparable from the progress of a free economy. It is the sparkplug on the cylinder of mass production. And mass production is the distinctive contribution of America to the welfare of our own people and of the world."

Dwight D. Eisenhower has said: "Advertising is a vital part of our constant efforts to raise the standard of living in the United States. . . . Given a good product, the American advertising industry does an efficient, imaginative and essential job of information and promotion and makes an important contribution to our economy."

Adlai E. Stevenson has pointed out: "The American standard of living is due in no small measure to the imaginative genius of advertising which not only creates and sharpens consumer demand but also, by its impact upon the competitive process, stimulates the never-ceasing quest for improvement in quality of the product."

Winston Churchill has stated: "Advertising nourishes the consuming power of men. It creates wants for a better standard of living. It sets up before a man the goal of a better home, better clothing, better food for himself and

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his family. It spurs individual exertion and greater production. . . . If we are to supply the needs of the modern world it can only be on the basis of mass co-operation, and mass cooperation can only be obtained by advertising. . . . The business of advertising has a big part to play in this future of the world, and we feel sure it will prove faithful to its task."

De Witt Wallace, editor of *The Reader's Digest,* which, until 1955, carried no advertising in the United States, declares: "The power of advertising helped bring about a standard of living in America which is envied by the rest of the world. It can now help to make people everywhere want to live better. The U.S. finds itself as part of a world-wide interdependent social, political and economic structure. One of the best ways to show people abroad the advantages of our way of life is through good advertising which pictures and describes the wonderful products and services of our free-enterprise system."

The general public, time after time and in survey after survey, has given ample evidence that it is not advertising itself to which people object; it is abuses of advertising that call down the criticism. The public realizes and appreciates the fact that advertising makes it possible to enjoy a wide variety of newspapers, magazines, and radio and television programs that otherwise would be prohibitively expensive. Furthermore, a great many persons are interested in the informational content of advertising; they enjoy learning about new products and product improvements and about ways in which they can make life easier for themselves. If they work harder in order to earn more and enjoy more of these things, it is not widely regarded as reprehensible.

But even so—keeping all this well in mind—there is no blinking the fact that some advertising well deserves the criticism it gets and that there are areas in advertising, particularly in television, where there is plenty of room for improvement. Some critics will insist that, in regard to commercials, there is no way to go but up.

Charges against advertising in general are often to the effect that it is misleading or an offence against taste. David Ogilvy, president of Ogilvy, Benson & Mather, the advertising agency that created an unusual stir with its man wearing an eye patch as well as a Hathaway shirt, told a meeting of the Association of National Advertisers: "I believe that dullness and mediocrity have become far worse threats to advertising than dishonesty or bad taste. Every year we are bombarding the consumer with more and more tonnage of dull advertising—in print and broadcast."

Earle Ludgin, founder and board chairman of the agency bearing his name, has said on the subject: "My basic unease is caused by the fact that advertising is held in low esteem. Even where we have been most effective we are often suspected of chicanery. The public who buys the products at our invitation is more than apt to be questioning, if not scornful, of our means."

A motivation-research conference at the University of Michigan attended by 300 advertising men heard speaker after speaker point out that "too large a percentage of consumers don't believe the advertising they read."

Even stronger than the criticisms of advertising in general have been those against television advertising. One survey of 450 advertising-agency executives, station managers, and important television clients across the country on

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the question: "Is television overcommercialized?" elicited these replies:

"Yes" 59.5%
"No" 28.2%
"Maybe" 12.3%

A contributing factor in this strong affirmative answer may be the annoyance felt by many viewers at the sudden increase in the sound volume sometimes when a commercial comes on. Usually this happens during a film show and is due to a combination of factors. First of all, film commercials generally are produced separately from film programs—at a different time, in a different place, and with different technical and supervisory personnel. This, of course, is so that the commercials of different advertisers may be used in the same film program as occasion demands. A film series, for example, ordinarily is sponsored by one advertiser on its original run and by a different advertiser on each subsequent re-run.

It is not impossible for an advertiser who knows he will sponsor a certain film series, or who already is sponsoring it, to have his commercials produced under exactly the same conditions as the film program itself. In fact, this is to be recommended highly since it offers the opportunity for integration of the commercial, weaving it right into the action of the program and using members of the program cast to help sell the product. A good example of this technique is the Phil Silvers series, *You'll Never Get Rich,* in which Camel cigarette and other commercials have been integrated.

However, the advertiser already may have film commercials on hand which he wishes to use, or it may be necessary for some other reason to use a commercial which cannot be integrated. Integration obviously is out of the question in feature-film presentations, and it is here, apparently, that cause for most of the complaints about increased volume on commercials originates.

Basically, the difficulty is that often the sound track for a commercial has been recorded at a higher level than the sound track of the feature film. This is particularly noticeable when the feature is a quiet drama. The contrast between the low sound level and the higher can be quite disturbing. It moves many viewers to telephone the station or network and complain vigorously. The stations and networks, in their turn, reply that there is nothing they can do about it, because if they drop the volume of the commercial below the level at which it was recorded and at which it was intended to be heard, it loses quality, becomes objectionably "fuzzy" or "muddy," with words sometimes becoming indistinguishable.

If this were allowed to happen it would be a nice irony (that would be lost on the sponsor), since verbal clarity is almost always the reason the sound track in the beginning was recorded at a higher than normal level. The advertising agency and the film producer both, naturally, are anxious that the advertiser hear every word of his commercial when it is played to him for his approval. And so, to make absolutely sure, they both have a tendency to urge the sound engineer at the recording session to raise the level about as high as he can without distortion. A less anxious, more moderate attitude would be beneficial all around. Certainly the commercial would receive a far better reception from the viewer.

Probably the customary pile-up of commercials around station-break time also has a lot to do with engendering the feeling that there are just too many

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commercials spilling across the television screen. The situation has been well described by Rollo Hunter, director of radio and television for Erwin, Wasey and Company, Inc., New York:

"As it is now, break time is pretty much of a clutter. A typical period begins with the closing commercial of a show, followed shortly by a cross-plug for next week's sponsor, followed by credits, followed by this week's sponsor identification, followed by a program plug, followed by a twenty second spot, followed by an eight second spot, very closely followed by station identification coupled with another program plug, followed by the opening billboard of a new show, and not too long thereafter, followed by the first commercial of the new show. That's quite a load of disparate impressions to flash at a viewer.

"Such concentration of commercial messages puts each in sharper competition with its neighbors, often forces agencies to the hard-hard sell or the man-from-Mars approach—anything to stand out from the crowd. Maybe the crowd shouldn't get any bigger."

Harold E. Fellows, president of the National Association of Radio and Television Broadcasters and, presumably, basically in favor of commercials, has stated: "Unfortunately, some of the advertising which is being seen and heard in and on the public media today can hardly be said to meet the minimum requirements of good taste." And he continues: "There are too many excessive claims in advertising today. It is not a principle of good selling that a man must be bludgeoned into buying. He should be persuaded. The commercial ethics that must be observed by a broadcaster cannot be compared with those that should be observed by a publisher. A broadcaster lives in the home; a publisher visits it. A guest can be forgiven bad taste; a member of the family should know better."

One of the most vigorous attacks against wrongs in television advertising is contained in a pair of surveys made by Edward L. Bernays, the public relations consultant. Businessmen, educators, sociologists, and officials of associations were backed up by barbers, beauticians, butchers, and bar and tavern keepers in expressing the general opinion that television commercials were "demoralizing, exaggerated, insufferably repetitious, trite, obtrusive, interrupting, poorly-timed, juvenile, antisocial, monotonous, repulsive, and insulting to the viewer's intelligence."

On the other hand, the American Association of Advertising Agencies, in its tenth annual report on "Interchange of Opinion," revealed that newspaper and magazine advertisements were the targets of about two-thirds of all the complaints; radio and television plus all other media made up the other third. The greatest number of complaints (about 33 per cent) concerned misleading copy; about 25 per cent were about suggestive advertising or bad taste; and the rest were on matters "otherwise harmful," possibly including "insulting to the viewer's intelligence."

The viewer's intelligence has not been held in particularly high esteem in advertising, but there are indications that traditional and uncomplimentary estimates should perhaps be revised upward. For example, in 1956 there were 98 per cent more high-school graduates in our population than there were in 1940. We are moving in giant strides toward greater enlightenment on the part of the public.

An interesting commentary on this lies in a survey of 1,350 letters received

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by a newspaper columnist, Eve Starr, whose syndicated column, "Inside TV," has appeared in about eighty daily newspapers throughout the country. An analysis of the letters, according to Miss Starr, revealed that 86 per cent of them indisputably were on an adult level of intelligence, only 9 per cent belonged in the "foolish" category, and some 5 per cent were considered crank letters.

The Schwerin Research Corporation, in a study reporting on the public's views on television commercials, concluded: "Television advertising is neither as strongly approved nor disapproved by the public as many of its defenders or critics maintain." It was found that, on the average, about 40 per cent of the audience rated the commercials for major products as "good," although there was a wide variation among product types, ranging from about 20 to about 60 per cent approval.

It would probably be the wildest folly of optimism to expect television commercials—or, indeed, almost anything else—ever to be approved 100 per cent by the American people. The nation is much too individualistic for that. Forty per cent of the audience rating commercials for major products as "good" seems unexpectedly favorable in view of the harshness of some criticisms. It is important to realize that the strongest criticisms are not directed against major advertisers on the networks or leading stations; they are directed principally against local programs which often violate the established rules of the broadcasting industry and the advertising business. Leaders in broadcasting and advertising deplore these violations just as deeply as persons of taste and integrity outside, and are working constantly to raise the level of all advertising to accepted standards.

In some instances, however, the standards are susceptible of varying interpretations. For example, falsification in advertising is, naturally, thoroughly condemned, yet some degree of exaggeration is probably inevitable until all of us become paragons of humility. The advertiser who believes in his product and is enthusiastic about it (and he is in the majority, surely) normally feels an irresistible impulse to glorify his description of it somewhat beyond the cold picture presented by statistics and measurements. He is not alone in this. Satisfied customers, in fact, often exaggerate the merits of a product far beyond anything the manufacturer would claim. Enthusiasm begets exaggeration and, for good or ill, we are an enthusiastic people.

Product Benefits

It is generally agreed in the business world that enduring success can be founded only on product qualities the consumer considers beneficial and that to claim they are present when they are not is uneconomical. Fortunately, it is also immoral; so the average businessman is in the happy position of finding it profitable to be against sin.

Unluckily for tranquillity, however, there exists a wide divergence of opinion about which qualities, and even which products, may be fairly considered beneficial. We have seen this in the matter of Prohibition and in the lively agitation against cigarette smoking, to mention but two issues. Is cigarette smoking harmful? Many doctors claim it is; but millions, knowing this, continue to smoke. It is possible they find the habit unbreakable; but, more likely, perhaps they simply decide the pleasure is worth the risk. Many doctors who inveigh against smoking do so while

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actually smoking cigarettes themselves.

And who is to judge? The Federal Trade Commission, in 1952, attempted to base an injunction against a cigarette company on the ground that tobacco is a drug and should be regulated as such; but the Federal District Court in New York ruled that, under the meaning intended in the Pure Food and Drug Act, tobacco is not a drug and not subject to such regulation. As far as is practical in the conduct of our society, we prefer to let the individual judge for himself what is good for him and what is not.

Over the years there has been a good deal of controversy over the "benefits" of patent medicines. There is probably no disturbance possible to our systems that one patent medicine or another has not promised to cure. Furthermore, the makers of these remedies have bushels of testimonials as evidence that the cures have actually or apparently been accomplished. Even so, there exists widespread suspicion that in a large proportion of such cases there has been no cure at all, but only a temporary remission in a misty euphoria due to alcohol. The Pure Food and Drug Act and other laws, commissions, and agencies of the government, together with the Better Business Bureaus and other leagues, associations, and groups of citizens, have taken most of the first fine, careless rapture from the proprietary-remedy business; so today it is difficult to promise much more than to help alleviate a headache or an upset stomach.

There is even less leeway in television advertising than in print. The viewer who would like some information about hard liquor, for example, may be able to get it from his newspaper, his magazine, a billboard, or the back label of the bottle; but he will not see it on television. If television were his only source of information, he might conclude that the nation suddenly and inexplicably had confined its list of alcoholic potables to light wines and beer.

Good Taste

Television, because it is a family affair, is subject to far greater strictures of taste than are newspapers and magazines. Lurid details of crimes published by many newspapers are invariably omitted on television newscasts; and crime stories, even though they do appear in television dramas and are sometimes condemned by teachers and parents, rarely if ever come close to the flamboyant horrors found in many comic books readily available at the corner newsstand.

Evidence of the greater delicacy expected from television may be seen in the furors over low necklines. Décolletage that would occasion no comment in newspapers or magazines has called forth storms of protest in television. Most television stations have barred undergarment advertising, although certainly newspapers and magazines rarely put up such bars.

All stations and networks, to some degree, exercise censorship over both programs and advertising, rejecting such material as they feel would be offensive in the homes they serve. Although occasionally station censors may appear to be astonishingly blind to such offensiveness, and, even at best, leave a comfortable area for improvement, it is only fair to point out that canons of good taste differ widely and that it is impossible to satisfy everyone in any television audience.

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Irritation

Another charge, somewhat different from the charge of bad taste, leveled at television advertising is that it often is so repetitious that it becomes first boring, then irritating, and finally unbearable. Although there is something to be said for freshening a campaign by variations, the principle of repetition has well established itself over years as a fundamental in good advertising; its value has been borne out time and again in print and radio advertising. Television is only building on the experiences of the past. Certain radio campaigns that have been the most irritating have also, apparently, been among the most highly successful. How a television viewer can complain bitterly about a commercial being irritating and then go right out and buy the product advertised, as apparently he can and often does, is a problem so abstruse it has stunned many a psychologist trying to penetrate the labyrinthine ways of the buyer's unconscious. An advertiser scarcely can be blamed for scourging an audience that responds with the thunderous applause of sales.

Surely any advertiser would just as soon—in fact, would rather—keep his audience happy. But some advertisers have reason to believe that this is not always the most effective way to sell goods. On the other hand, many advertisers, probably the majority, sincerely do the best they can to be pleasant and ingratiating in selling on television. They want to build good will for the product and to associate it in the minds of viewers with enjoyable feelings. If they do not always succeed, it is probably largely because television is still very young and it takes time to discover and learn how to use the techniques in the medium that will please and sell at the same time.

Television viewers often complain bitterly about a commercial being irritating—and then go right out and buy the product advertised.

Viewers' Influence

Television viewers themselves are able to exert a powerful influence on advertisers, simply by writing them letters. Many people believe such letters are largely ignored. Nothing could be further from the truth. Every advertiser is extremely sensitive to letters from customers or prospective customers. Even one letter concerning a program enjoyed or a commercial considered worth

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while can do much to encourage the further use of similar material. Unfortunately, the viewers who are happy about what they see on television are much less likely to write than those who have a complaint to make. So frequently the only improvements suggested are in the negative direction of removing something rather than in the positive direction of adding something new or building on an element already present.

Advertisers, like other people, are susceptible to praise and tend to favor those who are pleased with them. In the same way, they are disturbed by those who are not pleased. Some letters openly threaten a boycott; and even when they do not, the advertiser usually feels that, in any complaining letter, such a threat at least is implied. This is a thoroughly melancholy prospect for anyone trying to sell merchandise.

Even well-meant attempts at public service, on the part of the advertiser, may ricochet dangerously. For example, during an election campaign good citizens of all parties urge the public to get out and vote. Now this, one might think, could hardly be considered controversial; and some advertisers, although not many, have been bold enough to donate television time for this kind of public-spirited, nonpartisan appeal. Why should not all advertisers do so? One large advertiser has explained why in this way:

"We are a big business. People think that all big business men are Republicans. Therefore, if we make what we think is a nonpartisan appeal, many people will assume it is a veiled appeal to them to vote for the Republican Party. They will resent this and may take it out on us by not buying our product."

For similar reasons, any religious connotations are generally avoided in public-service announcements on sponsored programs. Appeals for the Red Cross, the Boy Scouts, and for medical research funds, such as for cancer, polio, heart disease, and so on, more often are acceptable. The advertiser, in all his communications with the public, almost always prefers to strike a chord to which the consumer will vibrate affirmatively, harmoniously, and sympathetically. This is true whichever medium is used: television, radio, or print.

ADVERTISING APPEALS

Campaigns in the various media are most alike, probably, in basic selling appeals. The consumer, presumably, is motivated the same way whether he is approached through one or another of the many channels for advertising. Authorities differ to some extent on exactly which are the most important basic sales appeals in advertising, but the following ten probably would occur in almost any list, although not necessarily in the following order:

1. Appetite (for food and drink)
2. Romance
3. Beauty (including style)
4. Health (including protection against or escape from pain or danger)
5. Parental love
6. Sociability (including pride of possessions)
7. Superiority (over others or over obstacles)
8. Play
9. Comfort (including convenience)
10. Profit (including economy)

A good advertisement in any medium, but especially in television, concentrates largely on one specific appeal, although

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APPETITE
(FOR FOOD AND DRINK)

ROMANCE

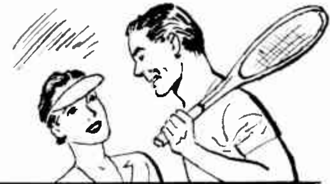
BEAUTY
(INCLUDING STYLE)

HEALTH
(INCLUDING PROTECTION AGAINST OR ESCAPE FROM PAIN OR DANGER)

PARENTAL LOVE

SOCIABILITY
(INCLUDING PRIDE OF POSSESSIONS)

SUPERIORITY
(OVER OTHERS OR OVER OBSTACLES)



PLAY

COMFORT
(INCLUDING CONVENIENCE)

PROFIT
(INCLUDING ECONOMY)

TEN BASIC ADVERTISING APPEALS

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others may be mentioned sometimes as bolstering arguments. Since the standard of living in the United States is relatively high, the appeals are not generally on a basic, or primary, level, but are usually concerned with refinements of the specific need. Most members of the audience, for example, rarely if ever experience real hunger, but they do have appetites which may be stimulated for certain foods or drinks through advertising. Since the individuals are by no means starving, the advertising must do a good deal more than simply announce the availability of the product. The food must be made as attractive to the appetite as it possibly can be.

Appetite

Television, particularly of course in color, offers excellent opportunities for appetite appeal. Actual situations can be depicted with a high illusion of reality, including not only the enjoyment of the food or drink, but anticipation preceding it and satisfaction following. In addition, it is often effective to illustrate in close-up the preparation of food, which, as every child who has ever watched a cake being frosted knows, has its own special realm of appetite appeal.

Product ingredients and the finished products themselves do not always look the same on the television screen as they do in the studio or, for that matter, as they do in newspaper or magazine advertisements. Factors peculiar to television, such as the lighting required and the characteristics of the camera and the picture tube, must always be taken into account. A food advertiser who fondly assumes that his product will necessarily appear as appetizing on television as it does, say, in a magazine advertisement may be sharply disappointed unless his television commercial is supervised by someone thoroughly acquainted with the requirements of the medium. This is because the line between appetizing and unappetizing is often thin and because as small a change as an adjustment in lighting may make a world of difference.

Other appeals that apply to food products are: health, economy, and convenience. With respect to health, parental love may well play a part; the advertising for breakfast foods, for example, sometimes is directed to parents for the benefit of their children. Sociability may be an element, especially where the product is a beverage, a candy, or a dessert.

Advertising for a food or drink also lends itself well to what is known as "borrowed" appeal. This term refers to the use of an element that is not strictly, or necessarily, associated with the selling of the product but that may be helpful. A food product may "borrow" appeal from other foods, for example. Or the appeal of a beverage may be heightened by showing it with appetizing food. In a larger sense, commercials themselves, as a whole, borrow appeal when the star of the show appears in them. The popularity of the star lends a certain authority to the appeal of the product advertised.

Romance

Romance undoubtedly is one of the most potent and widely used appeals. When the star of the show is a romantic figure and when the product can make use of romance as an appeal, the technique of borrowing, naturally, is particularly apropos. It may be enough simply to present the star in an endorsement and recommendation of the product. Where this is not the case, a "before and after" presentation is often employed. The protagonist is shown in

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an unhappy situation that is quickly overcome by the discovery and use of the product advertised. The girl lacks dates or the boy is spurned; romance appears hopeless. Then the product is discovered. Ordinarily the principal factor is an appeal to enhance personal attractiveness, although it is sometimes fundamentally a health appeal (take vitamins or yeast for energy and pep) or an appeal to sociability (learn to dance or play the piano). The story concludes, of course, with a happy ending. Animated-cartoon treatment is often used in this kind of presentation because it permits the story to be told quickly and the dramatic elements to be emphasized to an extent that would be unsuitable with live actors.

Beauty

Closely allied to romance as an appeal is beauty, but frequently with the difference that the romance is only implied; the full commercial time, or virtually all of it, is taken up in explaining and demonstrating the marked improvement possible in attractiveness through the use of the product advertised. The "before and after" in this case is ordinarily concerned only with one person, and almost always a real person is used rather than an animated figure, although animation has its uses here, too, and may be employed to lead into the demonstration.

As we have said before it is necessary to remember that television is considerably primmer than print. For instance, it is wise to avoid suggestions of complete nudity, which may occur—in fact, have occurred—in showing a close-up of a girl shampooing her hair and revealing bare shoulders. Protests will be kept to a minimum if shoulder straps on a slip are included in the picture.

There have been instances where girdle or brassiere commercials have been accepted for television, but not many, and the advertising was accepted only with rigid safeguards against offending family viewers.

The print media, as is well known, enthusiastically encourage improvement in the American feminine figure by invading boudoirs in all directions. Not only brassieres and girdles but lingerie, hosiery, bath equipment, and even more intimate products are often advertised in print, although they would call forth outraged screams if presented on television. Canons of taste between the two media differ markedly.

Health

A situation similar with respect to good taste is also involved in certain health appeals. For example, in television it is advisable to use appreciably more restraint than is necessary in print in depicting bodily injuries or such things as the action of drug products in the body. Care must be taken in dentifrice advertising not to be offensive in showing teeth, especially decay in teeth, or false teeth. Laxative advertising, as mentioned, is banned almost entirely in television. Remedies for headaches, backaches, neuralgia, etc., usually are permitted unless they become too graphic, and the same is true of medication for coughs and colds.

Parental Love

Many products for children, often involving health, are sold to adults with parental love as the advertising appeal. Parental love is involved also, of course, in much life-insurance advertising and in automobile advertising that emphasizes safety features of cars. It has

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a bearing on gifts for children: birthday, holiday, graduation, and so on.

Sociability

Gifts are often advertised with sociability as the principal appeal. A difficulty sometimes encountered in displaying gifts on television is that the screen may become so crowded with items that no one of them stands out enough to make a proper impression on the viewer. This danger exists, too, in presenting silverware and china, which, while not necessarily sold as gifts, usually carry an appeal based on social esteem and pride of ownership. It is generally much more effective to limit the number of such items shown at one time to the barest minimum.

Pride of ownership may also be a useful appeal in selling automobiles, jewelry, paints, polishes, and, in brief, anything calculated to inspire admiration or envy. Settings, of course, should be appropriate to the product, but there exists a certain amount of controversy as to how luxurious they should be when this kind of selling appeal is used.

One school of thought holds that the environment for the product always should appear as familiar as possible to viewers, in order to make it easy for them to imagine themselves using the product in such a setting. The opposing viewpoint is that, since the purpose is to give the viewer a reason for pride of ownership, the environment for the product should be on the highest level of elegance in good taste, so that the viewer can feel that, although his own use of the product would be in less exalted surroundings, the product's association with finer things would be a tribute to his own recognition of quality.

Probably both points of view are correct, depending on the circumstances. For example, a furniture polish intended to be used by the housewife would probably not be most effectively advertised by showing it used by a maid in a mansion. The housewife viewer, no doubt, would suspect that there was a good deal more work connected with it than the advertiser was willing to admit. On the other hand, an automobile known to be expensive would be incongruous if shown in modest surroundings. Viewers would simply laugh. But there is an area in between where the decision is difficult. Decision is difficult, for instance, in presenting moderately priced jewelry, where there is no clear-cut classification of users as to financial status.

In this case, it would appear wiser to err a little on the side of luxury than to make a mistake in the opposite direction, and this might be taken as a general rule, no matter which advertising appeal is used. This attitude is known as "trading up" the product, that is, accenting, or even exaggerating to an extent, the social or financial status of users.

Superiority

Superiority, or success, as an appeal is often associated with romance, beauty, sociability, and comfort. A popular method of employing this appeal is the familiar "before and after." It is useful in applying this technique to keep in mind that the viewer in television does not have the opportunity to refer back to the "before" illustration when the commercial has progressed to the "after" portion (as he may easily do with a print advertisement) unless this is specifically provided for with a split screen or similar device. Such a direct comparison presumably is unnecessary where there is little intervening time, as

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when the story is told in animation. In live action, however, a product demonstration is often interposed between the two sections; by the time he is shown the successful results of the product's use, the viewer may have forgetten the deplorable situation in the "before" picture. It probably does no harm to include a reminder.

Play and Comfort

Play, comfort, and convenience, as appeals, are especially well suited to television because they are in harmony with the psychological attitude that most people assume, at least at home, when they turn on the television set. They expect to be comfortable, to be entertained; they are in a mood for enjoyment. The product that can promise them additional enjoyment is in an especially happy position. Air conditioners, automatic dishwashers, and mechanical equipment of any kind that make a task easier or more convenient may be presented profitably in a version of these appeals.

So, too, may certain types of furniture and even television sets ("no eyestrain"), shaving cream and razors ("quick, easy, refreshing shaves"), and numerous other products, including beverages ("the pause that refreshes").

Profit

Profit and economy, as appeals, whether in print or in television, do not lend themselves so readily to effective exposition in pictures as some other appeals, but are, of course, well tested and proved buying incentives.

In national advertising it is often impractical to mention a specific price for a product because prices vary somewhat according to local conditions. A solution sometimes becomes available when a price advantage over competing products is the same everywhere even though the specific prices vary, or can be expressed as a percentage. It might be possible, for example, to offer a saving of 10 per cent. In one locality this might represent $10, in another, $30. Accordingly, the 10 per cent advantage would be the only figure mentioned in the nationally distributed television commercials, but a few seconds might be left at the end of each for a local cut-in with a "balop" (see "Television Advertising Dictionary" in the back of this book), or card, announcing the specific amount saved in money.

The kind of economy perhaps most difficult to express in pictures is "operating economy," which is often utilized as an advertising appeal in selling automobiles. Not only is it rarely a specific amount, but, in addition, it usually becomes evident only over a certain period of time. For this reason, such generalizations as "greater mileage," "fewer repair bills," and "longer car life" probably are not best suited to be principal appeals in television unless they can be documented by specific material. For instance, it is sometimes possible to use testimonials from owners who make definite claims, and the story on economy can then be built around the testimonial.

Exclusiveness

A product feature, whether economy or any other, need not always actually be exclusive in order to obtain some of the benefits of an exclusive advantage. This is because priority in using a certain phrase or picture to express a product benefit is generally respected in the trade. For example, all king-size cigarettes are the same length, but it has been only Pall Mall that "filters the smoke over a 20 per cent longer route

(than regular sized cigarettes)"; another toothpaste may conceivably "clean the breath as it guards the teeth," as Colgate claims, but Colgate said so first. Therefore, it becomes important to be the first to discover the most felicitous manner of expressing a product benefit overlooked or insufficiently emphasized in the advertising of competing products.

This is as true in visualization as in verbalization. No other mentholated-cigarette maker would be likely to use Kool's penguin in expressing the coolness of the smoke; no other soap manufacturer would be likely to use the blackboard demonstration of Dial in visualizing the product superiority in removing bacteria.

EMOTION AND REASON

All advertising appeals are directed to one or both of two fundamental factors in buying motivation: emotion and reason. Practically all of us prefer to believe that we are influenced more by reason than emotion, but there is impressive evidence that we are not. In any event, we need not explore this question here because television is highly effective in both spheres.

Emotion

The television commercial intended to stress the emotional factor should, of course, be concerned mainly with the proper atmosphere for the product. Beauty preparations, for example, are ordinarily associated with romantic emotions and, therefore, use scenes that emphasize romance and glamour. Often testimonials by Hollywood stars are used for this purpose. Television has an inestimable advantage over all other media in this respect because on television the actual living, breathing, moving, speaking picture star herself can be shown instead of only a still photograph of her, as in print media, or only her voice, as in radio. Furthermore, she can be shown not only in a glamorous, romantic setting, as her fans know her, but also in a more intimate dressing-room scene, where she uses or discusses the product.

Arthur Godfrey, making use of an extraordinary talent for projecting an emotional blend of friendliness, sympathy, and charm, worked his way in a remarkably short time into the hearts of millions and to the top of the list of television salesmen. Probably not many in his audience could recite all the specific claims made for the various products he has advertised at any given time, but certainly a great many, nonetheless, have been strongly influenced to buy those products. It appears that the motivation has been largely that "Godfrey said to get some."

Reason

Television appeals based predominantly on reason generally concern themselves with scientific claims of one sort or another. Headache remedies and other drug products, automobile accessories, television sets, refrigerators, washers, dryers, and many other products are frequently sold through an appeal to reason. Where mechanical advantages or specific ingredients are the basis for claims of product superiority, an effective presentation can be made purely on logical grounds. Very often tests or competitive demonstrations play an important part in such a presentation. The viewer is enabled to see for himself that one product performs better than another. Or perhaps a laboratory demonstration is shown, to illustrate the beneficial action of a certain ingredient in the product. Better still, a simple prod-

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uct-comparison test, which the user himself could perform at home, is presented as a method of proving product superiority.

The announcer, actor, expert, or whoever presents the product certainly should appear to be authoritative on the subject; a great deal of the credibility and force of the presentation depends upon this. The ideal presenter probably would be a well-known and impartial expert in the field. Often, because codes of ethics in many professions forbid it, this would be impossible; but the closer one can approach this ideal, the more effective the commercial is likely to be.

Combination

In most commercials, both reason and emotion are appealed to in order to secure the strongest possible motivational impact. When this plan has been followed, it has been found most effective to place the emotional elements at the beginning and end of the commercial and the appeal to reason somewhere in the middle.

For example, a food commercial might start with a scene depicting anticipation, proceed to the product and point out the reasons for its superiority, and then conclude with a scene of enjoyment. A shampoo commercial might start with a couple in a romantic setting, concentrate on the girl's hair, flash back to a scene showing her using the product while its points of superiority are discussed, and then conclude by returning again to the romantic scene. An automobile commercial might start by showing a family preparing to go on a trip, follow the car as they drive, shift interest to mechanical features of the car (or concentrate on style and comfort reasons for superiority), and then conclude with their arrival at their destination.

A major mistake, and one that is only too easy to make, is to destroy or seriously impair the emotional impact of the commercial by cramming into it too much copy on the appeal to reason. All the people involved in the preparation of the commercial, from the client to the director on the set, are naturally far more interested in the success of the product than are the viewers. As a result, there is always a tendency to emphasize reasons for product superiority even when such emphasis conflicts with important emotional values.

The emotional appeal, to be properly effective, must be given an opportunity to operate in a compatible environment. When the pictures are emotional, the sound track should reflect that appeal. It is only when each type of appeal is kept unified in picture and sound that the proper, most effective use is being made of the television medium.

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2: the sponsor

A television advertiser is usually referred to by the public as "the sponsor"; by his advertising agency as "the client"; by others in his line as "the competition" or part of it. To himself he is the person who gets all the blame and very little of the praise due his television programs and commercials.

Who is he really? He is usually a number of people. Quite often four executives are directly involved in a company's television advertising activities: (1) the advertising manager, (2) the general manager or president of the company, (3) the sales manager, and (4) the top distribution or marketing executive. All of these, and perhaps others, are responsible for policy decisions on the company's advertising and, to a greater or less extent, are active in the continuing, day-to-day supervision of the company's participation in television. Sometimes one individual handles two or more of the functions mentioned. On the other hand, large organizations (e.g., Procter & Gamble, General Motors) often operate almost as a collection of smaller companies, one for each product or group of products, each with its own fairly autonomous advertising, sales, and marketing departments.

Normally, of course, the advertising manager is the executive most directly concerned with the work and is the one who handles most of the dealings of the company with the advertising

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agency and with radio and television stations.

CHANGES IN SELLING

As our economy has developed, almost everyone engaged in modern business has, in some way, become involved with selling. Even the research chemist, busy with his test tubes in a laboratory remote from the clamor of the market place, is trying to develop, as often as not, a product improvement or a new product that will give the company that hires him some sort of sales advantage. The du Pont Company has found that even pure research ultimately proves useful to sales, because through it discoveries are made that lead to new products and also to new basic materials. Selling is basic in the American credo; its aim, of course, is a fuller, richer life for as many people as possible in as many different ways as possible. Even culture has been packaged for sale, notably in the *Great Books of the Western World* in fifty-four volumes by Encyclopaedia Britannica, Inc.

Personal Selling

The pattern of selling has changed greatly over the past hundred years. Where the independent businessman used to operate both as owner and salesman, the two functions have become increasingly separate with the growth of big business and big markets. The tendency of small firms to merge or be merged into larger units has been accompanied by a growing impersonalization of selling. The old impromptu, catch-as-catch-can salesman is becoming as outmoded as the homemade scientist-inventor. Both are being replaced by trained teams. Today salesmen are sent to school, taught to memorize sales arguments and demonstrations, and forbidden to haggle or rearrange prices on the spur of the moment. They must learn merchandising and coordinate their efforts with the company's advertising campaign.

Mass Selling

Mass production has called for mass selling and, in the latter as in the former, this has meant a greater output per worker, increasing specialization, and a change in the way the job is done. C. Wright Mills has reported in his study of white-collar workers that salespeople made up 44 per cent of the new middle class in 1870 but, by 1940, had dropped to 25 per cent. On the other hand, over the same period, office workers increased from 12 to 40 per cent. Mass selling has put a great many more people in offices, to create and administer advertising and merchandising, to compile data, to direct and coordinate from a sales point of view the activities of producer, wholesaler, and retailer, as well as to handle bookkeeping, stenographic, and other clerical chores.

There are several specific developments, incident to mass selling, that have accelerated the decline of the older type of "in-person" selling and provided tremendous impetus to a type of selling that is at least one step removed from "in person"—namely, selling through advertising, especially in newspapers, magazines, radio, and television.

The Cost Factor

One such development concerns costs. The cost of maintaining a sales staff has increased greatly, along with most other costs, although the ability of a salesman to make more calls or to intensify the effectiveness of calls has increased very little, if at all. On the

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other hand, both the coverage and the penetration of advertising are constantly increasing, especially that of television advertising.

Self Service

Another development is the growing trend toward self-service stores in marketing products. In a self-service store the consumer chooses goods without advice from sales help, so there is very little influence on that choice except the effect of advertising, retained or immediate. The immediate form, of course, is through store displays of a great many kinds. The development of the supermarket has greatly reduced the importance of in-person selling and greatly increased the importance of advertising. Indeed, even in stores where the customer is served by a clerk who may have been influenced by a product salesman, the power of advertising is evidenced by the strong insistence on advertised as against unadvertised brands, sometimes in the face of a considerable price difference.

In this modern self-service store (designed by Raymond Loewy Associates) choice of goods by the consumer is influenced almost entirely by the effect of advertising.

Population Trends

A third factor increasing the relative importance of advertising, especially television advertising, is the general population movement away from farms and small towns and toward urban and suburban centers. Of the 14 million net growth in population since 1950, 83 per cent was in the suburbs. It is easier and more economical to concentrate the power of several advertising media in large population centers than in rural areas. This concentrated power makes it possible in many cases to force the distribution of a product with few or no salesmen. Consumer demand alone induces the retailer to order the product from the wholesaler or distributor. Television, of course, increases in effectiveness as market areas grow in density, for the range of television signals is limited roughly to the horizon or line of sight

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from the transmitter. Accordingly the closer the population clusters around the transmitter, the greater the coverage and the lower the per capita cost.

New Products and Packaging

New products and new packaging developments are bringing many goods and services directly to the consumer which used to be obtained in bulk or otherwise unpackaged form, without benefit of any brand advertising. For example we find the emergence of the home permanent wave; the rapid growth of the frozen-food industry; the increasing shift from draft to packaged beer (in 1933, 32 per cent of beer was packaged; in 1957, 79 per cent); the widespread and increasing use of packaged, ready-mixed cakes, pies, rolls, other bakery goods, and even whipped cream. Where previously many such items were bought without reference to specific brands, giving salesmen an opportunity to influence the purchase, today's packaging enables brand advertising to become the controlling factor.

Every advertiser, whether large or small, has at least these four basic factors to consider in planning his advertising: product, market, competition, and budget.

PRODUCT

The product itself, obviously, is of great importance. Large advertisers today usually test every new product thoroughly before launching a full-scale campaign. The product is tested not only exhaustively in the laboratory, but also under conditions of normal use by selected groups of consumers. Sometimes the consumers find points wrong with the product that the scientists in the laboratory overlooked or even approved. Consumers constantly are commenting to producers on their products, and even well established products may be changed when comments from consumers on a particular point reach a significant level. Of course, this is always a difficult and complicated matter, because changing a product to meet the objections of some may alienate an equal number who preferred it the way it was. For this reason, such changes usually are made gradually and tested at each step.

Appearance

The appearance of the product and of its package is also important. Is the product itself as attractive as possible? Does the package protect the product properly? Does it look attractive on store shelves? Appearance of both product and package becomes of particular concern when television is contemplated, because television advertising has special requirements. These are discussed in Chapters 8 and 9 on production.

MARKET

The prospective market for a product is indicated at the outset, of course, by the nature of the product. If it is a product of general appeal, all the mass media must be considered, limited only by the manufacturer's budget and his facilities for production and distribution. In the beginning, perhaps, the market may be only the local area, but it is subject to expansion to cover the whole country and the entire population. This is the potential for a great many products of wide appeal, such as food products, certain drug products, some articles of clothing, and the like. Even so, of course, there may be groups of consumers that will provide a better

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market than others for such a product or indeed for any product, based on such factors as age, sex, location, education, and economic level. Market research is expected to discover whether such groups exist and, if so, where they can be found and the best way to reach them.

Limited Appeal

This problem of finding the market naturally is more acute where the product has only a limited appeal. Products that are expensive, such as fine cars, diamonds, and furs, or products which, for some other reason, are not used by the general public, such as heavy machinery or articles for a trãde or profession, are usually advertised through specialized channels rather than through mass media. However, it appears that an increasing number of such products are being advertised on television for reasons of company prestige or consumer education, or establishment of a brand name, as well as for obtaining as many actual sales as possible.

Seasonal Products

Some products are seasonal—sports equipment, for example, and products sold mainly as gifts during holiday seasons—and it is often difficult for the advertiser to find good television time during the peak seasons, even though television might be highly useful. There is evidence that stations and networks are giving some thought to this dilemma, as well as to the similar problem of the small advertiser who cannot, as yet, afford a sustained compaign on television. NBC, for example, has been active in developing "magazine format" shows—such as *Today, Tonight,* and other programs—in which advertisers are permitted to participate intermittently. The outsize "spectaculars" sometimes provide another opportunity for the advertiser who wishes heavy advertising emphasis at one period of the year.

COMPETITION

The activity of the competition, in any field, always must be considered in planning an advertising campaign. H. L. Grafer, when head of marketing services for McCann-Erickson agency, said:

"Our market analysis must take into consideration all the important competitive factors we are faced with. What share of the total market is currently enjoyed by this competition? How has this share been won? How is it being maintained today? In what areas is our competition vulnerable—product, pricing policies, distribution, sales methods? What are their advertising policies and their merchandising methods?"

Imitating Success

It is not unheard of for a company to imitate the successful strategy of a competitor. In fact, often an advertising campaign theme that has proved to be effective is picked up by a large section of the industry. For example, the word "dry" came into the language of beer advertisements a few years ago associated with notable success, and it was not long before many beers were advertised as "dry." For soft drinks and food products "low calorie content" has established itself as a highly attractive appeal, and a number of brands have moved in that direction. To some extent, the same sort of imitation of success exists in the use of media and other elements in advertising and merchandising.

Improving on Success

Imitation, of course, is not a particularly dynamic strategy, and most

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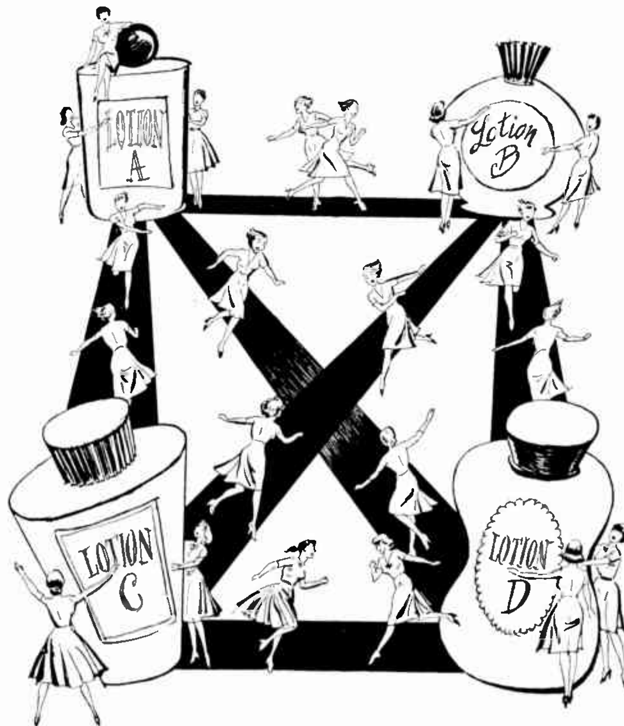
alert advertisers, while keeping a close watch on what the competition is doing, prefer to strike out for themselves in an effort to do better. To be sure, there must be a certain amount of similarity in advertising designed for similar products. But the specific use of a general theme affords opportunity for competition in creative ingenuity; and, obviously, there always exists the possibility that an improved strategy may be devised in setting up the budget and allocating it to the various media.

Brand Switching

An interesting illustration of the need for advertising continuously and aggressively in a competitive market is found in a survey conducted by W. R. Simmons and Associates for NBC on the subject of brand switching. Every advertiser hopes, of course, that once he has won the loyalty of a consumer he will keep it forever, but that, clearly, is the ultimate in optimism. Consumers become restless. Something that seems better comes along; they try it, perhaps decide to stay with it. Then still a third brand comes along (or the first one regains their attention) and another brand switch takes place. This is an operation that is constantly going on with respect to a large number of frequent-purchase consumer products.

Simmons found that, within the short span of three months, the average for a wide variety of products was a loss of almost half the customers! This appar-



The fascinating game of brand switching is played by many consumers, demonstrating the need for constant advertising to maintain brand loyalty.

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ently disastrous occurrence, however, was balanced by a gain in new customers, so that the sales position remained just the same as though no brand switching had taken place at all. It can be imagined that the advertising manager for a product in that situation, if he had only the sales figures to judge by, must have been considerably disappointed that the sales curve did not move upward at all. But imagine the horror he would have felt if he had known that *half* his customers were deserting him while he was trying so hard to get others. It is reminiscent of the plight of Lewis Carroll's Alice who, at one point in *Through the Looking Glass,* had to run as fast as she could to stay in the same place.

During the same three months, Simmons found, the brand most successful at holding customers had a turnover of 36 per cent and the least successful brand a turnover of 89 per cent. This assuredly indicates that the advertiser who relies too much on consumer loyalty to his brand is deluding himself in a manner fairly well calculated to put himself out of business. Consumer preference, even for a well established brand, appears to be considerably more shaky than is often, perhaps, believed.

BUDGET

Advertising budgets are usually arrived at by deciding on a certain percentage of sales, gross or net, past, present, or estimated for the future. This sales-percentage figure is usually adjusted according to the enthusiasm felt by the advertiser. There is no hard and fast percentage figure that applies to either of these operations. They vary according to industry, location, and size of business. Often they vary considerably even within one category, depending on the situation of the company concerned.

Advertising budgets are computed not only as a percentage of sales and in terms of the estimated advertising cost per unit of product (and per share of stock, in which the stockholders, naturally, are interested), but also in terms of certain other important factors. Principal among these (apart from the activities of competition) are wages, profits, and total selling costs.

Wages

Both sales and wages have increased considerably over the past decade, but it appears that, generally, sales per dollar of wage have remained about the same. This provides a kind of measurement of the amount of sales necessary to pay anticipated wages and still make a profit.

Profit

The amount of profit, realized or expected, in any given year is not, however, a dependable yardstick for measuring how much should be spent for advertising in that or a subsequent year; the competitive position of the company at the time has a more important bearing on the expenditure required to put the company in a sound position for future profit.

In many cases a temporary sacrifice of profits pays considerable dividends through greater sales made possible by stronger advertising. On the other hand, the stockholders, unless they are thoroughly convinced of the value of these tactics, are normally quite impatient of profits deferred in favor of future benefits; so this factor also must be given consideration.

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Total Selling Cost

The relationship of advertising cost to total selling cost is useful as an indication of the relative value of the advertising in terms of total sales; when computed over a number of years in which the relationship has varied, it offers a kind of rough formula for computing budgets.

In this connection, A. J. Gallager, a business and market analyst, declares:

"A comparison of advertising as a percentage of selling costs and selling costs as a percentage of sales shows *how much of the total selling load* has been given to advertising and what the *effect on over-all selling costs* has been with different proportions of advertising.

"Each company must be considered individually, but an accumulation of case histories supplies a background against which an individual company can be measured.

"What happens to selling costs as advertising is given a larger or smaller part of the selling job helps define an area within which advertising *can be expected to perform efficiently*."

Modifications

Since many intangibles and constantly changing market conditions are involved, it is virtually impossible to arrive at a simple, permanent formula for determining the proper size of a company's advertising budget. After due consideration for such factors as those mentioned above, the advertiser often modifies the budget in accordance with his own position in the industry, his immediate and long-range aims, and any other hopes, hunches, or inspirations that may appear, at the time, to have a useful bearing on the matter. The making of a budget is by no means, as yet, an exact science.

MEDIA COMPARISONS

Once an estimate of total advertising expenditure has been arrived at, a second thorny problem looms, and that is how-to-spend-the-money: whether to concentrate it in one medium or divide it among more than one, and, if the latter, how to distribute it. Anton W. Bondy, print media manager of Lever Brothers Company, remarks on the subject:

"The buyer of advertising today is faced with a great paradox. The size of his market is growing. The advertising media which carry his sales messages are growing. But neither his advertising budget, nor the number of families he can reach with his advertising dollar have kept pace with the growth of media and markets. There may be individual media which can truthfully make the claim that their cost per unit of audience has dropped. But in the aggregate the large national advertiser is faced with the very realistic problem of selling an ever increasing market with advertising dollars that don't stretch as far as they used to. Basically, this all traces back to the rate increases brought on by increased circulation. In terms of Lever advertising—and I would assume that other advertisers face the same problem—we find ourselves narrowing the number of media in which each brand's advertising appears."

Cost per Thousand

The "cost per unit of audience" generally is expressed in terms of "cost per thousand" readers, listeners, or viewers reached. A primary difficulty in this type of calculation is that, although

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the cost is certain enough, the number of people actually reached by the advertising is a good deal less certain.

The Audit Bureau of Circulation provides a verified count of newspaper and magazine circulation, but that, of course, does not indicate how many people actually see an issue of a magazine, let alone how many actually see a specific advertisement in the issue. *Life, Look,* the Advertising Research Foundation, and others have made readership studies of publications, based on sampling methods, and these have proved highly useful but not, however, conclusive. It is a task of considerable magnitude to discover exactly how many people actually are reached by any one form of advertising.

The Radio and Television Manufacturers Association, the National Association of Radio and Television Broadcasters, the Advertising Research Foundation, the various networks, individual stations, and several research organizations (see Chapter 4 on Research) provide information as to the number of radio and television sets. Some of them also furnish estimates of the number of people who actually see certain programs and commercials.

Often it is possible to compare one estimate of a particular audience with another estimate, independently made, of the same audience—sometimes several other estimates—and to arrive at an average that should be accurate enough for all practical purposes. Many advertisers, especially the larger, do just that; and several agencies provide such composite estimates for their clients.

However, the problem of media comparison is further complicated by the differing *natures* of the media. As Dr. Lyndon O. Brown, director of media merchandising and research at Dancer-Fitzgerald-Sample advertising agency, has succinctly inquired: "How can you match a television commercial with a radio station break, or with a full-page ad? What is the norm or denominator for such a comparison?" Dr. Brown goes on to suggest that "there is no way of measuring on a comparative basis either the effectiveness or the cost of one medium against another, except in actual sales."

Media Testing

Naturally, an advertiser would be most interested in knowing the cost per thousand *buyers* of his product influenced to buy through a particular medium. Since this can only be calculated *after* he has done some advertising in the medium, some advertisers run their own tests. For example, a national advertiser might choose four market areas (each, perhaps, including several cities or towns) as alike as possible, and present his campaign on television in one, on radio in another, on billboards in a third, and in newspapers in a fourth; then he could compare sales in each market area before and after the advertising, compute the ratio of costs to sales in each area, and, finally, compare the cost-sales ratios of all four. Even this is a long way from being completely reliable, because so many diverse factors influence sales. One researcher, Frank Coutant, chairman of Fact-finders Associates, once itemized some 150 variable factors that influence sales results. Other estimates have been as high as 1,500 and more. Some day an "electronic brain" may be capable of handling all the ascertainable factors that motivate buying; if that day comes, all that will then be needed will be another electronic brain to get the facts out of the

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human beings who actually do the buying and experience the motivation.

Media Claims

Meanwhile, a good deal of guesswork will be inevitable. Practitioners in every medium of advertising are well armed with charts, graphs, statistics, maps, often slide films and movies, proving conclusively to themselves that the medium they represent (and especially their own station or publication) is by far the most effective and economical of all. However, recognizing that the underlying information on which most of such elaborate presentations are based is at least suspect, most advertisers and their agencies tend to listen carefully, sprinkle with salt, then decide on allocations by instinct and experience (which often favor the older types of advertising), rule of thumb (or cost per thousand), impact (which favors television), coverage (which favors radio), and, perhaps most of all, a long, curious stare at what the competition is doing.

Television Success

More and more often, in recent years, the competition has been plunging into television. One advertiser in an industry tries it, enjoys unexpected success, and, like Sutter at his mill, leaps into the air with piercing cries of joy that echo all over the nation—and the gold rush is on. Even advertisers who have avoided radio and who, perhaps, by strict logic, certainly shouldn't be in television either (because their products have been assumed to appeal only to a limited, not a mass, market) frequently find themselves cheerfully smothering in an avalanche of orders that no other advertising medium or selling technique has ever before delivered or even remotely approached.

Castro

One such story is the saga of the Castro Convertible. The Castro Convertible is a sofa that opens up into a bed. In 1932 Bernard Castro began manufacturing and selling his convertibles in a small store on 21st Street in New York. Up until 1948 he never sold more than 100 units a week. That was a good business. After all, sofas are not like razor blades or toothpaste. Most people buy one sofa and keep it for a long time. Many people inherit a sofa and never do buy one. And when they do, they usually think of going to a big department store or furniture store, not to a small, obscure store that only sells one kind, made on the premises, at that, and with no well-known brand name attached to it.

Would television, especially back in 1948, be a worthwhile investment for such a store or would it be a waste of money? Castro decided to try it and see. He got an idea for a film commercial by watching his five-year-old daughter open the sofa they had in their living room all by herself. He thought, "Now there is a dramatic demonstration that should be impressive." So he had a film made of the scene, right there in the living room, starring little Bernadette officiating at the convertible. The copy line, of course, was "So easy to operate, even a child can open it."

The film was run once a week, starting in July, 1948, and with increasing frequency as sales began walking, running, racing, and finally flying ahead. In 1958 Castro Convertible sofas were being manufactured in eleven plants and sold in twenty showrooms, from New York to Florida.

After starting in television, Castro had branched out into radio and news-

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"So easy to operate even a child can do it." And, apparently indefatigable, little Bernadette put herself to bed thousands of times in one convertible that was never held up by traffic or drenched by sudden rain, the Castro Convertible—a sofa bed that soared to popularity on television.

papers, too, but it was television that carried the main burden of the campaign and put the company in big business, a multimillion-dollar business.

Polk Brothers

Another interesting example of runaway success based on aggressive television advertising is the story of the Polk brothers of Chicago. They started a small appliance business in 1935 and hardly had got started when the war intervened, making it necessary to suspend operations almost entirely. Appliances and hard goods were allocated; and in addition, the brothers had a more urgent demand on their services. Finally, in 1949, with allocations lifted and the brothers back from the war and in business again, it was decided to venture into television with sponsorship of the *Nite Owl Theatre* one night a week.

The venture proved profitable, in fact, so profitable that by 1955 their annual television budget—Chicago only—was $650,000 covering eighteen to twenty-one hours a week. Their share of the appliance business in Chicago, in 1956, was exceeded only by Sears, Roebuck and Company and amounted to more than that of all of the State Street stores combined. Their estimated annual gross was 30 million dollars a year.

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Remarked President Polk: "What other advertising medium can give me results within three minutes of the time it hits the prospect—and what other medium can enable me to demonstrate—make millions of *complete* sales calls a week—and pre-sell the customer before he even gets to the store?"

Sheaffer

Both Casto and Polk Brothers are young companies, virtually starting with the firing of the electronic gun of commercial television. But many older companies, still young in heart, have found that a similar sort of success can happen to them. The Sheaffer Pen Company is one. Sheaffer entered television in the fall of 1952, and in the following year sales zoomed to a record high in the company's forty-two-year history. In 1954, sales were running 17.2 per cent over the previous year. In 1955 sales topped 27 million dollars, and were estimated for over 30 million dollars in 1956. Sheaffer had made it to the top of the heap: number one in U.S. fountain pen sales. It is interesting to note that, at the same time, another heavy television advertiser led the ball-point field: Paper-Mate Pen.

Food

Food and food product advertising forms one of the biggest single sources of television revenue, with network television making up some 32 per cent of the total budget for major media. Estimates for 1955 show money spent for network television exceeding the total for space placed with newspapers. By far the biggest portion of this comes from national advertisers, but local food advertisers have discovered success in television, too.

The bakery business, for example, is largely local or regional, yet many bakeries have been effectively active in television. The largest of them, Continental Bakeries of New York (Wonder bread, Hostess cakes), has been spending about 35 per cent of a 5-million-dollar budget in television, plus considerable radio. The Ward Baking Company has been selling its Tip-Top and other breads in twenty-three cities, using television in all of them but one, which has no television.

The fluid milk business is local, yet the Milk Foundation of the Twin Cities (Minneapolis–St. Paul) has never used any advertising medium except radio and television and has consistently been either first or second in U.S. per capita consumption of fluid milk.

The Goulet Food Market, Bay City, Michigan, bought one announcement a week on WNEM-TV, Bay City–Saginaw, doubled its gross business in two weeks, and soon moved into wholesale as well as retail operation.

Automobiles

The big automobile manufacturers, of course, have been strongly represented in television, but, in addition to that, a great many individual dealers have found that television can be a tremendous selling force for them locally.

For example, the Ford Corner in Manchester, New Hampshire, sold forty new cars in May, 1955, the same in June. At this point the company started on television. In July, the Ford Corner sold 155 new cars; 215 in August; in September, 115 by the 27th (1956 Fords went on display September 23)—and after that the Ford Corner had to make the rounds of other New England dealers, buying up Fords, to keep abreast of the rush of business. In 1956

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the company found itself in a position to claim to be New England's largest Ford dealer, in spite of competition from several other cities of considerably greater size, including Boston. The management remarked:

"The greatest automobile salesman we've ever met, television, doesn't only sell cars, it sells the Ford Corner, which brings us a constant flow of store traffic. . . . We get on the air and offer new cars, at $195 down and $9.98 a week. However, practically any new car dealer will offer you a similar arrangement. The big difference is that *we go on television and say so,* as emphatically as we can, while the others sit back and hope that the word will get around somehow."

More than Sales

There are many such success stories in the television gold rush. It has become almost commonplace to hear of sales suddenly leaping to sensational heights when a company goes on television, but, spectacular as such effects are, the medium has even more to offer the advertiser than that. Many advertisers, including several whose business is largely with other companies rather than with consumers (e.g., American Machine and Foundry, Aluminium of Canada), find a special satisfaction in television because it communicates so directly with the population at large. This provides an opportunity to create a favorable attitude on the part of the public toward the company and its products. Such an endeavor is especially worthwhile for very large companies, where public antagonism might exist simply because of their size.

The General Electric Company, for example, provides Progress Reports to the public during commercial time on *General Electric Theater.* These reports outline and interpret the aims and accomplishments of the company, with particular attention paid to areas about which the public is likely to have little or no information. Typical subjects covered in the reports are: jobs created by research, G.E. training programs, engineering as a profession, subcontracting (how G.E. buys from small businesses to produce its products), progress in safety, shareholders' meetings, and employee benefits (safety, health, retirement, etc.).

Evidence that the public has a lively interest in such matters may be found in the fact that General Electric usually leads the Gallup and Robinson remembrance, or impact, ratings the day after the show. The average for all thirty-minute television shows advertising one product and using only one three-minute commercial is 55 per cent. The General Electric average is 61 per cent.

Another big company, U.S. Steel, often uses television to sell products it doesn't make at all. The reason for this indirect, or secondary, sell has been summed up as follows by Bay E. Estes, director of U.S. Steel staff administration:

"You can buy steel from anyone at the same price and quality. The only extra we can actually offer is service, and what better service can you give a manufacturer than to sell his product to the consumer? Our promotions are not big enough to be 'explosions' but they light the fuse and supply the powder. . . . It is an industry promotion. We are out to sell steel, not just U. S. steel. With sufficient demand for the products, we'll get our share."

The General Motors Hyatt Bearings Division doubled its 1955 advertising budget in 1956 to plunge into television

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in a substantial way selling roller bearings for freight cars!

Immediate or direct sales to the viewers are by no means the only objectives of television advertisers. The prestige and glamour with which television can surround a product or a company often prove valuable. Furthermore, television has shown itself to be an excellent morale stimulant for an advertiser's employees and dealers.

Show Business

Sometimes the show-business aspect of television proves so alluring that it enchants the advertiser himself. Then it becomes difficult for him to keep from directing personally every phase of his television effort. That the show-business world—with its infinite complexities of technical, personal, and emotional elements—is completely alien to him often acts more as a spur than a deterrent. If challenged, he may reply that he is bringing a fresh point of view to the problem.

To some extent, it is impossible for any television advertiser to escape participation in show business. The entire television presentation ultimately depends on his taste and judgment. He therefore bears a considerable responsibility on this account, not only to his company but to the public at large.

OBJECTIONS TO TELEVISION ADVERTISING

Cost

Probably the most common reason for not advertising on television, according to advertisers who have never tried it or who have tried it and dropped out, is the cost. This appears to be less a matter of cost per thousand than a problem in total cost, regardless of the audience reached. The complaint is frequently heard that television has been pricing itself completely out of the reach of many advertisers with medium budgets. There is undoubtedly a great deal of justice in this complaint. Television, by and large, is expensive. On the other hand, television time is a commodity sold on the market much like any other. As long as there are enough advertisers who find that television costs are well justified by results, it seems unlikely that costs will be lowered appreciably. In fact, as color becomes more prevalent, costs will even rise somewhat, because of the additional expense of color telecasting. On the other hand, average cost per thousand has been dropping steadily over the years, as millions of new television sets have come into use and new markets have opened to television. This trend, of course, must be modified as competition increases among stations and networks and as new stations come into competition with those existing.

Still, television is the only advertising medium in which, according to *Printers' Ink,* the Cost-Per-Million Index has shown such a dramatic decline over the past half dozen years, as indicated in the comparison with newspapers, which appears on the next page. Cost per million instead of cost per thousand is used here because it is the only measure that permits a direct comparison between newspapers and television.

The Unfamiliar

It is a question, particularly with respect to advertisers who have never tried television, how much of the opposition on grounds of expense is actually due to reluctance to depart from the familiar routine of newspaper, maga-

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Year	(1) Net TV costs	(2) News costs	(3) TV hours	(4) News circ.	(5) TV/ million	(6) News/ million
1950	100	100	100	100	100	100
1951	139	106	310	101	45	105
1952	191	112	459	102	42	110
1953	208	118	610	103	32	115
1954	222	120	749	103	30	117
1955	254	124	896	105	28	118
1956	274	128	1,054	106	26	120
1957	310	134	1,068	106	29	126

(1) Corrected index of all network television costs
(2) Newspaper cost index
(3) Index of home hours of television use
(4) Newspaper circulation index
(5) Corrected index of cost per million home hours of television use
(6) Newspaper cost-per-million index

zine, and radio advertising and to embark on a new and quite different kind.

There are some who condemn television out of hand as being unable to sell their particular products. How they know this without a test of any kind is something for Dr. Rhine at Duke University to investigate in his study of extrasensory perception. It is possible they are psychic. More likely, they are just set in their ways.

Others who do make tests often approach them timidly, making them too brief, or inadequate in some other respect. The Procter & Gamble Company, which has never been accused of relying on psychic factors in advertising or of timidity, holds that a proper test of television advertising ordinarily requires about 6 months and, sometimes, a year or more. So thorough and lengthy a testing procedure as this, clearly, is impractical for many advertisers, but it is entirely feasible to work out a procedure that is less complete and yet avoids the danger of too hasty a judgment due to an inadequate trial.

Other objections to television sometimes made by advertisers include the difficulty of getting a particular time segment desired or coverage in a particular market, the complications often encountered in an attempt to check results, the limited coverage, so far, in color television, the fear of weakening impact in other media by spreading the budget too thin, and a previous unprofitable experience in radio.

Time

Some of these objections, no doubt, will never be overcome. For example, the problem of getting desirable time on a station is limited in solution by the fact that time cannot be expanded as the number of pages in a newspaper or magazine can be. Partial solutions have been, and are being, worked out through various systems of rotation of sponsorship; these systems also, of course, reduce the cost for each sponsor. But a particular time on a particular station

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may not be available in this manner. If no other time will do, those insisting on it generally must content themselves with waiting in line.

Checking Results

The difficulty of checking advertising results is not by any means limited to television. It encompasses all forms of advertising. There will probably never be a solution satisfactory to everyone because there are far too many factors involved. However, the advertiser who is really interested in pursuing the matter is able to find competent research organizations equipped to discover facts on the subject, which, if not entirely conclusive, are at least often highly valuable as indications or sign posts.

Color and Concentration

The problem of coverage in color television can only be solved by waiting, perhaps not long. The matter of scattering shots, or covering too many media thinly, is not, of course, specifically a television problem. Some advertisers concentrate almost entirely on radio, or on newspapers, or on magazines, or on television. Most combine two or more media. Undoubtedly concentration, to a degree, is beneficial and even necessary to effective advertising. But this fact in itself, obviously, does not rule out television as the place where the concentration should take place.

Radio

A previous unprofitable experience in radio, cited as a reason for not advertising on television, indicates a serious misunderstanding about the differing natures of the two media. Advertising that can make use only of sound is a far cry indeed from advertising that can approach very close to complete reality through sight, sound, motion—and color.

NEW DECISIONS

When an advertiser has weighed objections against advantages and has decided to go into television advertising, he finds that he is often required to make decisions of a sort that do not occur in connection with print advertising. For example, he must make decisions on the editorial (program or entertainment) content of his program, in most cases. He often may be called upon to judge personality, acting talent, appearance, and voice quality when casting decisions are being made for the show. The final decision is up to the advertiser on such matters as the time period for the show, whether it will be on a network or a spot basis, what would be the most effective merchandising plan, and, of course, all details concerning the commercials.

The Honor System

The advertiser often must make his decisions very quickly, for the passage of time itself is vital in television advertising. Time is the main commodity in which stations and networks deal—and it cannot be expanded to meet increased demand. It is for this reason that, as Stanley H. Pulver, media manager of radio and television for Colgate-Palmolive Company, explains:

"Much of television (like radio) operates on the 'honor system.' Programs and spot announcements often are broadcast before any contract at all has been signed. An advertiser may pick up the phone and instruct his agency to buy a certain time on a certain station and fill it with a certain program

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or spot announcement immediately; the agency then phones the station and relays the instructions and the station broadcasts the material.

"So far there has been nothing on paper; each party assumes that such verbal commitments, and they may be large ones, will be honored. Later, of course, details are worked out in a more formal fashion.

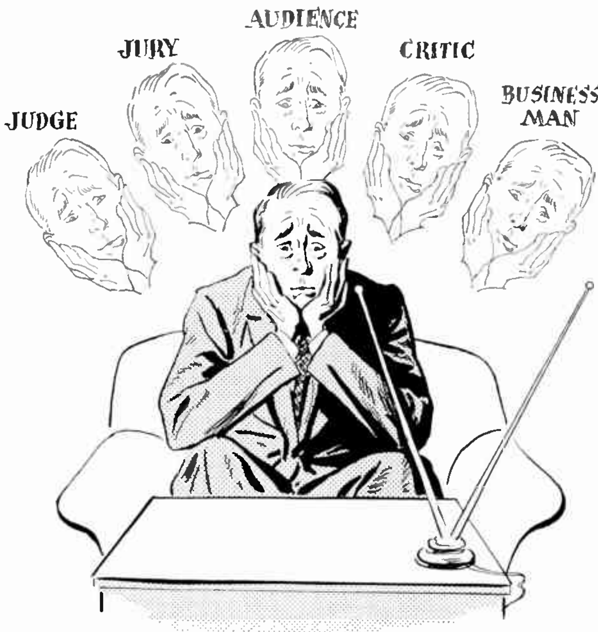
"The honor system goes even further than that. An advertiser often has no way of knowing whether a station remote from him actually has broadcast his material, except that the station notifies him that it has done so. The station sends an affidavit to the advertiser or his agency, reporting on the broadcast. If, for some reason, the broadcast has not been made, the station notifies the agency or advertiser of such omission. We know of no case where a station has not lived up to this obligation.

"Business men unaccustomed to this system sometimes are surprised at so much being done completely on trust, but the nature of the medium makes it necessary. Time will not wait; once gone, it is gone forever."

AGENCY ACTIVITIES

Generally, the decisions of the advertiser are put into effect through an advertising agency, and the principal activities of an agency on behalf of a company advertising in television are to:

1. Recommend markets to be used
2. Recommend a budget
3. Estimate sales
4. Select and submit programs, with choices indicated



The sponsor assumes many roles in television's confusing intermixture of show business and advertising business.

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5. Prepare and submit commercials
6. Discover and list the best time and station availabilities
7. Audition talent where required
8. Supervise all phases of production, program and commercial
9. Handle all contracts for time and talent
10. Provide or supervise program and commercial research
11. Pay all bills and collect them later (adding agency commission where applicable)

AUDIENCE REACTION

Once his program is on the air, the advertiser finds himself in the sometimes confusing omnibus role of judge, jury, critic, audience, benefactor, and businessman. His own opinion of the show is confirmed, modified, or thrown out the window by a host of advisers, ranging from his wife and children through relatives, neighbors, friends, business associates, wholesalers, retailers, and customers, to prospective customers and ex-customers who write, phone, telegraph, and stop him on the street to express their often heated views.

The advertiser digests this hash of opinion as well as he can, calls on his agency for professional advice, and then steers a course aimed at winning the greatest possible number of friends in the unseen multitude that make up the court of final appeal—the whole television audience.

It is business and it is show business, mingled inextricably together.

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3: the advertising agency

Advertising agencies developed out of the pre-Civil-War system in this country for selling advertising space in newspapers and magazines. Salesmen bought space wholesale and sold it retail to those with something to advertise. These advertising space salesmen received discounts (or commissions) of various amounts from the publications. Usually, they sold the space for whatever the traffic would bear, with no set rates.

Now many advertisers needed help in preparing their advertisements. The space salesmen, always glad to help a customer or encourage a prospect, contributed all the advice and technical information they could—sometimes for a fee, sometimes for nothing—as an inducement to advertise.

The Commission

Although advertising agencies today do not buy space (or broadcasting time) until it has been ordered by a client, they ordinarily do contract for it with the publication or station and pay for it, collecting from the advertiser later.

Emphasis has shifted from selling the space or time itself to selling the agency's ability to do something with it worthwhile to the advertiser. The agency charges the advertiser the full

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standard rate (100 per cent) for the space or time and retains a now traditional 15 per cent discount as a commission. The advertisers themselves, even the large ones, are not permitted this discount by buying direct, so there is no saving to be made by not buying through an agency. The amount and method of agency compensation have been matters of considerable study in recent years, as will be discussed later.

There are over 3,000 advertising agencies in the United States. According to a survey for *Printers' Ink*, the average number of clients served by an agency is about thirty-one and has been getting smaller in recent years (in 1950 it was nearly thirty-four). Two reasons for this trend may be: (1) Advertisers are getting bigger, doing more business and spending more for advertising. Accordingly, the amount of business done with each client is more, on the average, than it was in 1950, with fewer clients served by an agency of a specified size. (2) Advertising costs are up. With this increase and the decrease in the value of the dollar, it costs more dollars than it did in 1950 to do the same job.

As agencies increase in size, the report states, the volume represented by farm, trade, and business paper advertising decreases. Radio and television advertising amounts to more than 38 per cent of the billing of the biggest agencies, whereas, for smaller agencies, it has been running to about 10 to 15 per cent. Roughly two-thirds of the reporting agencies made a separate charge for television storyboards.

Because of extra costs, not only in television but also in merchandising, publicity, research, and other areas, an increasing number of agencies, large and small, are charging service fees in addition to commissions.

Bills from media to agencies represent 85 per cent of the standard rate, and bills from agencies to advertisers presumably represent 100 per cent of the standard rate.

Curiously enough, for a number of years, many agencies in billing clients simply added 15 per cent to the bills they received from publications and broadcasting stations, even though 15 per cent of eighty-five obviously is not so much as 15 per cent of a hundred. Today a majority of agencies add 17.65 per cent to their own cost, which brings the charge to the client up to the intended 100 per cent.

Agency costs are divided into billable and nonbillable items. The latter encompass everything that is considered paid for by the commission; billable items are those considered extra expense. Generally speaking, when an agency has to go outside to buy something, whether materials or talent, for a special project requested by a client, the cost is billed to the client, often plus 17.65 per cent. Television costs for talent and production of programs and commercials are largely in this billable category. Most of the work done by agency personnel is counted as nonbillable, although, as mentioned, fees are often charged on small accounts and for work considered beyond the traditional service covered by commissions.

Many agencies today feel that the traditional 15 per cent commission (or 17.65 per cent) is not enough to cover the costs involved within the agency in handling television advertising; and there has been some agitation to have this raised to a higher figure. The argument is that the 15 per cent rate was established long ago, in the days even before radio, when all advertising was print advertising. This is generally less

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expensive to handle than either radio or television, because both of these broadcast media, especially television, require additional personnel and a good deal of rather expensive equipment.

On the other hand, many advertisers feel that often even 15 per cent is too much. They point out that, in television, unlike radio, a great many of the programs bought by the agency are package shows ready to go on the air, with the agency contributing only the commercials, and yet the agency demands a 15 per cent commission on the whole package. To this the agencies reply that a great deal of skill and experience are required to choose a package show that will be right for the advertiser and to supervise it in such a way as to get the most value for the advertiser out of it. People with the required skill and experience are not numerous and are, therefore, expensive. At best, the commissions from package shows only make up for the many added expenses incurred by an agency in handling television.

The controversy is not easily resolved; and it was heightened to an extent by an antitrust action in 1955 and its aftermath.

Restraint of Trade

In May, 1955, the Department of Justice filed an antitrust action against the American Association of Advertising Agencies (the Four A's or AAAA) and five associations in the newspaper and magazine publishing business.

Among other things, the complaint alleged that, prior to 1917, advertising agencies competed on a price basis, but that a year later agreements came into being involving a concert of action under which agency commissions were fixed at 15 per cent—and agencies not adhering to this were discriminated against in many ways.

One result of this, according to the government, was that national advertisers were prevented from placing advertising direct with publishers and were compelled to employ advertising agencies recognized by the associations.

The AAAA denied the offenses charged and maintained innocence of any violation of law. Nevertheless, on Feb. 1, 1956, the AAAA consented to refrain from the practices objected to by the government, and the suit was dropped.

Aftermath

Although at first glance it might be thought that the consent decree struck at the very heart of the agency business by restraining the AAAA from "fixing, establishing, or stabilizing agency commissions," this is by no means true. The decree forbade only such group activity by the Association; individual agencies were left free to set fees and commissions.

After the decree, they serenely continued to do business on exactly the same terms as before.

However, while stoutly reaffirming the value of the current advertising commission structure, many individual agencies were carefully reexamining their cost, income, and profit situation with a view to possible changes, due in part to the consent decree. One prominent agency executive, Fairfax M. Cone, as president of Foote, Cone & Belding, wrote to all clients of the agency expressing his belief that the consent decree might result in changed relationships between agencies, clients, and media. In the letter he stated that his agency had employed a firm of accountants to "determine even beyond our

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own cost accounting precisely what our expenses are by job as well as by department for each of our clients, for forward-looking as well as going advertising projects. . . .

"As between printed advertising and broadcast advertising, whether package or agency-produced, we almost always make more on printed advertising.

"Thus, against the possibility that the present system of agency compensation may be changed, we are gathering together all the facts of our operation to form the basis for discussion whenever this is advisable."

Fee Basis

Over the years many advertising agencies have experimented with methods of compensation other than commission, especially the fee basis (with the fee, in some cases, relative to increased sales). Virtually all of these attempts have been abandoned, largely because of the immense difficulty of measuring national advertising effectiveness accurately. Exactly the same advertisement may bring excellent results at one time in one situation and disappointing results under other circumstances.

The full impact of advertising, in most instances, cannot be measured immediately but extends over a considerable period, often a matter of years, with cumulative effect. Rather than struggle endlessly with the problem of effectiveness, most advertisers and agencies came to agreement on the imperfect, but easily operated, commission system.

The Frey Report

Early in 1958, Professors Albert W. Frey and Kenneth Davis, both of Dartmouth College, issued their report: "The Advertising Industry—Agency Services—Working Relationships—Compensation." The result of more than a year's research, sponsored by The Association of National Advertisers, the report indicated that there was considerable unrest about the prevailing 15 per cent commission system. Although no specific recommendation was made, the report concluded that "only one thing seems certain—compensation arrangements of the future will be much more realistic than they have been in the past.

"There seems to be no sound reason why agency compensation should be taboo as a matter of individual negotiation in each client-agency relationship," it said.

The report called the "finding of improved means for measuring the effectiveness of advertising" the "most basic" problem. Shrinking profit margins, according to the report, have caused many corporations to take a sharper look at their advertising expenditures and to seek some yardsticks.

Leading Agencies

The leading advertising agencies in television in 1957, with estimates of their total billing for 1957 and their television billing for that and the two previous years, are shown on page 53.

Personnel

In any advertising agency, the main assets are not machinery, equipment, or buildings, but people. An advertiser generally chooses an agency largely on the basis of the personnel in the agency and their indicated ability, experience, and interest in his particular field. When an advertiser switches from one agency to another, the reason for the change, according to many advertisers, is much more likely to be personnel difficulties than anything else, even

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TV Rank	Agency	Total, all media, $ 1957 *	Television 1957	Television 1956	Television 1955
1	McCann-Erickson	262.0	$91.0	$66.5	$49.5
2	Young & Rubicam	230.0	85.0	74.	60.
3	J. Walter Thompson	285.0	80.0	60.	53.
4	BBDO	210.5	71.0	70.	49.5
5	Ted Bates	103.4	69.5	49.	30.
6	Benton & Bowles	93.0	51.5	50.	35.
7	Leo Burnett	80.2	43.0	38.	36.3
8	Dancer-Fitzgerald-Sample	73.0	39.5	31.	17.
9	Compton Adv.	70.1	39.9	29.6	21.
10	Foote,Cone & Belting	96.0	33.3	25.5	17.
11	William Esty	52.0	32.0	34.	35.
12	Kenyon & Eckhart	86.0	24.7	31.1	30.
13	N. W. Ayer	107.0	20.0	18.	11.
14	Sullivan, Stauffer, Colwell & Bayles	38.0	21.4	20.1	14.5
15	Campbell-Ewald	75.0	21.0	17.	11.
16	Lennen & Newell	45.0	21.1	19.5	16.
17	Cunningham & Walsh	50.4	10.0	11.7	13.5
18	Maxon, Inc.	28.0	15.8	13.	12.
19	Campbell-Mithun	36.0	15.3	13.	Not in top 20
20	Grant Adv.	90.5	13.0	11.5	

* Billing in millions

including poor product sales and other agency competition for the account.

Such difficulties, in most cases where they arise, are no doubt based on important fundamental differences of opinion about the proper handling of the advertising. But, because the personal element is so important in the relationship, it is always possible that an apparently trivial personal difference may, sooner or later, take on great magnitude.

If he cares to, an advertiser may change to a new agency because he doesn't like the neckties his present account executive wears. Or because a vice-president of the agency is unable to keep himself from beating his client at golf. These examples are trivial, of course; and it is safe to assume that an account rarely if ever changes agencies without there being more weighty considerations involved. But the very fact that such a thing *could* happen—that a million dollars or 10 million dollars or more in billing might be lost to an agency through a whim—is a factor that adds considerably to the occupational hazards of the advertising fraternity.

Every advertiser naturally expects that the personnel in the agency handling his account will be enthusiastic about his product. Enthusiasm for the product and loyalty to the advertiser are part of the stock in trade of an advertising agency.

A story is told of the head of one of the smaller agencies who one day

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called together his entire staff, including file clerks, mailroom boys, and the girl on the switchboard. He said, "Someone in this agency has been thinking wrong thoughts about the product of our biggest client. Now you may think the client has no way of knowing about this, but he does! He is sensitive. He can tell. He knows when you are thinking disloyal thoughts. And it must stop! From now on, whether you are in the office or not, at home or anywhere else, you must think constructive thoughts about the products we advertise!"

This fairly stunned the staff, which had had no previous intimation that the client possessed such alarming skill in telepathy. But it seems justifiable to surmise that the executive in this instance was merely employing hyperbole for effect and had no actual evidence of the client's checking on thoughts through traffic with the occult. Still, the point he made is one that is insisted on in advertising agencies, over and over again. Although few agencies go quite so far as to police thoughts, many of them from time to time send memos to all members of the staff reminding them that they are expected to purchase brands advertised by the agency rather than competitive products.

There are at least two fairly impressive reasons for this. One, as mentioned, is that an advertiser, being thoroughly interested in his product himself, naturally expects everyone engaged with him in selling it to be, if not equally fervent, at the minimum reasonably enthusiastic. A cigarette manufacturer, for example, who walks into his agency and finds members of the staff smoking competing brands, can hardly be expected to feel that the agency is wholeheartedly with him.

The second reason is that, apart from

Enthusiasm is an important element in the creation of successful television advertising. All the men and women who are successful in advertising are enthusiasts.

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the attitude of the advertiser, enthusiasm is important in selling a product. When all is said and done, the main task of the advertising agency is to convince the public that the product being advertised deserves to be bought; and if the personnel in the agency actually feel that the product does not deserve to be bought (and in fact do not buy it themselves) it seems likely that the quality of the enthusiasm in the advertising will not rise to the most effective possible level.

All the men and women who are successful in advertising are enthusiasts. On some days their enthusiasm may drop to ebb tide, but it is still there; and when it turns to flood the great advertisements are written. There is no place in advertising for the habitual cynic, the pessimist, the deflater of dreams. Advertising is made of dreams, ideas, enthusiasms. It is, by its nature, the most indomitably optimistic occupation of all.

STRUCTURE

It is on this volatile foundation of enthusiasm that the complex structure of today's advertising agency is built. The principal divisions of a modern agency's operation that have to do with television are the following:

1. Top executive planning
2. Account management
3. Copy
4. Radio and television production
5. Art
6. Media
7. Research
8. Special (public relations and merchandising)

There are other agency activities, such as general accounting and bookkeeping, which are not sufficiently different with respect to television to require discussion here, and print production, concerned with the mechanical preparation of print advertisements, which have no necessary connection with television at all.

Top Executive Planning

Top executive planning deals first with the philosophy, aims, method of procedure, and hierarchy within the agency; beyond that, with the ultimate supervision and responsibility for all work on all agency accounts. In addition to this, the top executive group must direct and participate in the constant effort to attract new accounts.

This group, therefore, is all-pervasive in the life of the agency and is of particular significance because the principal product of the agency is ideas. So it is that some advertising agencies become well-known for industrial, mail-order, or some other specific kind of advertising; others become well-known for hard selling, research, merchandising, or some other technique associated with advertising. This is determined by the kind of executives heading the agency, by their aims and major interests in advertising.

Advertisers sometimes complain that they get to meet only the top executives in an agency soliciting their account and are not offered an opportunity to meet and form judgments on the people who will actually perform the day-to-day work. In view of the importance of personnel in advertising, this complaint undoubtedly has merit. But, on the other hand, since the tone of the agency is established by the owners or leading executives, it seems probable that an advertiser is rarely deluded about the kind and quality of work an agency will do for him by meeting only the principal executives.

Advertising agencies like titles. There

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are account supervisors, account executives, vice-presidents, senior vice-presidents, executive vice-presidents, and many other glittering varieties of officials, some of whom wryly remark that they got a title instead of a raise in salary. But, all the same, the titles are important, because the business world in general considers titles important. A man who is vice-president in charge of advertising for his company is naturally reluctant to deal with an agency man who is not even a vice-president, let alone in charge of anything. So, in the game of competition for accounts, it usually takes vice-presidents or better to open. When the account is big enough, a senior vice-president or executive vice-president may be needed. And, if there is none, he must be created. It has been said that some agencies overdo this sort of thing, to the point where there are more vice-presidents than civilians in the agency, with a consequent drop in the value of the title. This is probably unduly alarmist. There is always room at the top for new titles.

Account Management

Most of the impressive titles are found in the account-management section of the agency. This is as it should be, since that is the section which works most intimately with the client in the preparation and placement of the advertising. Whether a senior vice-president, account supervisor, account executive, or all three at once, there must be some individual in the agency who is primarily responsible for the handling of each account. Sometimes he may have two or three or more small accounts instead of one larger account. Ordinarily, of course, the larger the account, the larger the group handling it and the higher the top title in the group. A very large account, for example, probably will have a senior vice-president in charge; under him perhaps an account supervisor; under him an account executive; and under him, no doubt, one or more assistants or junior account executives.

The person who has the top title in the group is responsible to the heads of the agency for the handling of the account. Generally, he is kept in touch with every detail of the day-to-day work on the account through an unending stream of conferences, memos, reports, and copies of all correspondence dealing with the account.

Procedure

There are no procedural rules that apply to every advertising agency, especially in respect to television, but a typical advertising campaign might be expected to develop somewhat in the following manner.

Real flavor makes WINSTON
America's favorite filter cigarette!
WINSTON TASTES GOOD!
LIKE A CIGARETTE SHOULD!
Winston
Smoke WINSTON America's best-selling, best-tasting filter cigarette!

The executive planning group in the agency, in conference with the executive in charge of the account, decides to submit a television campaign to the client or the client requests that such a campaign be submitted. Ordinarily, the theme for the campaign grows out of the print advertising, because usually the print campaign has already been running for some time; besides, most agency and client executives are more familiar with print advertising and so are most top-level copy writers and artists. Because of this, unfortunately, themes that are not the most effective for television are sometimes insisted upon because they are effective themes in print. Obviously, this mistake can be and is avoided by agencies alert to the different demands of different media.

In the vast majority of cases, the theme that is best for selling the product can be equally effective in all media. It is necessary only that it be presented in the manner and with the technique most suitable to the medium. Actually, a growing number of print campaigns are originating in television; and it appears most likely that this trend will continue, because of the ever-increasing importance of television in the advertising budgets of so many clients.

Once the decision to submit a campaign has been made, the account executive moves into the area where the detailed work will be done.

The Conference

A general rule in advertising is to start everything with a conference. This is so that all concerned may be aware, as soon as possible, of work to be done. So the account executive calls a conference. To the conference he invites as many of the following as may be available in the agency:

1. The head of all creative work
2. The radio-television copy chief
3. The radio-television writer assigned to the account
4. The television art director
5. The head of radio-television production
6. The media director
7. The research director

Others may be present at the meeting, too, such as the public relations director,

An example of a selling theme used in both print and television advertising for Winston Cigarettes. Agency: Wm. Esty Company, Inc.

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the merchandising director, perhaps even the president of the agency. Customarily, however, those executives listed above are regarded as the key people in the origination of a television-advertising campaign.

The account executive usually presides at this conference. He begins by describing the current status of the account, the elements in the advertising that appear good to the client, and those that call for correction. He explains the long-range aims of the client and the immediate objectives. If he has already discussed the subject of television with the client—and it is almost inevitable that he has—he reports the conversations in detail and singles out for emphasis the elements he considers most significant.

All of this background is absolutely necessary, because the finest possible advertising campaign for a client is worthless if the client does not accept it. Those who are to prepare the campaign should know as much as possible about the client personally: his likes and dislikes, his strong points, his blind spots, his general character, his level of taste, and his background in business.

It is only too easy for an otherwise excellent campaign to founder on an objection that could not have been foreseen without complete information about the client himself. Perhaps, for example, he does not like girl singers. Or he cannot stand a moustache on a man. Or he fiercely objects to a view of his product from a certain angle. Or he always insists that his product be demonstrated in one particular way and no other. Occasionally the objections are astounding. One client does not like to see *people* in his television commercials; he feels that the people in the program itself are enough people to be involved with at any one time. Another once vetoed a commercial that showed a five-pointed star representing a Hollywood

Clients are just as human as the rest of us, and at times their phobias, their likes, and their dislikes (even including on occasion their wives' phobias) can have a direct bearing on the content of television advertising.

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star because viewers might confuse it with the star of Bethlehem!

Every client has certain words he will not permit. Obviously, of course, words that are closely connected with a competing product are best avoided. If you are preparing a Camel cigarette television commercial you will do well to avoid references to "lucky"; if your subject is Carnation milk, think twice before using "pet," and so on. In the soap world a maze of word complexities exists. If you are writing a Tide commercial you must be careful of the word "does." If you are writing a Duz commercial you must look out for calling the product a "joy." If you are writing a Joy commercial skip lightly over references to being "blue." In brief, where there is a "surf" there is no "tide," and while it may be that Duz "does everything," it does not do "all."

In addition to competing-product words, however, there are almost always others which a client will have his own personal reasons for disliking. They may be words he considers too strong, or too weak, or indefinite, or misleading. Many clients object to "advertising" words as opposed to "natural" words, but unfortunately there is great confusion from one client to another as to which is which. Noticing such things and making them known to those preparing the advertising is one of the functions of the account executive.

Budget questions are discussed in the conference, as are other questions about whether a program is involved, or spot announcements, or both. If a program is to be used, various kinds and specific available examples are gone over (see Chapter 10 on Use). Possible difficulties in clearing desirable time and needed stations will be mentioned by the media representative, and the research man will want to know whether pretesting of the program and commercials will be desired. Sometimes the account executive is able to answer all such questions immediately, because he has previously touched upon them with the client or because the executive planning group has already indicated the direction the agency recommendation is to take.

All the basic questions must be answered before active creative work on the commercials can begin, since it is clearly impractical to devise commercials for a certain type of show when that type of show is completely unacceptable, or to work out two-minute commercials when a one-minute or a twenty-second commercial is all that can be used in the basic campaign plan. So, first, the broad outlines of the campaign must be determined; and then the first creative efforts are aimed along those general lines.

Ordinarily, these early stages are the happiest for the creative people because, in most agencies, at this point, anything goes. It is useful to have all ideas aired, no matter how wild, impractical, or even impossible they may seem, because sometimes an idea that at first appears hopeless develops into the very strongest and soundest of campaigns. Once the idea is produced and proves successful, it is easy to second-guess, of course. But, when these ideas were first suggested, it must have seemed unlikely to have cigarettes marching or dancing, a banana singing, or a penguin falling flat on its face several times in a row. Yet all of these were developed into outstanding commercials.

Copy

The relatively sudden emergence of television as a practical mass medium, as mentioned in the opening chapter,

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caught virtually everyone in advertising unaware for the very best of reasons: up to 1946 there had been only a very limited need for the kind of background and training required by television, namely, experience both in advertising and in working with pictures that move and talk on a screen. It is true that movie-theater advertising and training and demonstration films for clients had provided a certain amount of such experience in some agencies. In fact, a few advertising agencies, such as J. Walter Thompson and N. W. Ayer, had for several years operated motion picture departments. But the total amount of activity of that kind was comparatively small in relation to the work in the great mass media—newspapers, magazines and radio—so in the whole field of advertising there was only a relative handful of people, with anything like suitable experience, prepared to deal with television.

Advertising agencies, generally speaking, met the problem in two ways. The first, and surely a most natural way, was simply to turn the whole thing over to the radio department and hope for the best. After all, television and radio are both broadcast media. Unfortunately for so simple a solution, both writing and production are worlds apart in radio and television. Since writing and production in radio are entirely for the ear and in television they are primarily for the eye, a radically new orientation to the problem is required.

The second method was to turn over the writing of commercials to the print copy department and the visualization of storyboards to the print art department. However, even though the visual element is common to television and print, it is two quite different things to deal with pictures that stand still and pictures that move, words written to be read and words written to be spoken, advertisements that can be perused almost anywhere at leisure and advertisements that appear briefly at a particular time and place and then disappear.

In view of this perplexing situation, some agency executives, perhaps with more hope than conviction, have argued that anyone with real talent for advertising should be able to accomplish outstanding work in any medium. Although this no doubt is true to an extent, if it were entirely true, copy writers long before this would also have been doing the work of artists in agencies, or vice versa. Lamentably, not very many people are so richly gifted that they can master with brilliance even the *techniques* in several diverse fields, to say nothing of possessing interest and inspiration in each field as well. A Leonardo da Vinci does not occur every day, or even every century.

This is not to say, of course, that achieving a degree of competence in more than one medium is impossible. Any reasonably attentive and normally capable person should be able to learn the basic technical aspects of television advertising in a fairly short time, just as he can learn to play the piano or paint a picture. But his true interest may not be there, and, if it is not, it seems unlikely that he will do his best work in television. Probably, as originally was the case with print and with radio in its turn, and as already has been indicated with television, individuals will emerge who are primarily interested in creative work in television advertising—whether their previous experience has been in radio, print, motion pictures, or has been simply academic—and, ultimately, at least in the larger agencies, these indi-

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viduals will handle the bulk of the creative work in this field.

In any case, when the campaign is really important, it is likely that the entire creative group in the agency will work on it during the initial stages. All ideas are welcome. Rough drafts of scripts are prepared and discussed with the creative head of the agency and the account executive. The more promising ideas are then done in more finished form, perhaps including early storyboard sketches.

At this stage, other executives in the planning group often are called in. They go over the material in a conference with the account executive, the head of the creative department, the account copy supervisor and/or writer for television, and the television artist. Each idea is discussed thoroughly in its turn, including not only reasons it might provide a good basis for a television campaign, but also suggestions as to how it might be varied as the campaign progresses, details regarding its cost, time required to produce it on film if that is called for, ease or difficulty of casting, and all other such matters that have a practical bearing on the subject and sometimes force a decision between two ideas that, at first glance, seem of absolutely equal merit.

Presentation

It is only the top three or four ideas that usually survive, out of the scores that were submitted in the first round of the elimination contest. These three or four will be presented to the client; so they must be executed in finished form, as attractively, clearly, and forcefully as possible. Each suggestion and criticism that has been made must be carefully taken into account in this final version, because an unfavorable impression, even in a detail, may seriously prejudice the client against an idea. More than that, it may injure the reputation of the agency with the client. It is often because of such overlooked detail that an agency man starts his first ulcer.

Whenever a television copy idea is presented to a client, it is desirable to have a member of the television creative group on hand, if possible, so that technical questions, which invariably arise, may be answered quickly and competently. This phase of the presentation becomes especially acute when the client is tempted to write his own version of the material. He may, unless he is well experienced or well advised in television, inadvertently impair the pace or the picture flow or the timing or some other important element in the commercial. If this happens, it creates not only a production delay until the matter is corrected but also an embarrassment to the agency in having to go back to the client with a belated explanation for the delay. It is much better to clear up any difficulties on the spot, and work out with the client whatever adjustments need to be made.

Ordinarily, by the time commercials are ready to be discussed with the client, the agency already has prepared or is preparing recommendations regarding a program or a campaign of spot announcements. If it is to be a program, the agency television department will investigate every suitable offering and assemble complete details, including in many cases a pilot, or sample, film or kinescope. The media department will check every television station in the markets to be covered, confer with networks and station representatives, check time availabilities and the ratings of programs opposite these on other stations and adjacent on the same station, make out

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schedules and time and talent costs, and prepare recommendations on all points.

Production

Once the client has decided on a program, the agency enters into contracts for time, talent, script writing, set designing, prop supply, and all other elements that will be needed in the show. Quite often all of this, except time, is included in a package deal with an independent production company. When a network packages a show, it also, of course, supplies the time. However, even when the program is bought as a package, the agency is expected to keep a close supervisory eye on every aspect of its production. A few of the very largest agencies handle the entire production of some shows, but this has been much less common in television than in radio. There are, however, indications that this situation may change, and more agencies may become more active in show production. For example, Ben Duffy, vice-chairman of Batten, Barton, Durstine & Osborn, has strongly advocated a coproducer role for agencies in television.

George Haight, vice-president and manager of television-radio programming services for McCann-Erickson, foresees a change in the direction indicated by Mr. Duffy. "The pattern that will probably emerge," he suggests, "is one of coproducing. It's not economical at the moment to have an entire producing unit continuously on staff. Actually, agencies will tend to operate like Broadway producers, whose offices are usually one- or two-man operations between seasons and then they hire people for specific stage productions."

When a program is agency-produced, the agency must, of course, fill all the production functions, from hiring writers, actors, and musicians, through directing, down to prop selection and legal checking against any possible charge of plagiarism.

The Line

Television production costs are separated into two general categories referred to as "above the line" and "below the line." This system originated many years ago in motion-picture production, and at that time there may well have been an actual line drawn across the middle of the page separating the two divisions. The line subsequently has become invisible, but the division remains. Above the line costs are those for creative elements, such as:

Talent (stars, extras, acts, etc.)
Producer
Announcer
Film (even used in live shows)
Rights (script and music)
Writing
Director
Music
Travel (to and from locations)

Below the line costs are those for technical and material elements, such as:

Staging services (labor, material)
Props
Make-up
Graphics (signs, cards, etc.)
Sets, draperies, etc.
Scene design
Wardrobe
Stagehands, electricians
Sound effects
Trucking

and production facilities:

Live camera rehearsal
Film rehearsal
Equipment (cameras, booms, etc.)
Camera "dry" rehearsal
Rehearsal hall

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All production costs are, of course, in addition to time costs and corollaries such as coaxial-cable charges.

Commercial Production

Television commercial scripts and storyboards are usually prepared in the agency; but in many cases, where the agency lacks writers and artists well experienced in this work, outside specialists are employed. Sometimes a film company is called in to handle not only the production of commercials on film but also the preparation of the script and storyboard. It is possible, in this way, to achieve heightened effectiveness and, in addition, to provide substantial savings in cost, because the storyboard is, in effect, the blueprint for the commercial. And, as every manufacturer is aware, a mistake in a blueprint can prove quite costly in production.

Unfortunately, it is not a common thing to find, in motion-picture companies, personnel well trained in advertising *as well as* in motion-picture work. Therefore, this is not a system that can be used indiscriminately. It calls for great care in the selection of a producer, to make sure the people he assigns to the storyboard are adequately experienced both in film techniques and in creative advertising work. Some producers and advertising agencies are relying more and more on television advertising consultants to provide advice based on experience both in advertising and in techniques of film and live television.

When the commercial has been put on film, it is presented to the client for approval; and again it is well to have a member of the creative staff of the agency on hand, along with the account executive. The commercial may be better or worse than the one the client has been visualizing mentally, but assuredly it will not be the same. Sometimes technical explanations are required and, if the account executive is not prepared to give them, he will be more comfortable if he has someone with him who is.

Other Executive Responsibilities

Although the account executive ordinarily is not expected to be conversant with the intricacies of film production, he *is* expected to be at least aware of the fundamentals and to know a good deal about a large number of other things as well. He is expected to have, of course, a strong background in advertising fundamentals, both in theory and practice. He should know the various stages that are required in the production of an ad, for print or for radio or television. He should understand the time required for each stage and should be able to judge relative cost factors.

He should know merchandising, and it is well for him to have had experience in personal selling to the public. It is always wise for him to be thoroughly familiar with his client's product, its ingredients, its manufacture, its packaging, its distribution, and, above all, its points of sales superiority. He should keep abreast of what the competition is doing. He should be able to interpret market data, including rating reports, station coverage charts, etc., in radio and television. He should be aware at all times of the exact stage of progress of work for his client whether it is being done inside or outside the agency.

But, in addition to everything mentioned above and most important of all, he should keep himself and his agency in the good graces of the client. This requires tact, patience, humor, forbearance, understanding, strength, humility

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—and, in brief, the characteristics that might be expected of an angel. And, on top of all that, he should possess a keen business sense, with a sharp eye always open for ways in which increased agency service might provide new sales opportunities for the client. An angel never faced such problems!

Radio and Television

The radio-television department is responsible for finding suitable programs for clients, for supervising production of the programs when they go on the air, for keeping up to date on the ratings of the programs, for suggesting changes in the programs when needed, for supervising production of the commercials, including the auditioning of actors and announcers, and for making sure the program was broadcast as and when it should have been.

If the agency is large, the department head may be assisted by a business manager, a radio director, and a television director, each of whom may have a staff of one or more under him. The television director often will have two assistant directors, one for live and one for film production. Another division in the department handles traffic—that is, makes sure that things move on schedule and especially that any scripts needed, film programs, and commercials reach the stations on time.

Art

The television art director, in some agencies, reports to the head of the radio-television department and, in others, to the head of the art department. Many agencies have no television artists at all and expect the print artists to handle television as well; this is parallel to the situation where the print copy writers are called on to furnish television scripts. The artist with no experience in television is naturally at a severe disadvantage when confronted with an assignment to prepare a storyboard. He is liable to find himself hopelessly confused in a bewildering jungle of television technicalities that must be thoroughly understood before a script can be properly interpreted in the form of a storyboard. Storyboard art requires a particular technique of its own.

For this reason, in a number of agencies, storyboard art is handled entirely or in part by outside artists trained in television or by artists on the film producer's staff.

Media

The media department of an agency is concerned with the placement and continuing use of advertisements in newspapers, magazines, radio, television, and all the various media. In some agencies, one person, or one group, may handle both time and space buying; in other agencies there are separate buyers for print and broadcast media, the radio-television buyers often being a part of the radio-television department.

The broadcast-media group reports on time costs and availabilities, station coverages and average audiences, program ratings, estimated cost per thousand viewers for projected campaigns, and various other similar factors associated with time buying. The proper use of the medium (discussed more fully in Chapter 10 on Use) is a fundamentally important element in television advertising.

National television advertising may be placed on either a spot or a network basis. Now there are two, sometimes confusing, usages of the word "spot" in television. A "television spot" is a commercial. It can, but need not, be part

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of a show; it is a commercial that can stand by itself—that can be used in a multisponsored program ("spot carrier"), for instance, or as a station break —instead of being designed for a specific program with which it is expected to blend in a suitable manner. Spots generally are shorter than program commercials, being ten or twenty seconds or a minute in length, where program commercials vary according to the total commercial time permitted and often run 2 or 3 minutes in length.

The term "national spot television," on the other hand, refers to a method of placing or using programs or commercials for a national advertiser. This method calls for station-by-station placement rather than network.

Briefly, the advantages of advertising on a national spot basis are that it permits markets to be selected individually and programs to be selected to fit each market and local tastes, and that it may be much less expensive than to use a network. Disadvantages are that it is complicated (with different rates, times, and programs, each paid for separately), that it lacks the glamour of big shows, that it is hard to supervise, and that a national advertiser is able to achieve saturation coverage cheaper by network.

The advantages of a network are that it provides intense coverage, easier control of commercials and programs, more glamour, prestige, and opportunities for merchandising and publicity, and that it is more economical, assuming the desire for saturation coverage. Disadvantages are that it is inflexible (cannot be varied for local interests) and that there may be considerable waste circulation; time differences (eight o'clock in New York is five o'clock on the West Coast) result in audience differences, and seasonal differences (cold in the north, warm in the south) are important to certain advertisers.

The basic source book for information on rates and other station data for national advertisers is *Standard Rate and Data*, issued monthly with special supplements to subscribers when rate changes occur during a month. Reports on network expenditures by individual advertisers are obtainable from the Publishers Information Bureau (PIB); the *Rorabaugh Report*, issued quarterly, provides data on spot television advertising. Considerable information on stations and, in fact, on the entire television industry, is contained in the semi-annual *Television Factbook* published by *Television Digest* and the *Telecasting Yearbook* of *Broadcasting-Telecasting Magazine*. Each station and each network, of course, supplies pertinent information on its own activities from time to time and also useful market data concerning the area in which it operates. Local rates, for the individual local advertiser in a community, are obtained from the station concerned.

The television time buyer in an advertising agency has a complicated job to perform, because many of the factors with which he must work are constantly changing or subject to change. Market conditions change, new stations are built, rates change, network affiliations change, time availabilities change, and even the power of a station signal sometimes is changed. The time buyer must be alert to all such developments and to many others, too, such as trends in program ratings and new market research that might have a bearing on his recommendations.

Research

The head of the research department of an agency, if the agency has

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one (and many agencies do not), is responsible not only for the work done by his own staff but also for keeping up to the minute on all available outside research that might be of interest or benefit to clients of the agency. Advertising research, in recent years, has become an increasingly active field, and several large organizations offer their services for a fee to agencies, advertisers, stations, and networks.

This work has assumed such scope and importance that it is being treated separately in Chapter 4. Research within an agency is usually on a relatively small scale. Perhaps its greatest usefulness lies in pretesting campaign ideas, slogans, jingles, new product names, etc. These tests are not intended to be conclusive, but simply to supply a quick and fairly inexpensive sample of public reaction. When properly done and wisely evaluated, such tests can be quite useful, but always present the problem that they may be given, especially by the client, an unjustified importance. A little research, like a little learning, can be a dangerous thing.

Public Relations

Except for the very largest, not many advertising agencies have research departments, and still fewer have public relations departments. J. Walter Thompson, BBDO, Ted Bates, Kenyon & Eckhardt, and a few others do; and McCann-Erickson, Young & Rubicam, and Benton & Bowles operate wholly owned public relations subsidiaries. But most agencies, so far, have ventured into the field only in a small way, if they have gone into it at all.

A public relations department would seem particularly fitting, since advertising itself is a kind of public relations. But there is a wide gap between a message to the public that is paid for—advertising—and one that is not—public relations. Public relations deals with messages from the advertiser to the public through news, editorial, or program channels. Furthermore, since there is no definite charge to which the agency commission can be applied, a billing problem is created. An agency may do a small amount of this kind of work at no charge, along with its regular activities for a client, but when there is any considerable amount to be done, it is usually arranged for on a fee basis.

Television has brought about a situation in which many agencies, willing or not, find themselves involved in public relations affairs. A television show lends itself to this sort of activity much better than a radio show, because its participants are much more easily recognized when their pictures appear in newspapers and magazines or on other television shows. And, of course, any promotion of the show helps the sponsor's product because it attracts viewers.

Merchandising

As a matter of fact, this type of indirect connection with television show promotion has led to a vast increase in merchandising tie-ups over those of radio days; in some cases the merchandising of the show seems to all but overshadow the show itself. In addition to playing up the stars of the show in newspaper and magazine stories and advertising, the merchandising often furnishes dealers with a variety of point-of-sale materials associating the program with the product. These include cutout displays of the star, window posters, counter cards, floor displays, and television slides for local spot tie-ins by dealers. Furthermore, in a growing number of cases, merchandise directly connected with the

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An example of merchandising promotion tied to a television show. Jack Barry, now Master of Ceremonies of Twenty-one and Tic Tac Dough, is shown holding a Winky Dink kit. (The Winky Dink show is no longer on the air.) Standard Toycraft sold more than 4 million of these kits. (Photo courtesy of CBS Television.)

program is offered for sale. Space suits, rocket guns, and the like have proved immensely popular with children who have seen similar items on their favorite programs.

Sometimes many items of merchandise in a store are tied in with the advertising campaign for a product not carried by the store at all. The Lincoln automobile "Designed for Modern Living" campaign, for example, was utilized by many department stores as a promotion for their modern furniture and other merchandise, and Ed Sullivan, the master of ceremonies of Lincoln-Mercury's television show, made a series of personal appearances at the stores cooperating.

Undoubtedly this trend will continue, and advertising agencies, at least those active in television, will find themselves combining every conceivable element of show business, public relations, and merchandising with their advertising efforts.

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4: television advertising research

Advertising has been described as a profession and as a business, but so far has rarely, and not very convincingly, been described as a science. However, science enjoys a high esteem in our civilization; furthermore, it has achieved a great many eminently practical successes. It is not surprising, therefore, to find advertising embracing science with characteristic fervor, even though the romance, unfortunately, has been marred to some extent by a suspicion of motives on both sides. Advertising people sometimes feel that scientists have a tendency to be more interested in theories and investigations that will increase their prestige in academic circles than in working out practical projects that will increase sales. And the scientists, for their part, frequently complain that advertising people handle facts carelessly, have little patience with the difficult, detailed, and often expensive work necessary in following scientific methods, and are most interested in quick results at the cash register. Nevertheless, the twain have met and are learning to work together with increasing effectiveness.

There are two primary questions that television advertisers hope to have answered for them by scientific research: (1) how many persons see my program and commercials, and (2) what effects are the program and commercials having on those persons? These two questions broadly illustrate the principal dif-

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ference between two types of research, the quantitative and the qualitative.

QUANTITATIVE

The first question, a quantitative problem, has been attacked in several ways, none of them completely satisfactory. To begin with, one can imagine the complexity and expense of making an accurate count of every television set in operation in the United States—and keeping that count up to date. Of course, reports on numbers of sets sold are available from time to time from set manufacturers and dealers, and these are useful indications. But, even if these were absolutely accurate (which is by no means guaranteed), they still would not reveal how many sets are out of operation, temporarily or permanently, how many have been traded in, how many are second sets in the home, etc. A continuous door-to-door census presumably would be required to supply an accurate count of the total number of sets in operation.

One way to make such a census, without actually going from door to door, would be to arrange to have each television set equipped with some sort of electronic apparatus that would report automatically to a central receiving station in its area when each set was turned on, to which channel it was tuned, and for how long. This excellent and rather obvious idea, you may be sure, has not escaped notice in the television industry. Several organizations have experimented with such a device: the Columbia Broadcasting System with Instantaneous Audience Measurement Service, the Sindlinger Corporation of Philadelphia with Radox, A. C. Nielsen, C. E. Hooper, The Pulse, the American Research Bureau with Arbitron, and others with various types of electronic equipment. None of these is operating commercially on a national scale at present.

Sampling

In view of the difficulty of checking on every single television set, it is fortunate that scientists have been able to work out reasonably reliable sampling methods.

A research sample may be said to be adequate when (1) it has been chosen on a proved probability principle and (2) it is large enough to produce results with the required degree of accuracy. A sample that is large enough for one purpose may be completely inadequate for another. It has been found that, simply to check numbers of viewers or sets, a fairly small sample, if properly arrived at, may well have a validity high enough for all practical purposes. This is the reason most of us have not been invited to participate in such a sample.

The U.S. Census Bureau has made surveys on the number of television sets in the United States at the request and expense of the Advertising Research Foundation, in conjunction with the regular census *Current Population Survey*. The Census Bureau sample has covered approximately 42,000 dwelling units and other living quarters in 638 counties and cities in the United States. The April, 1957, report showed that 80 per cent of all households had television sets; this compares with 76 per cent for August, 1956. In 1950, the first time a question on television was included in a census, only 12 per cent of all households had television sets. This survey is not concerned with television viewing, of course, or even with whether the sets are operable at the time of survey.

The four most prominent methods

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used in checking on television viewing are the diary, the coincidental telephone, the mechanical (or electronic), and the roster recall (or personal interview).

Diary

The diary method, used by the American Research Bureau, Nielsen (to an extent), and Videodex, is a technique by which a detailed record of all broadcasts tuned in throughout each day is kept by individuals or members of a family unit. There is a good deal of disagreement as to how accurately such diaries are kept. It appears, from reports on diary checkups by mechanical recording, that in many cases there may be a high degree of interest in keeping an accurate diary in the beginning, but, after awhile, when it becomes a chore, that interest drops, and the record becomes a good deal less reliable. In order to avoid this decline in reliability, there is a certain amount of shifting of diary keepers, and Nielsen has developed a device—the Recordimeter—that automatically records total set usage as a check on the completeness of the diary and as a reminder to the diary-keeper.

The American Research Bureau tabulates 2,000 diaries nationally on a sample base of 2,200 diaries, and also supplies local ratings in over 130 cities. The Videodex national report is based on 9,200 tabulated diaries distributed proportionately in all U.S. television markets. Local television ratings are issued in 135 individual markets, 30 of which are issued under separate cover monthly based on an average sample size of 400 names. Nielsen, for its local reports only, uses up to 220 diaries in a market, depending on the size of the market, and supplements these by data from Audimeters, which are discussed later in connection with mechanical checking.

The diary method is particularly useful because it is both economical and quite flexible. Furthermore, no telephone or mechanical equipment (except in Nielsen's method) is required. It is possible that people who do not have a telephone may have a different pattern of television viewing from people who do have a telephone, accounted for by their living in a different locality with different local interests and often, perhaps, by a different economic or educational status.

Coincidental Telephone

Trendex, Inc. uses the coincidental-telephone method pioneered by the late C. E. Hooper. The survey is conducted by calling up people, asking them what radio or television program, if any, they have on at that moment, and tabulating the answers. Often other questions are asked as well, such as "What product is advertised?" . . . "How many men, women, and children are viewing the program?" . . . "Is someone in your home using another set?" . . . and, if no viewing is reported, "Do you own a television set?"

It has been found that almost everyone is willing to cooperate in this kind of survey; and it is assumed that, if the telephone is not answered, no radio or television activity is currently taking place at that address. Goodman Ace, prominent radio-television writer and commentator, has criticized that situation with the following dialogue:

> "Hey, Sarah, answer the phone."
> "You answer it. I'm listening to this program."
> "So am I. I can't answer it."
> "Henry, answer the phone."

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"I can't, Dad, I'm listening to the radio."

"Well, somebody ought to answer it."

"Well, not me."

"Me either."

"Oh well—it's stopped ringing. Now we can listen in peace."

Another difficulty arises when a busy signal occurs, because there is no way of knowing, in that case, whether someone in the home is looking at television or listening to radio, or, in fact, whether anyone is even at home, since there are a great many party lines and another household entirely may be responsible for the busy signal. Furthermore, many television viewers in switchboard-serviced apartments have no telephone listings at all. These problems increase the difficulty of calculating a sample accurately.

Another question is how factual the reports are that are given by the people who do answer the telephone. Obviously, they *could* be 100 per cent true, because, if a person is doubtful, he has only to look at the radio or television dial and make sure which station is tuned in. Further, he can personally observe and count the other people present who seem to be paying attention to the broadcast. Another factor that should make for accuracy is that the call is unexpected, so the respondent has little opportunity to stop and think whether there is another program on the air with which he would prefer to be associated, as a viewer, for reasons of prestige. Some persons, of course, are quick thinkers and may be able to answer almost instantly with the name of a more prestige-bearing program they feel they *should* be watching rather than the name of the program that they are actually viewing.

Also, because people enjoy feeling important, some may rattle off the information glibly, right or wrong, to give the impression they know the right answers immediately, with no need to check up on them. Lucas and Britt describe an interesting radio experiment in

Answers to research questions are not always accurate. Many a viewer, for reasons of prestige, mentions the program he feels he should be watching.

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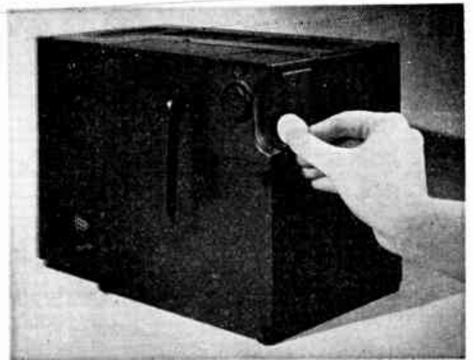
which a researcher, Kaplon, arranged to make telephone interviews of the families of college students while the students were home on a week end. The students carefully noted for Kaplon the actual activities of the family and, particularly, of course, observed the person at the telephone during the interview. They reported that 40 per cent of the total listeners, according to the people answering the telephone, appeared to be partially disqualified because they were doing something that competed with the radio, were out of hearing range, or even had the set turned off. This suggests that there may be a notable amount of exaggeration, even in interviews that take place while the program is in progress.

Trendex makes separate telephone calls for radio and for television, concentrating on one or the other at a time. For television, Trendex produces ratings with a base of 1,000 calls per half-hour. Trendex does not produce syndicated radio reports, but does report on radio for individual clients, with the sample size determined by the client and preferably based on at least 900 calls.

Undoubtedly a considerable drawback to the telephone method is that it does not indicate how much of a program a viewer who is interviewed has seen or will see. If he sees only five minutes of a half-hour program, it may be during that five minutes that he is counted in the survey. There will be some people who tune in and others who tune out while the phone calls are being made. For this reason, the telephone-coincidental method can only give the average audience throughout the program, but not a specific minute-by-minute report on each viewer included in the sample.

Mechanical

The most notable use of the mechanical (or electronic) method is by the A. C. Nielsen Company, through the use of an instrument called the Audimeter. The Audimeter can record the operation of any combination of four



Mechanical (or electronic) methods are often used in television research, most notably by the A. C. Nielsen Company, through the use of an instrument called the Audimeter.

radio or television sets in a home. When a set is turned on, the meter not only registers this information but also which station is tuned in. The recording continues until the set is turned off. At the end of a week, the recording tape is removed from the machine and mailed to the Nielsen Company, and a new tape is installed. Through this method a continuous and complete record of the operation of each set is obtained.

A complete record of this sort is valuable to advertisers because it shows how many sets were tuned to a particular program, how many were tuned to the same channel previously, how many tuned in just for the program, and exactly which elements in the program, including the commercials, were received by the greatest number of sets.

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From this, a considerable amount of minute-by-minute diagnostic information can be calculated, such as audience flow and audience accumulation and duplication, which are discussed later. Also, it makes possible comparison of radio- and television-set operation in the same households. It does not show how many persons, if any, are watching a set that is tuned in. This must be estimated in other ways. But it is far less usual in television than in radio for a set to be left operating with no one in the room. Nielsen tabulates about 90 per cent of 1,200 homes metered for radio and more than 700 metered for television. These are scattered from coast to coast in a manner calculated to produce figures valid for the country as a whole.

There are some limitations on the mechanical method: power failures sometimes interfere with the keeping of records, and some records may be lost or not mailed in at all. On the other hand, the method is so objective that the human frailties that reduce the effectiveness of other methods—memory lapses, vanity, laziness, lack of interest, etc.—are virtually eliminated (except for replacing and mailing in the tape); so a far higher percentage of accuracy, no doubt, is maintained by this method. There are some who feel that meters are so expensive that it is not economically practical to operate enough of them in enough places to obtain a truly representative sample, and the Nielsen people themselves admit to losing a quarter of a million dollars a year on the service (presumably making it up on other services). However, the increasing popularity of the mechanical method, as opposed to other methods for national ratings, indicates that the validity of the method is generally accepted.

Roster Recall

A fourth method of audience measurement, used by The Pulse, Inc., is the roster-recall or personal-interview technique. Unlike the others just described, it is not a measurement made while the program is in progress. In the roster-recall method, personal calls are made, door to door, and the people who give evidence of having watched television during the time period being checked are shown a list of programs on which they can point out the ones they saw. The interviews are carried out as soon as possible after the programs are broadcast, which is only a few hours in the case of daytime programs, but a matter of overnight for evening shows. Since, unfortunately for this purpose, most of the important shows are broadcast in the evening, the danger of forgetting because of time elapsed is greatest where it would be desirable to have it least.

Pulse, covering 200 markets, tabulates an entire sample base of 400 radio interviews per quarter-hour for half-hour weekly programs, 1,000 interviews for quarter-hour five-day-a-week shows, 200 to 300 television interviews per quarter-hour for half-hour weekly shows, and 1,000 interviews for quarter-hour television shows five days a week.

One definite advantage to this interview method is that additional questions can be asked to obtain market data about the products advertised, and reactions of the viewer to the program or the commercials. However, the problem of accuracy in this method is perhaps aggravated by the tendency people have to want to make a good impression. In some cases undoubtedly a viewer will claim to have seen a program he did not

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see because he feels he should have seen it.

Surveys comparing this with other methods have indicated it is not so accurate. For example, in one survey made by Stanton it was found that roster-recall reports made the day after the broadcast were only 59 per cent correct according to mechanical records of set operation.

Ratings

In addition to the primary and immediate question, "How many people see my television program and commercials?" there are other corollary questions which advertisers would like to have answered. For example, it would be useful to know the potential total number of sets and the actual number in use at the time of the program. That is, (1) the ultimate total, including all television sets in the area, whether turned on or not, and (2) the actual total, including only the sets in use at the time.

A program "rating" is generally calculated as the per cent of the ultimate total that is tuned to the particular program. This shows the advertiser approximately how far he is from reaching his full potential audience. The per cent of the active total tuned to his program indicates to him what share of the actual audience at the time he is getting. The ultimate total, of course, has been constantly increasing, in some areas at a very rapid rate; but the active total, the sets in use, is capable of wide and sudden variation between zero and the ultimate. Therefore, it is quite possible for a program's share of the active audience to increase while the program's rating decreases. For this reason, it is important to consider the two together.

When programs are fairly close together in ratings, as in the top ten or top twenty-five, it is not wise to attach too much importance to the exact order of ranking, because the inevitable element of statistical error renders such fine distinctions invalid. And the same is true of ratings that vary a few points for the same program. If a trend can be observed over several rating periods it will provide a more useful picture of the status of the program.

All of the rating services supply subsidiary information which it is believed will be helpful. The majority, for instance, offer data on the composition of the viewing audience (the proportions of men, women, and children), and several of them have worked out estimates of the number of viewers per set.

Commercials and Ratings

It is unfortunate, in view of the value of the commercials to the sponsor, that program ratings do not indicate the number of viewers attending to the *commercials* during the shows they are watching. "There is a pressing need for a measurement of people who are actually exposed to specific television commercials," according to William Weilbacher, vice-president and director of research at the Dancer-Fitzgerald-Sample advertising agency in New York, one of the largest agencies in television. Mr. Weilbacher cited research from his company's files indicating a "wide variation among programs in regard to the number of people they attract to specific commercials." In one case, he reported, 15 to 40 per cent of the housewives who saw a particular program were not in the same room as the television set when the commercial was aired. "This is a critically important finding," he added, "when a specific television commercial can be of interest or importance only to women."

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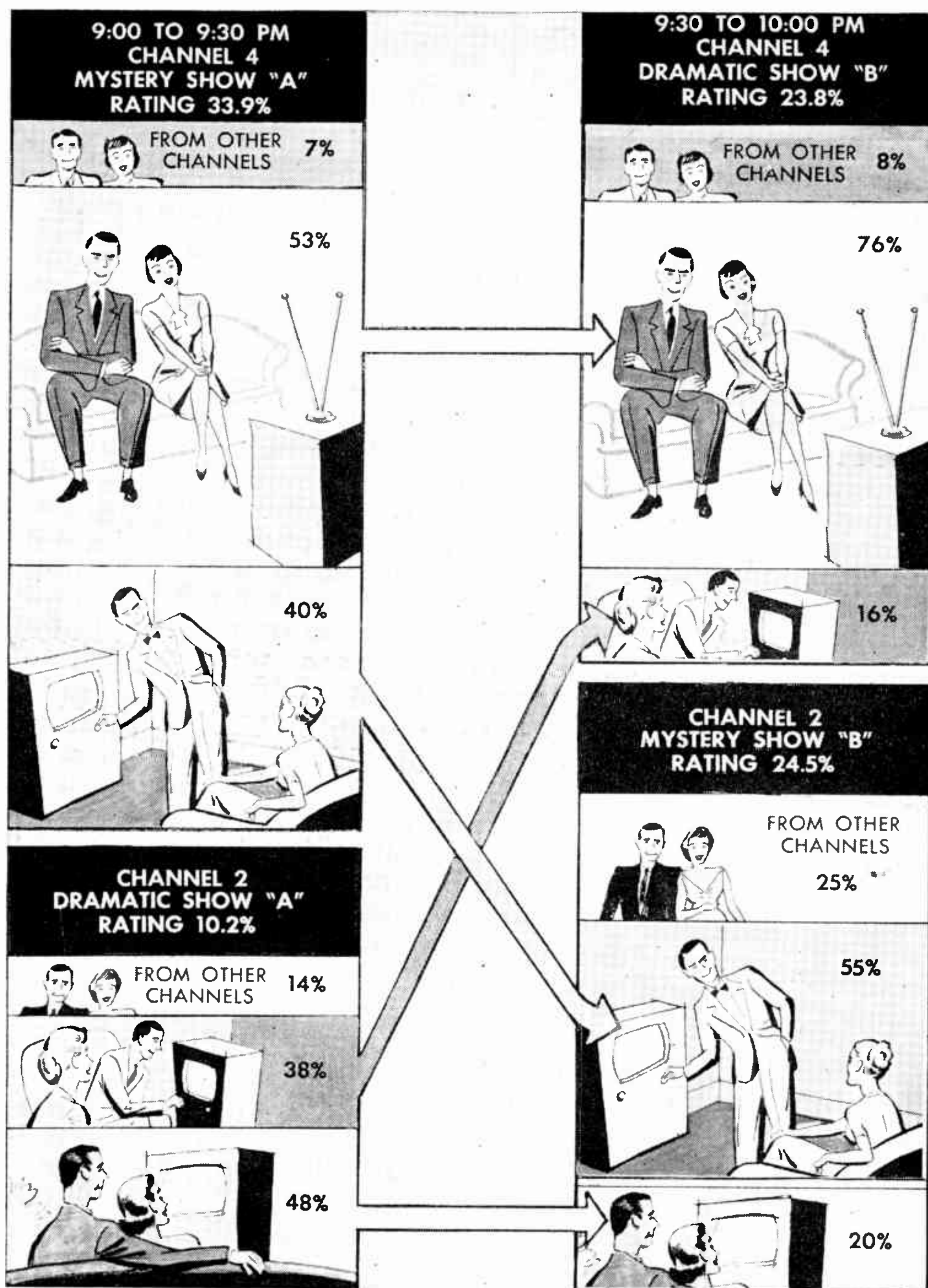
AUDIENCE FLOW IN NINE-CITY MULTI-NETWORK AREA



Mystery show A. 53 per cent of audience stays on Channel 4 to make up 76 per cent of audience on dramatic show B; 40 per cent of audience moves to Channel 2 to make up 55 per cent of audience of mystery show B in the succeeding half hour. Dramatic show A. 48 per cent of audience stays on Channel 2 to make up 20 per cent of audience on mystery show B; 38 per cent of audience moves to Channel 4 to make up 16 per cent of audience on dramatic show B. (Source: A. C. Nielsen Company.)

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Available program-rating data, Mr. Weilbacher concluded, cannot serve as a valid basis for evaluating delivery of people to commercials, although they serve as a basis for evaluating the delivery of homes to programs.

Audience Composition

The composition of an audience with respect to proportions of men, women, and children is naturally important to advertisers who want to reach one group particularly. A product sold mostly to men, for example, would not reach much of a male audience through a midmorning or midafternoon program, where most of the viewers would be women. The age of viewers also can be important. Two-thirds of the buying in the United States is done by the one-third of the population between the ages of thirty and forty-nine, so that this is probably the most important single group to the advertiser; and other age groups clearly influence this principal group in many diverse ways and with respect to a large number of products. Accordingly, information on the age composition of the audience is valuable. This is a factor that is influenced both by the time of day and by the program content.

Audience Flow

A station's audience changes from time to time as people switch to another channel, and this phenomenon is referred to as "audience flow."

The public appears to be much more selective in television than in radio, perhaps because television requires more concentrated attention. Many people leave their radio sets tuned to the same station for several hours or all day, but this procedure is far less frequent in television.

Where a radio listener will tolerate a program he does not particularly care for simply because it is preceded and followed by programs he likes, the same person, as a television viewer, is more likely to get up and switch the dial, perhaps several times, as he shops around for a program that suits him. As a consequence, there is a good deal more flow in television than in radio. Since every advertiser would like to capture as much of this flow as possible for his own private lake, it is useful to him to have a measurement of how well, if at all, he is succeeding.

Accumulation and Duplication

The question of how many people watching a program have seen it before and how many are new viewers is a matter of considerable interest to advertisers. In the same way, an advertiser with two programs on the air would like to know how many persons are watching both programs. It is possible, although unlikely, for a program to have the same rating for two broadcasts but reach entirely different audiences. The accumulation of audience and the duplication of audience are therefore elements that are not evident from program ratings alone. And the problem is of particular interest to advertisers who sponsor a program alternately with another sponsor. Do they gain or do they lose audience, and how much, through this increasingly popular method of presentation?

The A. C. Nielsen Company, analyzing four-week cumulative audience figures for one show presented on three sponsorship plans, found that, when the program was presented completely by one sponsor, the advertiser reached 55.0 per cent of all TV homes in the four weeks; with alternate sponsorship, with

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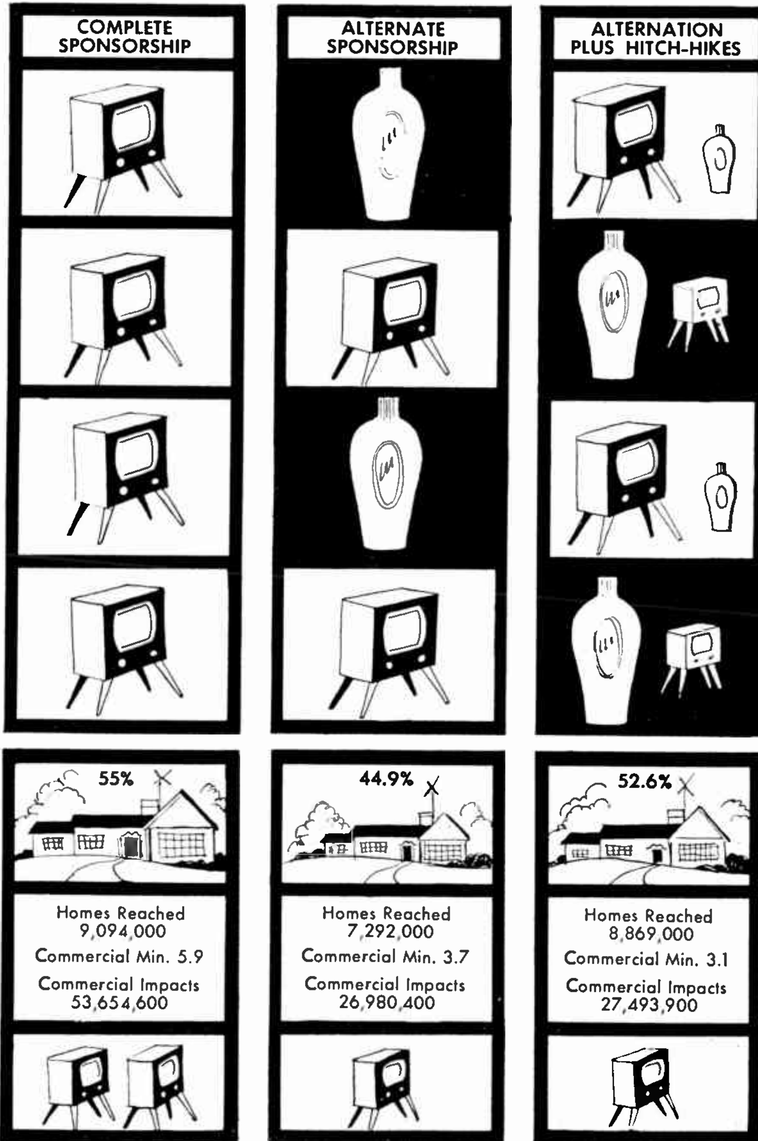
THREE SPONSORSHIP PLANS—FOUR WEEK CUMULATIVE AUDIENCE



a hitchhike each week for the other sponsor, he reached 52.6 per cent of the homes; and with alternate sponsorship but with no hitchhike mention of the other sponsor, he reached only 44.1 per cent of the homes. Since this is a study of only one case, it is not subject to generalization, of course, but it indicates the value to advertisers of cumulative data.

Sponsor Identification

Naturally, everyone who sees a television program does not necessarily see

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all the commercials on the program, and for this reason sponsor and commercial identification studies are carried out by several research organizations. It seems likely that more of the commercials on a program are seen by viewers of the program than advertisements in a magazine or newspaper are seen by readers of the publication, but any direct comparison between the two types is vastly complicated by the fact that television programs themselves are sponsored whereas the editorial content of publications is not. And nobody knows how much of the value of a program to a sponsor is due simply to the fact that he sponsors the program. Comparison at least would be on a more nearly equal basis if magazines (and newspapers) divided up their editorial material among various advertisers, with, say, the news "brought to you by Chevrolet," drama "presented by Kraft," and comedy "by Colgate."

Payment

Many other factors contribute to the difficulty of comparative media evaluation. For example, people must pay for most publications but not for television programs (although, of course, they must pay for television sets), so that, in an area of heavy set concentration it might be possible to reach a great many more people at low cost through a comparatively inexpensive television show than could be reached through a newspaper or magazine; on the other hand, if the program proved not very popular, an advertisement in a newspaper or magazine might reach more people for the same money. However, even if there were some way of knowing for sure exactly how many people were reached by each medium, there still would remain the equally important, if not more important, question of the comparative effects of commercials and print advertisements on the people reached.

QUALITATIVE

The investigation then changes from a quantitative to a qualitative basis, and we face the second question posed at the beginning of this chapter, "What effects are the programs and commercials having on those viewers?"

Level of Interest

In the first place, there is the problem of measuring the *level* of their interest in the program or the commercials. If a viewer is not at all interested in a program or a commercial and is exposed to it only through indifference or because he cannot help himself, it might be presumed that any effects beneficial to the advertiser are not so great as they would be if his level of interest were higher. But this certainly does not mean there are *no* benefits, since a viewer may be influenced even though he is completely unconscious of any such effect.

On the other hand, if he is interested, it would be worth while to know how interested and which elements are of particular interest. For these reasons, a good deal of time, effort, and money are put into research on audience reactions to programs and commercials, both before and after they go on the air.

Direct Questions

Now, of course, one way to find out what people think is to ask them. They may not always necessarily tell you the truth, but at least they usually try to be helpful, even though at times that effort may be misleading. For example, if you show someone a commercial and ask

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him if he likes it, he may answer "yes" only in order not to hurt your feelings. And if you explain to him that you are being completely objective, that it will make no difference to you whether he likes it or not but that his opinion is important, you run the risk of putting him in the frame of mind of being such an expert that his true opinion is distorted because he is trying to hard to give you a weighty and thoroughly authoritative judgment. Almost everyone enjoys being an expert, and, in addition to that, virtually everyone enjoys feeling important. This combination sometimes makes it exceedingly difficult to get to the facts beneath the attitudes.

Reliability

It appears that opinions are most reliable when they are concerned with interest, desire, and belief, measured while those feelings are being experienced. They are much less reliable when they refer to attention-getting qualities or to expected action. If you show a person a commercial and ask him if he thinks it normally would get his attention, he is unable to give you a useful answer because his attention already has been directed to it, so his answer necessarily involves an imaginary situation, not the real situation he is then experiencing. Similarly, if you ask him if he thinks the commercial would induce him to buy the product, his answer is concerned with a hypothetical situation.

On the other hand, if you make the situation real by asking him if the commercial *has* influenced him to buy the product, his answer still is not necessarily valid because it is probable that he does not *know* the true answer. Buying motivation is extremely complicated and made up of a great many diverse factors, a large percentage of them being unconscious factors. And even if a consumer knows that he has been influenced by a commercial, he is generally unwilling to admit it. In one study on the subject, only 18 per cent of the interviews brought out reasons for buying a product that could have been attributed to advertising influence. If an attempt is made to avoid this difficulty by asking him if he thinks the commercial would influence *others* to buy the product, he is again being invited to become an expert, and if he doesn't know about his own motivation it is unlikely that he will be authoritative on the motivation of others.

Furthermore, a certain degree of validity is inevitably lost because reactions cannot be obtained under normal viewing conditions. The very fact that research importance is being placed on a viewer's opinions about a program or a commercial makes the situation, at least to that extent, unusual and the viewer self-conscious, even if the viewing is being done at home and otherwise in a normal way. In fact, the difference between viewing at home and in a studio, for purposes of opinion ratings, may not be so great as the difference between natural and self-conscious reactions.

The Schwerin Research Corporation, several years ago, ran large-scale studies in New York and in various midwestern cities and found that virtually the same results were obtained with tests in homes and in theaters and studios.

Two other additional difficulties are concerned with the quality of the sample and the size of the sample. In regard to quality, if the people interviewed are not typical of the intended or actual audience for the program or commercials, it is too much to expect that their reactions will be typical. And, in respect to size, some copy tests require more people than

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others. For example, a test to find out whether people with normal vision can read a television caption of a certain size and style on a 21-inch screen from a given distance will not require so large a sample as a test to find out how *quickly* people will read a caption when it is already known that they *can* read it. A person who can read very quickly may decide to read slowly; a person who normally reads slowly may be on edge and may speed up. Another person may insist on reading it over several times, to make sure he understands it, or to memorize it. It is easier to find out whether people are *able* to do something than to discover how they will *use* their ability to do it.

Opinion Analysis

The two principal techniques used in analyzing audience *opinions* on television programs and commercials are: (1) note taking, used by the Schwerin company and the National Broadcasting Company, and (2) mechanical, used by the Columbia Broadcasting System and by the McCann-Erickson and Young & Rubicam advertising agencies. Both of these techniques are used in studios or theaters. Selected viewers are brought in, the programs or commercials being analyzed are shown to them, and their reactions are recorded in one way or the other throughout the program. In the first method, viewers make notes with pencil and paper as they go, and in the second method they press a button or move a lever to record liking or disliking.

From this data, a "program profile" can be prepared, showing levels of audience liking and disliking throughout the program. After the showing, a discussion period can bring out reasons for the liking or disliking of various elements. Often a program or commercial is changed to increase the area of liking and then tested again with another similar audience.

Liking

All advertisers probably would prefer to have their commercials liked if they would be just as effective that way, but there is evidence, at least in radio, that strongly disliked commercials sometimes may be highly effective. The Lucky Strike "tobacco auctioneer" series, for example, and the Pall Mall "modern design" series both became prominent national irritants and both were accompanied by rising sales curves. Further, research on the point by Schwerin clearly indicates that listeners best remember commercials that are either extremely liked or extremely disliked. It appears that the area in dead center is the area to be avoided in any case.

Memorability

The matter of memorability is a factor that is widely tested, by many research groups. Prominent in this field, in addition to Schwerin, are the Daniel Starch organization and Gallup and Robinson. Interviewers are sent out to homes after a program is broadcast to check on how well viewers remember commercials. Perhaps the most elaborate method of memory testing is done by the Gilbert Youth Research group, using a portable sound projector ("Videometer") with which the viewer, in his home, can be shown commercials on a screen the size and shape of a television screen. Since either the sound or picture can be turned off while the other continues, a variety of tests can be made, indicating the comparative impact of

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each element and the combination of both.

Such tests can be highly useful in the preparation of television shows and commercials, since they indicate not only liking, disliking, and memorability, but also may reveal general attitudes of viewers toward certain elements in commercials.

All of this can be helpful, but it is important to keep in mind that neither liking nor memorability can be equated with effectiveness. It is a grave but by no means uncommon error to judge *effectiveness* by the number of sales points "played back" by respondents in tests. Robert Foreman, executive vice-president of BBDO, has commented in this regard:

"We often permit ourselves to be deluded by commercial standards that are irrelevant as well as ridiculous. For example, there is an approach to copy testing which seeks out the *number* of ideas remembered when a given piece of copy is screened before an audience. The grade which this commercial is awarded is based upon the number of ideas played back by the respondents. By writing copy which would do well (according to this set of standards), it is entirely possible that a commercial is produced which is unable to perform its real function—selling the product. Perhaps a *single* idea is the best way of transforming a viewer into a buyer. Or perhaps *no* ideas played back at all, since some commercials create a mood, an aura, a wantedness for the product without expressing in concrete terms a single thought. Hence, respondents could not play back (in their own words) a single thought. On the other hand, the respondents may be 100 per cent sold on the product. Automobile commercials can and often do achieve their results just this way."

Depth Interview

The study of attitudes is probably best done through what is known as the "depth interview" or "nondirective interview," in which the respondent is permitted to ramble on, saying whatever comes to mind on the subject, with only occasional guidance by the interviewer.

Dr. Ernest Dichter, a prominent proponent of the depth interview, feels that "too much current testing involves a microscopic analysis of detailed elements of a commercial, but totally fails to study the total impression which even more frequently nowadays is all that is left in the mind or feeling of the viewer." He has pointed out that "perception is not a one-way street, but a two-way continuous interchange between stimulus and response."

This interchange, according to Dr. Dichter, is one of four fundamentals of perception applying to television commercials. The viewer does not act passively; he tends to talk back, or at least react in some way, to the presentation of the product in the commercial.

The second fundamental concerns the mental set of the viewer, his reaction to the mood of the commercial, to the order of items in it, and to the signature of the sponsor. A viewer may be impressed by a commercial but not convinced by it; he may be put in a favorable mood by one part of it, only to have the mood shattered by a subsequent part; he may, in the end, think well of the product but not of the company that makes it—or vice versa.

Thirdly, the viewer sees each commercial as part of a series of commercials for unrelated products and not in

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isolation (as the advertiser himself usually first sees it). So the environment of the commercial is important. The viewer may be in a receptive mood for one commercial simply because it is in a notably different technique from others he has recently viewed. Or he may have watched so many commercials in so short a space of time that he is fatigued and it would be impossible to capture his attention, no matter how fascinating that commercial might have been to him under different circumstances.

The fourth point has to do with activation—with creating in the viewer a "mental rehearsal of purchase." He must be able to see himself buying the product. The act of buying it must seem to him a natural and pleasant thing to do. If he cannot comfortably visualize himself buying it, the commercial has failed, this time at least, to make him a prospective purchaser.

Information on all these points, and many others as well, dealing with the motivations and attitudes of television viewers, has been sought by many researchers through the use of the depth interview.

Considerable work in this field has been done by the Kenyon & Eckhardt advertising agency, under the direction of Joseph C. Franklin and G. Maxwell Ule. The replies or comments of respondents in well-conducted interviews are invariably quite candid and often illuminating, as may be illustrated by the following excerpts from Kenyon & Eckhardt interviews:

TELEVIEWER: Well, you take some of these commercials are all cut and dried, and a person has a definite script and they go right down that script they're saying what the bosses tell them to say. Arthur Godfrey—he can sell you in his own way. I mean he makes it interesting. He puts it in a person's mind to remember a thing, but if you take some of these people that get on television and they have a definite script and they read it off, or they memorize it, it gets deadly,—but the way Arthur Godfrey puts it, it's entertaining and it sticks in your mind.

TELEVIEWER: That beer is another where they use models, you know, champagne girls to advertise beer. But you can tolerate it because it's light—with a jingle. It's not supposed to be natural or real, I guess, so it isn't too bad. But it still annoys me, the model takes a sip of beer and her eyes open three times their normal size—fake surprise, you know—it's so unreal, nobody would ever do it actually.

INTERVIEWER: Does Kate Smith say anything special about the products she talks about?

TELEVIEWER: Oh yes, she generally tells you how good they are and all that sort of thing.

INTERVIEWER: Oh, does she use them herself?

TELEVIEWER: Well, she claims she does.

INTERVIEWER: Are you doubtful about whether she used them?

TELEVIEWER: Well, the thing is that I don't see how Kate Smith would have too much time to use a sewing machine. And they use the floor wax in her house, but I don't think she herself puts it on or knows anything about it.

INTERVIEWER: Does that bother you?

TELEVIEWER: No, I just don't think

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about it because I love to hear Kate Smith talk and sing, she's a wonderful woman.

TELEVIEWER: I watched a man on Channel 13 the other night, he was a pitchman.

INTERVIEWER: What was he saying and doing?

TELEVIEWER: He had a lot of gadgets he was selling; you ought to have seen him, one joke after another—a lot of crazy stuff. Really made me laugh, he was funnier than lots of comedians I've seen.

INTERVIEWER: What was he selling?

TELEVIEWER: . . . I can't remember. I don't think I even paid attention at the time. All I know is he sure kept me laughing for 15 minutes.

TELEVIEWER: My favorite in-between commercial is for Ajax.

INTERVIEWER: Tell me about that.

TELEVIEWER: They have a very wonderful song about the foaming cleanser, and they show you these little men doing the work, what it does for your sink. I always wish they would be around to clean my sink. But it is amusing, and it is almost like having them do the work for you Ajax is so easy to use and really does what they promise. I bought Ajax from seeing this commercial and use it all the time now.

Franklin and Ule, after examining all the details in a multitude of such reports, express some of their conclusions as follows:

"Those who have been most influenced to buy via television advertising are heavy viewers of television, relatively nonselective in their choice of programs, with a high level of interest in, and acceptance of commercials. Almost all in this group are experimental in their buying attitudes. That is, they are characteristically interested in learning about and trying new products. Often they are multiple brand users and brand shifters as well.

"Viewers who have bought little or nothing as a result of television advertising (insofar as we could determine) are, as a group, light viewers who are highly selective in their choice of programs, have a low level of interest in commercials and accept them even less. This group contains most of the nonexperimental buyers, people who are usually either brand-loyal or indifferent regarding brands. . . .

"Yet . . . we find that among the light purchasers, 70 per cent are experimental; and among the nonpurchasers, 30 per cent. These people are our main concern. . . .

"Because we don't have all the advantages of the personal salesman, who is face to face with his prospect and can change his approach and his arguments, according to a prospect's resistance, it is all-important to understand the televiewer's point of view so that we can, in advance—by knowing something about his behavior and attitudes—avoid arousing his resistance and shape our message in the areas where we know the televiewer will be most receptive."

Psychology

How do the academic psychologists, from their campus-and-clinic viewpoint, look at the problem of motivation research and the increasing attention being paid to it in advertising circles? Dr. John Dollard, Professor of Psychology at Yale University, has had this to say:

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"Motivation research at the University, as in business, is here to stay because it is a necessary part of research on human personality.

"I am not denying that there is a transitory and perhaps 'gimmical' aspect to the present emphasis on motivation in the field of business research. There has been a certain amount of renaming and repackaging of familiar activities. The name itself has proved to be a valuable tool for selling advertising research services. Human beings are often mysterious to the advertiser, whether they be members of his own family or potential customers. The title 'motivation research' enables the sponsor to picture himself at the throttle of the human machine, manipulating motives and evoking desired behavior at will. Those who promise him this modified form of omnipotence are likely to be well-received. But this enthusiastic reception could not last long. Unless the name, and the activity, of motivation research were profoundly rooted in a knowledge of human life, it would disappear along with all the fads of the past. I believe that motivation research is not a fad and that it will not disappear. Clients, advertisers and advertising researchers have real curiosity. *They really want to know*. If they are willing to wait, to borrow from the universities and to work at the problem themselves, they will slowly come to understand more and more about the mental and emotional life of American human beings. . . .

"It is not true that any research is better than no research. Bad research can do harm. It is not merely innocent, neutral, superfluous or wastefully expensive. Bad research is worse than no research because it can hinder people in the exercise of their common sense and destroy the value of the intuitive knowledge which experts have gained by practice in their fields. New techniques must be shown to be reliable and valid."

Dr. Dollard cautions that the depth interview has yet to be proved reliable and valid, but adds:

"The term 'motivation research' awakens different echoes on the campus from those it finds in business research. We have not been accustomed to dealing with the motivational variable by itself nor do we think that this way of stating the problem is especially a good one. We believe, on the contrary, that the real subject matter is learning, in which motivation plays a role but only that of one element among four important ones. . . .

"According to learning theory, in order to learn the respondent must want something (that is, be motivated), do something (that is, respond), sense relevant cues, and be rewarded (that is, have his motivation reduced). This line of thought is not strange to advertisers. The text books contain lists of desires or interests or appeals which can, roughly, be translated as motives. Other text books insist that 'benefits' must be promised to the subject. These could well translate as rewards. In the daily practice of advertising, it is understood that the subject must respond—must read, see, or otherwise internally repeat and absorb the message of the advertiser. Distinctive cues are well-known in the form of the 'stopper,' the unique name, the distinctive package, etc. It would appear therefore that the formulation of the motivation research problem in terms of learning theory might be highly adaptive. There is at the present time a body of orderly knowledge about learning which, though still woefully incomplete, might yet be of considerable use to research people in the advertising field. Just as people obeyed gravitational

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laws long before they understood them, so advertisers of today use learning principles. Their use, however, is of the hunchy, hit-and-miss variety. Better knowledge of basic principles might well produce better results in practice."

Psychiatry

Since a large part of a person's motivation to buy is apparently buried deep in the unconscious and is often consciously denied, a number of efforts have been made, and are being made, to get beneath the attitudes and reactions that viewers are willing to express.

Dr. W. G. Eliasberg, a prominent psychiatrist interested in the problems of advertising, says: "In the changing world of the conscious and unconscious, the advertiser has to check his tools with psychoanalysis and sociology, time and again. In our society we have to consider the two groups who wield buying power. One is the old, familiar, monopolistically and monomaniacally sought-out target, the man in the street; the other is a product of our changing, managerial world, the specialist. The specialist is not a different human being, belonging to an elite. He simply is a man who, in a defined situation, knows what he wants to buy. He may in other situations behave like the man in the street. It is for the advertiser to consider *or even create* situations with different types of approach. . . . Ahead of us lies the addition of the psychoanalyst to the advertising team."

Hypnosis

The psychoanalyst already has been added to the team in at least one prominent advertising agency. Ruthrauff & Ryan (before merging with the Erwin Wasey agency) experimented with a variety of psychological techniques, using a lie detector at one time and more recently employing hypnosis, working with a prominent hypnotist and a panel of psychologists and psychiatrists. They have found that a subject under hypnosis sometimes can remember in great detail things that he cannot remember at all in a conscious state, and that, with a lessening of inhibitions, answers appear to be more accurate and honest. There have been interesting examples of advertisements remaining effective after a long period of time. For instance, one man under hypnosis, when asked why he preferred a certain make of car, replied by repeating word for word an advertisement he had seen more than twenty years before.

There is certainly a great deal, valuable to advertising, that may be learned in this way, but the method is expensive, and it is difficult to obtain a truly representative sample because a great many people object to being hypnotized or to having a stranger splash around in their subconscious for any reason whatever.

Other Approaches

In addition to psychiatrists and psychologists, other social scientists, such as anthropologists and sociologists, have been, of late, increasingly and usefully active in advertising research. This is because in order to understand the motivation of a particular action, it is necessary to know the cultural and social background of the individual concerned. People with different backgrounds spend money in different ways; an appeal that motivates one group might well completely miss another group with the same amount of money to spend but with a notably different cultural environment or background. So it is easy to be misled if the motivation of an individual is studied without reference to these elements, and

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to others as well, such as age, sex, level of intelligence, and education.

CRITICISM

The charge is sometimes made that when research scientists move into advertising, they often go to prodigious trouble and expense to tell an advertiser something that he knew perfectly well all along; a mountain of research brings forth a mouse of banality. Part of this criticism, no doubt, is due to a misunderstanding in the beginning about the objective of the research. Often the objective is not to discover new facts but to organize known facts in a more meaningful way. Further, the interpretation of research findings is perhaps the most important of all the steps in the research process, because it is the end product.

Social scientists, up to now, appear to be on surer ground in collecting and classifying data than in analyzing them. It is possible that sometimes valuable, but subtle, information is missed and only the more obvious presented as a conclusion. However, even the obvious can be useful, if only to confirm a hunch, guess, or deduction that previously was unsupported, although logical and firmly held as a belief. Factual evidence is a comfort and permits an advertiser to proceed with more confidence.

Another criticism, frequently heard, is that a lot of research fakery may be undetected because it has been dressed up in incomprehensible but high-sounding language. The layman, untrained in technical jargon, doesn't know whether he is hearing double talk or valid scientific exposition. He is first numbed and then irritated, with the result that he may dismiss the valid with the spurious. There is probably no higher percentage of chicanery in research than in any other field, possibly a good deal lower than in many fields, but the average businessman is given the same feeling of bewildered inferiority by the honest majority of research people as by the few knaves when obscure, highly technical language is used.

Dr. Robert O. Carlson, an attitude- and opinion-research analyst for Standard Oil of New Jersey, with tongue firmly in cheek, replies to such criticism by saying:

"Ask any social scientist and he may point out that such accusations are undoubtedly the manifestations of a fundamentally dichotomous role-status position in which the out-group, the advertisers, project their ambivalent affectual status vis-à-vis their significant other-group, the social scientists, in such a manner that their primordial unconscious aggression stemming from a latent role identification with an authority symbol, perhaps the outgrowth of a suppressed Oedipus complex, takes the form of a semantic-oriented aggressive syndrome against superordinate members of a prestige structure which seems to threaten their affect and basic ego constellation."

This is obvious, of course, and just what we have been saying. Dr. Carlson goes on to remark, "Happily, there is a growing awareness on the part of social scientists that they need simpler, clearer expression. If we are candid, we will confess that jargon is often used to cover up fuzzy thinking or no thinking. In this respect, the social sciences do not stand alone. Fortunately, jargon shows signs of dying.

"Yet it is important that advertisers and others recognize that the social sciences must have a technical language —a vocabulary to express certain concepts that are new and so are not ade-

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quately denoted by words already in common use."

As time goes on, the basic technical terms no doubt will become fairly well-known, and, assuming a continued effort on the part of the scientists to make themselves more easily understood, the language barrier should be reduced to a minimum and, as a consequence, more attention permitted to other complexities of advertising research.

RESEARCH THROUGH SALES

Many advertisers, especially in the past, have felt that the only real evidence of buying motivation lies in actual sales attributable to a certain advertisement or advertising campaign. Unfortunately, however, in most cases it is extremely difficult to work out a completely satisfactory correlation between advertising and sales. The more profound the investigations, the more it becomes evident that a great many factors, apart from the advertising itself, affect the measurement of advertising effectiveness through sales.

Mail and Telephone

The television advertiser who sells through mail or telephone orders has, perhaps, the simplest way of checking up, but he must be careful not to judge too hastily because there are cumulative effects and indirect effects (such as one person telling another) that are results of the advertising but are not immediate. Sometimes the advertiser is interested only in immediate effects, as when he is selling a seasonal item, for example, and is operating on a slim margin.

This is sometimes handled on a per-inquiry basis (P.I. advertising) where the advertiser does not pay the regular rate for station time but pays in accordance with the response. Many stations feel that, because of the other factors involved, this is not a fair way to judge either the value of the station time or of the commercials used. The advertiser may be in and out too quickly for the full impact to make itself felt. Or perhaps the nature of the product and its price make it impossible to take full advantage of what the station considers the value of the time.

Test Cities and Departments

Most advertisers, of course, are not in a position to use mail-order or telephone methods, except perhaps occasionally for a gift offer as part of a merchandising operation or to build good will. So other techniques for measuring advertising effectiveness have been evolved, notably the use of test and control cities and the consumer inventory.

In the former, a television campaign is run in one city or a group of cities (test cities), and the results checked against those in another city or cities, similar to the test cities in as many ways as possible, except that television is not used (control cities). Sometimes, instead of using several cities, the sales in a single city are carefully checked before, during, and after the use of television. To get an idea of normal sales before television, at least a month, and usually more, seems to be required, and, to take care of the cumulative and other effects during and after the use of television, another two to six months, or longer, are needed.

Retail stores sometimes run tests by advertising only one department, or one item in a department, at a time, and checking results before, during, and after the advertising.

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Variables

If all the elements, except the television advertising, remained the same in the test and control areas throughout the test, and if it could be assumed that they were accurately comparable to start with, there would be much less criticism than there is of such sales tests as a measure of advertising effectiveness. As it is, there are a great many variables. One researcher, Frank R. Coutant, as we have mentioned in Chapter 2, has listed 150 variables that affect sales, some of them depending on chance, such as:

Differences in weather
Newspaper circulation
Activities of the competition
Dealer activity
Composition of the population
Variations in buying power

There are some indications that the "activities of the competition" are not so much a matter of chance as they used to be. Nowadays, when an advertiser learns that a rival is making a test, he is often inclined to increase his own efforts in the area and thereby confuse the results of the test. Even if a competitor deliberately cooperated, however—an unlikely hypothesis—there would still be uncontrollable variations running up into the hundreds.

Consumer Inventory

Another approach to the problem of measuring advertising effectiveness is through the consumer-inventory method. This consists in checking on consumer purchases directly, in the home, and not according to what the consumer says, but according to whether the product is actually found in the home at the time. Investigations made before, during, and after exposure to the advertising might be expected to reveal significant differences, accounted for wholly or in great part by the advertising. Of course, here, as in the previous method, there are many variables. Even though the people are not informed *which* product is being tested, the self-conscious feeling of participating in such an investigation may cause changes in their normal buying habits. And there is no way of knowing how much they may have been influenced by others to buy or not to buy a certain product. Weather, any unusual activities of the competition, etc., play just as great a part in this kind of test as in the other.

Because there are so many and such a diversity of influences in buying motivation, it seems unjustified to assume, in many cases, that a person bought a product or increased his purchases of a product *only* because he saw certain advertising for the product. In fact, he may have noticed the advertising primarily because he already had been influenced from some other source to try the product, or to use it more often. It may be that his financial or social status had a bearing on his purchase more than the immediate effect of the advertising being tested. On the other hand, where there is a notable increase in purchase of the product in a sufficiently large group that is different from another group only in having seen and remembered the advertisements, it would appear to be a fair conclusion that the advertising exerted a significant amount of influence.

Alfred Politz, head of the research agency bearing his name, has listed three chief dangers in advertising research against which the advertiser and his agency must be especially on guard:

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1. Invalid methods
2. Scientific terms used to convey validity
3. A "scientific" method in parts of a study used to glorify conclusions not supported by those parts

The Advertising Research Foundation has issued *Criteria for Marketing and Advertising Research*, the principal points of which are the following eight:

1. Under what conditions was the study made?
2. Has the questionnaire been well designed?
3. Has the interviewing been adequately and reliably done?
4. Has the best sampling plan been followed?
5. Has the sampling plan been fully executed?
6. Is the sample large enough?
7. Was there systematic control of editing, coding, tabulating?
8. Is the interpretation forthright and logical?

When these and other similar questions have been satisfactorily answered, the advertiser has moved a long step forward in his search for facts on the effectiveness of his television advertising.

SUMMARY

In summary it may be said that, of the methods so far developed for estimating the size of a television audience, the Nielsen system, using the Audimeter, amplified by the diary (Audilog) and Recordimeter on the local level, appears to have most to recommend it, although it is comparatively expensive and although certain complications in its use remain to be solved. The Audimeter supplies information on a far higher level of accuracy than can be obtained through the other methods discussed. It records only set operation and not the number of people watching, but presumably the combination of Audilog and Recordimeter supplies this, and other information, if only on the local level so far, in a somewhat more dependable manner than the earlier unaided diary method.

Any method that checks on viewing while the program is in progress is probably better than any method of delayed checking. So the coincidental-telephone method presumably is better than the roster-recall, and so is the diary, provided the diary actually is filled in while the programs are in progress. The telephone method is especially useful because of its speed; ratings can be quickly obtained in this way. The diary is slower, but cheaper, too, and provides a fairly inexpensive indication of viewing habits over a long period of time. The unaided diary method is not so accurate as some other methods; its main virtue seems to be that it provides approximate information about audience viewing for a relatively low expenditure. About the same could be said for the roster-recall method; its information is approximate and its cost comparatively low.

But the roster-recall technique does possess virtues not found in concurrent methods. The investigator talks to the viewer in person and in the viewer's home, and so can find out a good deal more than can usually be discovered over the phone or from listings in a diary. For example, the viewing preferences of all the members of the family can be discussed; various parts of the program, including of course the commercials, can be talked over; products actually used in the household may be

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checked on the spot. So this possibility of greater scope than simply counting the audience is a considerable advantage for the roster-recall personal-interview system when the additional information is desired.

From questions of quantity we proceed to qualitative questions, and we observe that the two techniques principally used in recording the *opinions* of television audiences for analysis are the note-taking and the mechanical or electronic techniques. Both are used in studios or theaters, where selected viewers are assembled and encouraged to express continually how they feel about the programs or commercials that are shown them, taking notes as they go or pressing buttons or pushing levers. A program profile is then made up, showing how the audience liked or disliked each element as the showing progressed. Believability and memorability are other factors tested.

The depth interview, in which the person interviewed is allowed to express things at length in his own way, has proved to be an especially useful method for preliminary investigations of the attitudes and feelings of viewers. It has not yet been applied to the development of valid, definitive measures of whole markets.

Psychiatrists, psychologists, anthropologists, sociologists, and social scientists in all fields have, in recent years, become increasingly interested in the advertising field and have indicated directions in which, in the future, much valuable advertising research may proceed.

Of course, the ultimate test of advertising effectiveness lies in sales. If the sales of a product notably increase where a certain kind of advertising is used, and do not increase in other comparable areas, it seems fair to assume that the advertising had something to do with it. A difficulty in actually testing advertising in this way is that a competitor may decide to increase his activity in one or more of the same areas at the same time, either by coincidence or with intent to throw off the results of the test. There are a great many variables that affect sales, probably several thousand, and it is all but impossible to find localities that match in every way, including all the variables. So tests such as these should be regarded with reserve, particularly if the findings are at all close.

The three chief pitfalls in advertising research are invalid methods, jargon used to convey validity, and leaping from a sound premise to an unjustified conclusion. The Advertising Research Foundation has issued *Criteria for Marketing and Advertising Research,* which is recommended to all those particularly interested in this field.

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5: television commercial writing

PREPARATION

Before a television commercial is written, a certain amount of information must be obtained. First, it is necessary to know as much as possible about the product and its main selling points, including, of course, the market for which it is intended. The market might seem obvious, but "a sizable number of the commercials that are being broadcast," according to Schwerin Research, are not aimed at the right market and, therefore, "do not influence the right people." As an example of that, Schwerin cites a case in which all the commercials during a year were tested for six leading brands of a product used mostly by men. It was found that only about half were effective among men and that more than a third influenced only women. This is not to say that influencing women in this case represented wasted effort, but, if the influence was not intended, the commercials might perhaps have been more effective if directed at the primary market.

Second, it is important to know the purpose or intended use of the commercial. It may make a considerable difference whether a commercial is intended to be used as a spot announcement or in a show.

Third, it is essential to have some idea of the budget available for the production of the commercial either live or on film.

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Product

All the above information is usually obtained, in an advertising agency, from the account executive concerned. In many cases, where the product has been advertised in newspapers and magazines, a copy platform already has been drawn up. A copy platform is a condensed statement, sometimes called a fact sheet, outlining the points about the product that are important for advertising purposes. This usually includes anything about the manufacture of the product that would be helpful either as background information or as a sales point, a statement of the competitive situation of the product, material on the immediate and long-range advertising objectives, a list of copy phrases to be stressed, with particular emphasis on the slogan, if there is one, and a careful notation of any restrictions involved, whether legal, imposed by the particular industry, or peculiar to the particular brand.

It is always helpful to the copy writer to visit the plant where the product is manufactured, talk to the advertising manager, sales manager, public-relations director, plant manager, and others; make a tour of the plant, and become well acquainted with the product in all stages of development. The reason this is helpful to the writer is that it enables him to work from first-hand information. He can be a good deal more enthusiastic about the product he is to sell when he is thoroughly familiar, personally, with everything that has to do with the manufacture of it. He can write with more assurance, sincerity, and facility. Sometimes he may even discover a sales point that previously has been overlooked. In any case, his copy is almost sure to be more effective because it is based on reality.

Purpose

The second area of necessary information concerns the purpose of the commercial, how and where it is to be used. If it is to be part of a spot-announcement campaign, a decision must be made as to how long it will be—ten seconds, twenty seconds, or one minute—and whether it will be live or on film.

Most spot-announcement campaigns for national advertisers are filmed. The difficulty of producing commercial spots live on a number of stations scattered across the country can readily be imagined. Proper supervision of each individual live performance is virtually impossible and certainly is not practical economically. And, even if live spots were feasible, film offers so many advantages—far greater opportunities for visualization, elimination of mistakes in demonstrating the product, use of any sound effects needed, choice of the right announcer for the spot, etc.—that film is generally preferred anyway for commercial spots (see Chapter 8 on Production Basics).

The local advertiser, on the other hand, frequently feels that film is too expensive for his more limited purpose. When he buys a ten- or twenty-second spot, the narration is ordinarily handled by a staff announcer and the visualization taken care of by cards or telops. In a spot of one minute or longer (such as are often used in local feature-film presentations) there is opportunity for the announcer to be seen as well as heard—and, if it is at all feasible, it is well to include a demonstration of the product.

With consideration of longer commercials, we approach the area of program use and the possibility of integration. Any commercial intended for a program

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should be tailored as much as possible for the particular show involved. The more a commercial fits the mood, pace, style, and general feeling of the program, the more effective it is likely to be. A commercial sharply out of character with its program cannot make efficient use of its time, because the momentum of the program is lost and a new and different mood must somehow be generated.

Integration of the commercial—working it right into the fabric of the show—provides a continuity of interest from the program that is quite valuable to the advertiser. One good way of achieving this is to build the commercial around the star of the show. It is generally assumed that the star has at least some appeal for his audience; and, therefore, a recommendation by the star is almost always helpful.

Sometimes the star will handle the entire commercial, as Arthur Godfrey, Garry Moore, and others have made a practice of doing. This can be particularly helpful where the product is in a natural environment in the program itself, as, for example, a food product on a cooking program. Where it is considered unsuitable for the star to go into specific sales points (e.g., on the *Loretta Young Show*, the *Dinah Shore Show*, the *Steve Allen Show*, etc.), it is often possible to obtain a brief endorsement by the star and then turn the major task of selling over to someone else.

Particular care must be taken in an integrated commercial not to exceed the commercial time permitted. Generally, a lead-in is not counted as commercial as long as it might be part of the program content, but as soon as it relates directly to the product, timing of the commercial begins.

Length and Placement

The length and locations of the various commercials in a show are matters that should be settled as soon as possible. The principal television stations and networks try to adhere to the total commercial time recommended in the NARTB Code (see Appendix). The stations which do not, offending largely through too frequent and too long local advertising, would find audiences more receptive and commercials more effective if they also adhered to the time recommended by the Code.

Placement of the commercials in a show is a matter that depends on the show itself. Probably the most common arrangement is to use a brief opening and closing and a longer middle commercial. In a half-hour nighttime show, for example, where three minutes of commercial time are permitted, the opening and closing commercials may be thirty seconds each and the middle commercial two minutes. Or the middle commercial may be one minute and a half, and the opening and closing commercials forty-five seconds each. On an hour evening show, with six minutes of commercial time, there are usually two main commercials, of about two minutes each, and a one-minute opening and a one-minute close.

It sometimes happens that a sponsor wants to advertise, with less emphasis, another product or two in addition to the product given main emphasis on a show. This is done by inserting a brief commercial, called a cowcatcher, after program identification but before the show proper begins, or by putting a commercial after the show but before the sign-off, in which case it is called a hitchhike. The time used for cowcatchers and hitchhikes is, of course, included in

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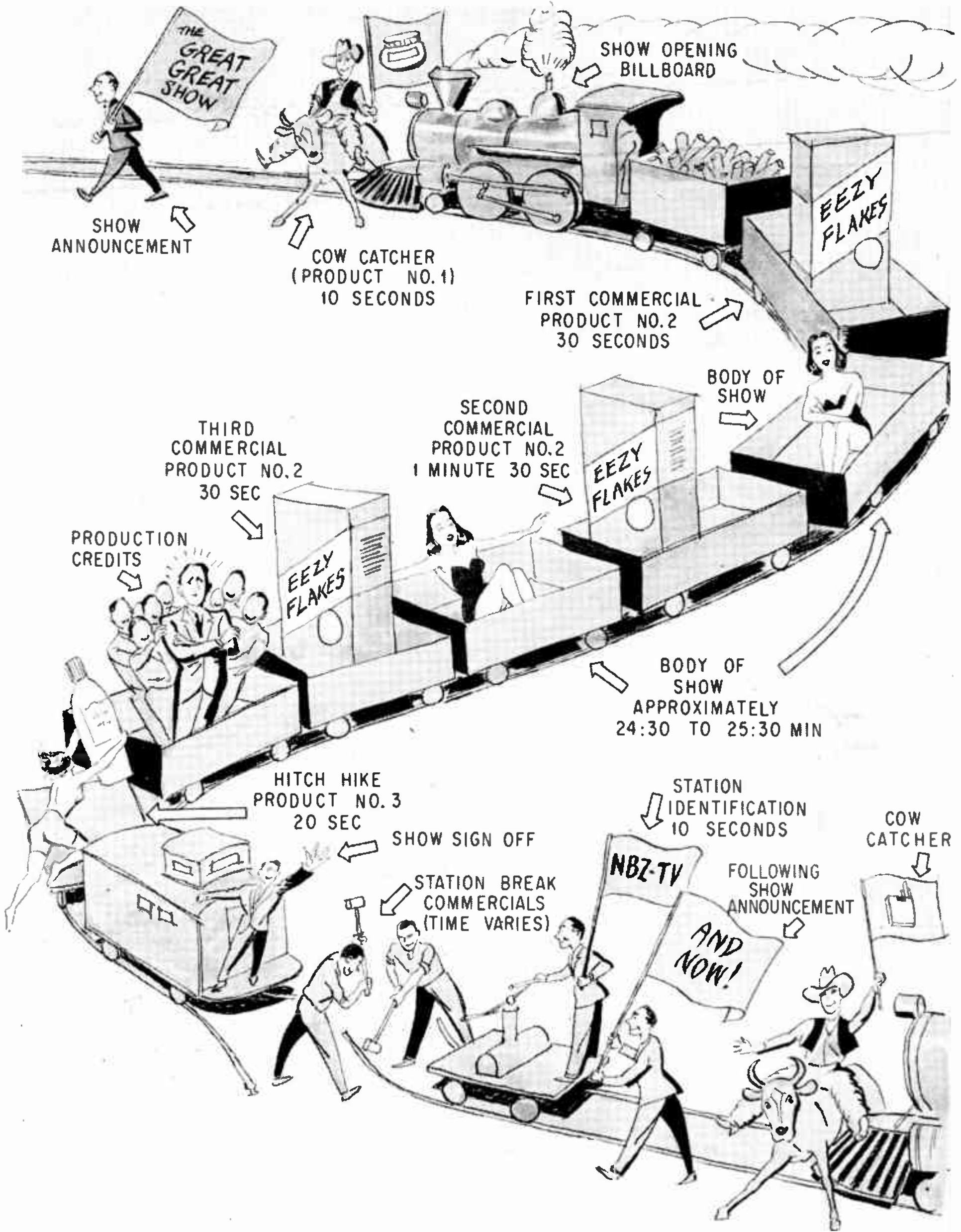
TYPICAL COMMERCIAL FORMAT FOR A HALF-HOUR TV SHOW



the total commercial time allowed for the program.

Where a show immediately follows a highly rated program, some feel it is worth while to introduce a strong commercial as soon as possible, to catch the overflow audience. In most cases, however, it is considered advantageous to capture the attention of the audience first with program material, then insert a brief commercial, so that the audience will be held into the main body of the show. This provides a solid position for a strong middle commercial.

The middle commercial naturally should be placed at a point of high audience interest in the show itself, but preferably not immediately before the climax or the whole mood of the show may be destroyed. If this happens, all the sales good done by the commercials may be undone by the placement of them. Sometimes, especially in fifteen-minute news shows, the station or the star forbids a middle commercial entirely and the whole commercial time must be divided between opening and closing commercials.

Length of Use

If the commercials are to be on film, it is well to know their life expectancy from the start, because this will have a bearing on the production budget and, consequently, on the way they are written. Film commercials sometimes are intended to be used for thirteen, twenty-six, or even fifty-two weeks or longer. And sometimes, on the other hand, they are intended to be used only once or twice, representing a special occasion. There are no hard and fast rules about how long a commercial is effective, although it appears that a good commercial is highly effective long after the sponsor, the advertising agency, and everyone else intimately connected with it has grown tired of it. Probably the most long-lived form of commercial is the animated jingle, which is also, usually, the most expensive.

Budget

There is no general rule about how much a commercial or a set of commercials should cost. In print advertising the usual practice is to allocate about 10 per cent of the total budget to production cost, but the percentage in television has been much lower than that, averaging between 4 and 5 per cent. This is, at least in large part, a habit carried over from radio, where production costs have been minuscule compared to those in television. The commercial-production budget in television, producers insist, should be at least on the 10 per cent basis followed in print, and in some cases even a higher percentage would be eminently justified to assure that full value be received for time and program expenditures.

One way in which a production budget may be stretched is to broadcast a program simultaneously on radio and television. Another method, allied to the "simulcast," is to tape-record the audio portion of the television show and broadcast it on radio later. It is always a question whether the money saved is adequate compensation for the qualities inevitably lost when radio and television are doubled up in this way. With the emphasis on the picture in television and with only the sound, of course, broadcast in radio, the result must always be a compromise that does not make use of the full potential of either medium. However, the simulcast is a useful method of transition from radio to television advertising.

Where the budget is low, the commer-

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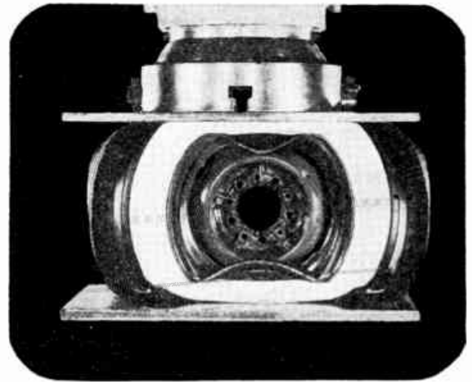
cial writer in television must keep the cost factor always in mind. If he does not, he may find that he has written scripts that, while they may be excellent commercials, are completely unsuitable purely on the basis of expense. If these are not stopped within the agency, they may very well impair the relationship of the agency with the client. The client may like them and be sharply disappointed when he discovers that their cost puts them considerably out of his reach.



A Goodyear tire being crushed in a powerful hydraulic press dramatically illustrates a sturdiness claim in strong visual terms. If you only heard about it you might doubt it, but seeing it actually happen is vividly impressive. (Photo courtesy of Young & Rubicam, Inc.)

BASICS

There are considerations that apply to the creation of all television commercials, and basic among them are these five: sight, action, concentration, identification, and sincerity.

Sight

As everyone who has worked his way from the beginning this far into this book must be well aware, the main emphasis in any television commercial should always be on the visual. Sound effects, music, dialogue, and narration, when properly used, are kept in a subordinate role, supplementing what is seen on the screen. It is usually easier to tell the story in words. Everyone is used to using words. But most of us are not accustomed to communicating mainly through pictures in motion. Pantomimists are, the deaf are, and charade fans are; but, for the majority of the population, this is a new and formidably unfamiliar technique. The

NOT THIS

- BUT THIS!

The visual must always take precedence over the verbal.

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temptation to avoid it can be irresistible. As Lewis Herman has pointed out in his manual on screen writing:

"The most common error in a beginner's screen play is usually to be found in his resorting to dialogue to give essential facts when the same facts could have been given visually and, thus, more graphically. One of the chief purposes of film dialogue is to give only those facts that cannot be portrayed by action."

Action

The eye comprehends more thoroughly than the ear, but also becomes bored more quickly. Therefore, it is necessary to keep the eye constantly interested; and motion is an excellent way to do this. In fact, while motion is in progress, it is difficult for a viewer to take his eyes off the screen; the eye instinctively wants to see the end of a motion. The motion itself need not always be particularly significant, nor, for that matter, even intended. A fly walking across a page will draw attention. But naturally, the more interest there is in the outcome, the more attention will be paid to the action itself. A demonstration that normally would require very little time can sometimes be protracted with no loss of interest because the viewer is interested in seeing the final result.

At points where there is no action in the object being photographed, motion can be continued by a movement of the camera or by use of an optical. An optical is a change in the picture beyond the scope of straight photography, and is

You may never in your life have occasion to boil an egg this way, but it is a vivid illustration of the instant and insistent adhesive power of Band-Aid Plastic Strip. Millions watching television surely must have been astonished and impressed by the demonstration. So far the egg has not once dropped off to be hard-boiled. (Photo courtesy of Young & Rubicam, Inc.)

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usually accomplished in the processing of pictures on film, or electronically if the picture is live. Typical opticals are fades, wipes, dissolves, superimpositions, double images, and revolving multi-images. All opticals, in that they change the picture, involve motion. Opticals, properly used, can be highly effective, but care must be taken not to overdo them. Too many opticals, or opticals improperly used, may only confuse the viewer.

A picture should be simple enough to grasp in five seconds; so, as a rule of thumb, a picture should not be kept static any longer than that. Before the five seconds are up, motion of some kind should be started, whether in the object photographed, in the camera, or through an optical. Camera motion includes not only continuous movement of the camera from one place to another (a dolly) and continuous movement up or down or from side to side, as a person might turn his head (a pan), but also abrupt changes in the location of the camera (a cut). All of these impart motion to the scene.

Probably the most effective type of action in a television commercial is a demonstration of the product in use. Sometimes this appears to be banal, as, for example, when the product is a cigarette, a beer, a shampoo, or any other product in such common use that the action accompanying its use is thoroughly familiar. Banal the demonstration may be, but it is worth while anyway if it creates in the viewer's mind a desirable association of the product with a familiar set of actions. It permits an illustration of favorable results of the action. Everyone or nearly everyone, it may be assumed, knows how a cigarette is smoked, but the illustration of a person clearly enjoying a cigarette may bring to mind such favorable memory associations that a number of viewers may reach for a cigarette themselves. They may not reach for the sponsor's brand at that moment, but the favorable impression has been made, all the same, and, when they buy cigarettes at a later time, that favorable impression—or more likely, a series of such impressions—may strongly influence them to buy the sponsor's brand, even though they may not be aware that this is the case.

Concentration

Ideally, each television commercial should have one main idea, no more. The one principal selling point may be buttressed by several subsidiary points, but the one main idea should shine through all of them. The viewer himself is almost never inclined to concentrate on a television commercial; therefore, the television commercial must concentrate on him. It must draw together its message in one clear, simple, strong, easily understood appeal and never let go of that appeal or wander from it or complicate it with too many other appeals. If one good selling idea can be impressed on the viewer, the television commercial will have fully served its intended purpose.

It must be kept in mind at all times that a television viewer, when interested in a particular point in a commercial, is unable to stop the commercial and examine that particular point in more detail, or roll back the commercial and go over it again. He is exposed to it only once. He is not particularly attentive to begin with; a sales point interesting to him may slip by before his attention is completely engaged. In fact, it may be the interesting sales point that engages his attention, but, if it isn't repeated, his interest may very well subside again

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completely. And the same may happen if the main point is overwhelmed with other sales ideas.

The reason this presents a difficulty is that, in most cases, a sponsor can think of innumerable reasons his product should appeal to the public. An energetic sponsor is often capable of discoursing, and interestingly, for hours on end about his product. The late George Washington Hill, who was president of the American Tobacco Company and widely acknowledged one of the masters in advertising, used to say that he believed a radio program really should be about 90 per cent on the product and only 10 per cent on what is ordinarily considered entertainment. It is possible he slightly overstated his position for emphasis, but, in terms of what many enthusiastic advertisers consider the relative values to themselves of programs and commercials, he was probably not far wrong.

Real mayonnaise has egg in it. Hellmann's wisely is content to make this single sales point in a commercial featuring a hen and egg in animation. To have included a variety of other product virtues would only have dissipated the force of the argument.

This kind of enthusiasm of a sponsor for his product is invaluable if it can be captured and distilled, as it were, into a simple and unified campaign. The two elements probably most important to concentration in a television commercial are unity and simplicity.

Unity, of course, means that all the elements in the commercial should bear on the one central selling idea. A commercial not only goes by the viewer in a continuous flow, but in point of time is not very long, even though it may seem forever to a viewer totally uninterested in the commercial and enthusiastically eager for the entertainment. Generally, as we have discussed earlier, a single commercial runs less than two minutes in time and more often closer to one minute. Now a lot can happen in one minute, but not so much can always be *told* as one might imagine at first thought. A man may die, a city may be destroyed—in fact, the world may come to an end—in one minute, but it is not always possible to *tell* all that adequately in one minute, even in a picture. Much explanation is often required before the one element or event is understood properly. It is necessary to know background facts and reasons in order to understand fully the principal point that is being made. Otherwise, much of the meaning may be misunderstood or lost entirely.

The whole story of a product, of course, can never be told in one minute. And often a campaign includes numerous sales arguments which are perfectly clear, understandable, and forceful in print, but which, when grouped together in a television commercial, destroy one another utterly because they cannot be absorbed. This is one of the great dangers in the adaptation of a print campaign to television advertising. The reader can set his own pace in absorbing a printed advertisement; he can tear out the page, if he likes, and study it. But, in television, the pace is set for him.

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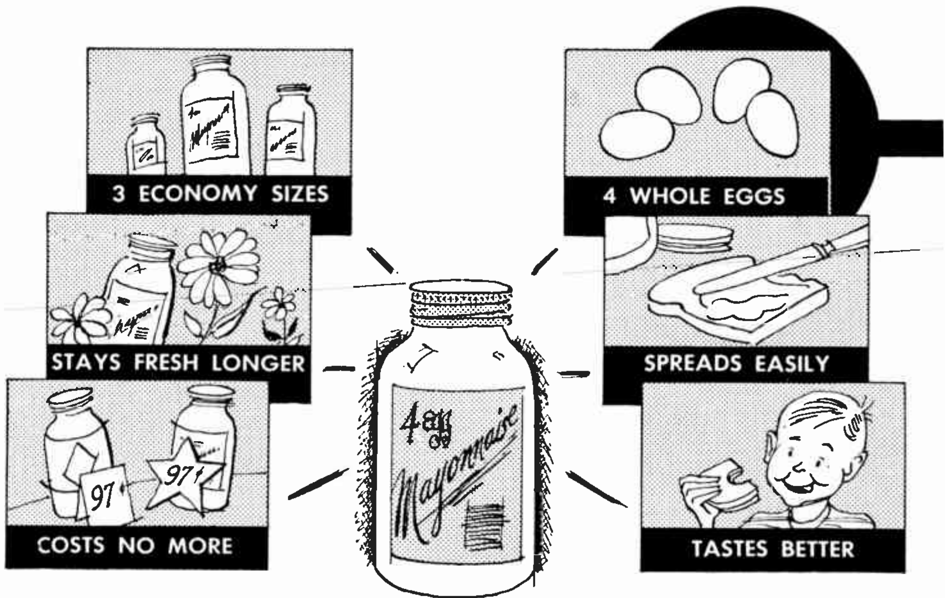

He has only one chance to absorb the message in a television commercial. If it has too many elements in it, if it is confusing, he will not be able to absorb it; he may not remember *anything* in it. In this way, being overenthusiastic, trying to tell too much in a limited time, is self-defeating.

The proper handling of even *one* sales idea, many times, is difficult to accomplish in a minute. Imagine if a salesman had only one minute to make his entire presentation. In most cases, he wouldn't even have his sample case open before the minute was over. A television commercial is expected to accomplish three things in that minute: (1) interest the viewer, (2) tell him what the product is and does, and (3) create in him an urge to buy it.

To begin with, it is usually by no means easy to capture the interest of the viewer. As soon as he realizes a television commercial is beginning, his guard goes up and his interest goes down. He wants to protect himself against being sold something, and he wants to protect himself against the boredom of looking at and hearing about something in which he feels, at the moment at least, not the slightest interest. It is true that, if he likes the program, he will seldom go to the trouble of getting up from his chair, going over to the television set, and switching to another station during the commercial, or even of turning down the sound, although that is sometimes done. It appears that, more often, he will simply leave the room, or pick up a magazine or newspaper he has been reading, or engage in conversation with other viewers present. The commercial most certainly does not have an easy time of it.

However, unless the set has been switched to another channel, the commercial does have one big advantage: it is still there. And it is extremely difficult to ignore completely a motion picture, with sound, that is going on in the same room. Attention may be only occasional, and it may be reluctant, but it

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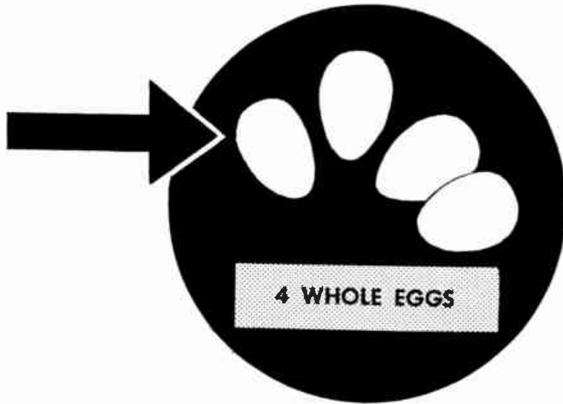

From six product virtues, select one for emphasis in a one-minute commercial. The other virtues can receive similar emphasis in ensuing one-minute commercials.

exists, and it is always possible to capture it more fully.

So a television commercial always should start out as interestingly as possible, especially pictorially. Sometimes it is worth while to use as much as fifteen seconds at the beginning of the commercial to capture, if possible, the complete attention of the viewer. This time should not be used, however, for a device that is attention-getting simply for its own sake. It is not difficult *only* to attract attention. This can be done by any sensational or startling picture or headline. But if the attention-getting device does not directly apply to the sales story in the commercial, the effect will be just the opposite of the one intended. The viewer will feel that he has been cheated, that he is a victim of fraud, and he will be lost more thoroughly than if no attention-getting device at all had been used.

For example, it is guaranteed that you can attract attention by starting with a picture of a litter of puppies, crawling all over each other and yipping plaintively. But, if you go on from there to a commercial, say, on a cigarette, with the tenuous connection that the cigarette is as mild as a puppy, you can feel fairly confident that a good part of your audience is engaged in other pursuits from then on. The opening, properly, should be both attention-getting and directly related to the sales story that is to be told. The picture of the puppies, for instance, might perhaps be used properly in a commercial for dog food where the main sales argument concerned the fact that this product is healthful, nutritious, and safe even for puppies.

An automobile-tire company has used an opening that showed a car skidding on a slippery road and turning over in a ditch. This was a legitimate attention-getting opening because the main sales story for that tire involved its nonskid qualities. The viewer whose attention was caught by the opening was not disappointed in what followed. The commercial was unified.

The second function of the commer-

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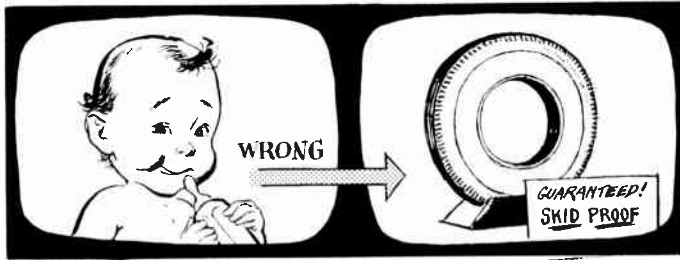

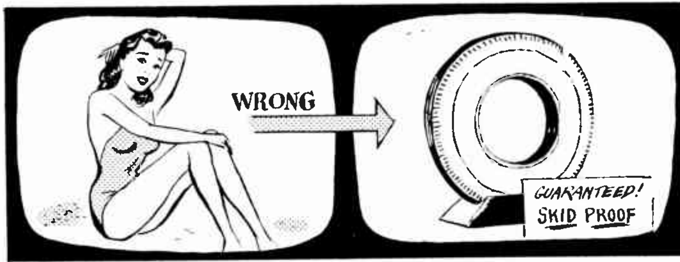

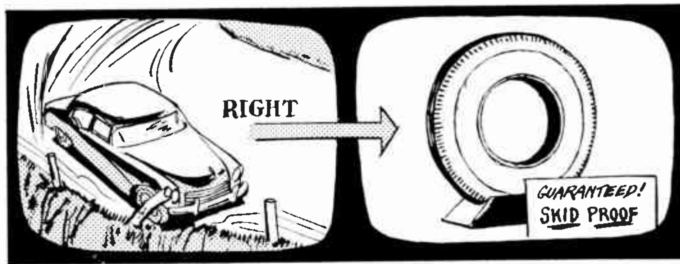

Scene stealers which have no direct relationship to the product result only in a sense of annoyance on the part of viewers. Legitimate attention-getting openings, however, tend to enhance viewer interest in the sales message.

cial is to tell the viewer what the product is and does. Ordinarily this is best accomplished through a product demonstration, but the principle of unity must be kept in mind here, too. The demonstration should not try to cover too many points. It should be built around the central sales idea. In the tire commercial mentioned, the demonstration was built around a test showing the performance of a car equipped with the product, the nonskid tires, contrasted with the performance of a car not so equipped. And that was the extent of the sales argument in the commercial. No attempt was made to go into detail on other features often associated with tires, such as long wear, comfortable riding qualities, or blowout protection.

The third function of the commercial, convincing the viewer that he should buy the product, is always contingent, of course, upon his having some possible need for it. The tire commercial, for example, inevitably would fail to have much effect on the viewer who had no automobile or who rarely if ever drove his automobile under slippery road con-

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ditions or through deep snow. This is a limitation on television commercials. The television commercial is ill fitted to be an omnibus sales vehicle, with something for everyone. Since television is a mass medium, most of the products on television do have a wide appeal, but even then there are some products, and some sales appeals, that will not be effective with the entire audience. It is much better to miss some of the audience by concentrating the sales appeal than to try to catch everyone in a shotgun type of approach. As mentioned, this shotgun approach is always a temptation, because more can be said about any product than can be concentrated effectively in a single commercial.

Repetition is an excellent technique to aid in the concentration of the commercial on the main sales appeal. Often repetition is objected to on the grounds that it uses up time that might better be used in developing another sales appeal. This objection, as we have seen, is based on a fundamental misunderstanding of the nature of television commercials. Far from developing a second major sales point, the aim of the commercial should be to drive home the appeal already stated. Repetition of the appeal, perhaps in different form, is the way to do this. Another objection raised from time to time against repetition is that it becomes boring: it belabors the point. This is not a valid argument, because it cannot be assumed that the viewer is paying constant, close attention to the commercial. Often, perhaps even usually, the viewer, with his attention wandering, is really unaware that the point is being repeated. And, even when aware of it, if he is interested in the product, he is more likely than not to welcome the repetition because it makes understanding the commercial easier for him, requiring less effort on his part. Ordinarily, a viewer is not prepared to expend very much effort in understanding a commercial.

In the nonskid-tire commercial, repetition took the form of showing the tire in extreme close-up, so the viewer could see every detail of the tread that was credited with achieving the nonskid quality. It certainly seems probable that any viewer who saw the commercial at all came away from it with the idea that this tire was noted for being nonskid.

Part of the technique of inducing the viewer to buy the product consists of *asking* him to buy it, or even *directing* him to buy it. Nobody, of course, is expected to leap up instantly from his comfortable chair or sofa in front of the television set and race out in the middle of the evening to the nearest drug store or tire store or grocery store, or wherever the product is sold, and buy it. However, it has been amply demonstrated that closing the commercial with a definite urge to the viewer to buy the product is an important psychological element in the sales effectiveness of the commercial.

The second factor, along with unity, that is fundamental for concentration of the sales message in the commercial is simplicity. The main reason simplicity is important, again, is that the viewer is not always paying close attention. If it is made difficult, either in the video or the audio, to understand or to follow the message in the commercial, the viewer, in most cases, will decline to make the effort. Therefore, the commercial must be kept as simple and as clear and as uncomplicated as possible.

Simple, of course, does not mean simple-minded. It is always a mistake to talk down to your audience. Everyone

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J. WALTER THOMPSON COMPANY

"MODERN MARCH"
FORD TRUCK TELEVISION
FULL LINE—ONE MINUTE

VIDEO	AUDIO
1. POP IN 3 DIMENSIONAL LETTERS ONE BY ONE SPELLING "MODERN!"	ANNCR: (OFF SCREEN) Modern takes a new form. Watch! SOUND: LIVELY BAND MUSIC ACCOMPANIES MARCHING LETTERS...15 SECONDS
2. LETTERS MARCH FORWARD. AS THEY MARCH THEY SHIFT POSITION TO SPELL: "NEW ORD" ("M" FLIPS OVER TO BECOME "W") "F" HURRIES INTO MARCH, MAKING IT "NEW FORD". FROM B.G. APPEARS "TRUCKS". FULL SCREEN TITLE: "NEW FORD TRUCKS."	MUSIC CONTINUES UNDER ANNCR:
3. DISS. TO: RUNNING SHOT OF PROFILE RANCHERO. CAMERA PULLS AHEAD TO 3/4 FRONT RUNNING SHOT.	The new Ford Trucks are the world's most modern trucks. This Ranchero, Ford's news-making work-or-play truck, is a leading example.
4. FLIP WIPE TO 3/4 FRONT RUNNING SHOT. CAMERA PULLS BACK TO FULL PROFILE.	Here's a Ford Styleside pickup, with the bigge load space in the industry — standard at no cost --and a ride mighty close to that of a passenger car. Modern, every inch!
5. WIPE TO PROFILE FRAMING ONLY CAB OF TILT. CAMERA PULLS AHEAD TO 3/4 RUNNING OF ENTIRE TRUCK.	A Ford Tilt Cab --from America's lowest pri line of tilt cab trucks.
6. CUT TO SET SHOT PANNING EACH OF THREE TRUCKS THRU FRAME FOLLOWING TRACK. SUPER: "FORD TRUCKS COST LESS--LESS TO OWN, LESS TO RUN--AND LAST LONGER, TOO."	One more modern reason why..."Ford Trucks Less --less to own, less to run -- and la too."
7. IRIS TO: HEAD ON RUNNING OF TILT CAB. CAMERA PULLS AHEAD TO REVEAL RANCHERO AND STYLESIDE.	Step into your Ford Dealer's today. Ar ahead with a Ford --The truck that's r modern!

Most television advertising scripts are set up in this form, although some prefer the video column on the right, audio on the left. Either way the meaning is clear as long as the description of each scene is directly opposite the narration for the scene.

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resents condescension. It may be, as it is sometimes alleged, that the average intelligence in the viewing or listening audience is at about the twelve-year-old level; but, if it comes to that, the average twelve-year-old is a long way from being an idiot. In preparing a television commercial, it is much wiser for the writer to assume that his audience is as intelligent as he is, but simply not paying close attention. This should put him in the proper frame of mind to make his exposition simple, clear, and forceful.

A common sin against simplicity is in the matter of orientation; that is, in confusing the viewer by not letting him know exactly where an object he is looking at is located. This usually happens in one of two ways: either a close-up is not properly related to the scene that precedes it, or a close-up of an unfamiliar object is not properly related to a more familiar view of the object's surroundings. As an illustration of the first case, suppose a scene shows a general view of a busy office, with several men and women working at desks, and the shot immediately following shows a close-up of a woman's hand writing something with a pen. Now, the viewer almost surely will be confused as to: (1) which woman he is now watching, or (2) whether he is still in the office at all. It would be much better to arrange the opening scene so as to make it quite clear which woman will be shown with the pen in the close-up.

As an illustration of the second case, consider a close-up of a part of an automobile unfamiliar to most viewers, let us say a valve in operation. Unless the viewer is shown where it is located and how it is connected with more familiar parts of the car, he is likely to miss the whole point of the close-up. Probably, in most cases, this kind of confusion is a result of trying to save time by concentrating as much as possible on the close-up. But it is obviously no saving if the attention of the viewer is lost.

Louis de Rochemont, famous for his *March of Time* series and for a number of feature films, is credited with devising an ironclad system for avoiding confusion in orientation. He is said to have instructed his writers always to follow this sequence: long shot, medium shot, close-up . . . long shot, medium shot, close-up. In this way, although the viewer might, after a time, discern a certain monotony in thc pattern, at least he was never confused about whose hand held the pen.

It is not always necessary to go through the entire sequence of long shot, medium shot, close-up; but, as a general rule, some sort of orientation shot should precede a close-up. This is often referred to as an "establishing" shot, since it establishes the general scene with the center of attention where the close-up will be. In many cases a medium shot, or even a medium-close shot is sufficient to do this.

Where no particular scene at all is involved, the problem of orientation, of course, does not arise. This is the case where an easily identifiable object is shown from the beginning in close-up and not connected with any specific locale. For example, if a cake is shown in close-up and then a slice cut from it and put on a plate, there is no orientation problem because the cake is a familiar object, as are the other elements in the close-up scene; there has been no confusing, abrupt change from a previous point of view. This technique of starting and staying in close-up, not specifying a locale and thereby avoiding the need for an establishing shot, is especially useful in very short commercials,

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Pictorial distraction. The girl's crossed legs are diverting enough, certainly to male viewers, to place the product in a subordinate role. A scene of this sort is not necessarily bad provided it is immediately followed by a scene which makes the product the center of attention. (Photographs by Russell O. Kuhner.)

ten- or twenty-second station breaks. However, if the series of close-ups is extended too long, there is a danger that the viewer's attention will wander because he is *not* given information about the specific locale.

When a transition from one scene to another is made in close-up—often effective when the product is the object of the close-up—the new scene should be established in a longer shot as soon as possible. Otherwise, the viewer has no way of knowing whether he is still in the first scene but in another part of it, or in a different locale entirely. If he is not informed, he soon will no longer care.

A companion problem to confusion in orientation is the problem of distraction. The center of attention in any commercial obviously should always be the product. But the commercial does not always come out this way. Sometimes other elements, usually introduced to make the scene more attractive, actually dominate the scene and largely distract attention from the product itself. For example, too many people in a scene may distract from the product. Or it may be that the male viewers are distracted by an especially pretty girl in the commercial, and the feminine viewers, perhaps, are distracted by the fashionable gown she is wearing. The fact that she is in the commercial at all only to help sell a certain brand of coffee, or a cigarette lighter, or any other product, is sometimes a good deal too easy for the viewer to forget. It is not impossible to center attention on the product even against the competition of attractive surroundings; but it is then necesary to assess each phase of the struggle to make sure the product is on the winning side.

Of course, in many cases attractive surroundings are a part of the sales story for the product, and without them the product would be drab and uninteresting. This is usually true of fairly high priced items and of practically all items of beauty care. Where this situation exists, distractions are more likely to be in the other direction: something unattractive or out of key with the general atmosphere surrounding the product. Probably the best rule to follow is simply to judge each element in the commercial on whether it adds to or detracts from interest in and general desirability of the product.

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Another sort of distraction is humor, which also requires judicious handling if it is to be used. A client is always serious about selling his product and the customer is always serious about spending his money. He may spend it frivolously, but he is serious about it. Obviously, on the other hand, as a television viewer, the customer likes to be amused. Therefore, he will pay more attention to a commercial that amuses him. Unfortunately, he may be greatly amused but not at all influenced to buy the product. If the product is fairly low in price and already well-known and if the main purpose of the commercial is just to remind the viewer of the product, humor may be quite effective. It provides an opportunity to create good will and pleasant associations in the mind of the viewer. It certainly can do no harm to have prospective customers recall a product in a cheerful way.

Humor probably is best adapted to products primarily associated with enjoyment such as candy, chewing gum, cigarettes, soft drinks, and beer. A number of beer commercials consistently have made good use of humor as a technique. An outstanding example is a series of animated commercials for Piel's beer in the New York area.

The animation is modern in style, and the commercials are concerned with the activities of two imaginary Piel brothers in selling the beer. One brother, Harry, tall, thin, and gentle in disposition, is presented as a brewing expert. The other brother, Bert, is short and stocky (or, as he says, "average in stature") and is an aggressive salesman, not beyond insulting an imaginary viewer who prefers brand X ("You pup, you," says Bert). When Harry remonstrates, Bert replies, "You can't reason with an ingrate, Harry."

The viewers, from all reports, are delighted with such tactics. The freshness and liveliness of the presentations give the commercials a great appeal. Thomas

An animated Jell-O commercial depicting a housewife who is "busy, busy, busy" provides a happy example of how to use humor to make a strong product point. The art work is sophisticated and modern in style but completely understandable to any viewer. (Photo courtesy of Young & Rubicam, Inc. Jell-O is the registered trademark of General Foods.)

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The Piel Brothers, Bert and Harry, two of the most famous and beloved cartoon characters on television, exemplify an outstandingly successful use of humor, which at the same time develops a strong brand image among TV viewers. (Courtesy of Young & Rubicam, Inc.)

P. Hawkes, Piel Brothers vice-president in charge of marketing, has stated that a research study on the results of the commercials reflected a tremendous change in the over-all brand image among consumers, a vastly improved attitude toward company products. There was a widely expressed belief, he said, that "Piel's is the largest beer advertiser in the market, whereas actually it is outspent by its three principal competitors." Piel Brothers, Brooklyn, a privately held company, does not release sales figures, but leaves the clear impression that Harry and Bert have done the brewery a lot of good.

Humor is perhaps less well suited to products which are more expensive and purchased less frequently, such as new cars, refrigerators, television sets, and other products that represent a fairly sizable investment. Even with these products, of course, reminder commercials may contain elements of humor. The principal rule to keep in mind with regard to humor in commercials is that it should never become so important in itself that it distracts the viewer from the main sales point to be made about the product.

The same rule may be held to apply to entertainment in general in commercials. There is research indicating that commercials that heavily stress entertainment tend to be more effective among women than among men; but since *all* viewers no doubt would rather be entertained than not, they all probably will pay closer attention to commercials that entertain them. The entertainment may range from talking animals, jugglers, or acrobats, through musical-comedy excerpts or lively sports events, to glamorous scenes of Hollywood. Practically everyone is entertained by music of some sort in a commercial. All of these elements can aid in the effectiveness of a commercial but, if not handled carefully, may prove distracting to the sales message. As long as they complement the sales message and heighten its effect, well and good; but if they are out of character with it or if they dominate it, they may seriously weaken its effect even though they are completely successful in entertaining the audience. A commercial need not be entertaining to be effective. It may even be irritating and still be highly effective. The one thing it must not be is boring. Entertainment is an antidote to boredom, but so is anything that is interesting and clearly presented.

Another essential to concentration in the commercial is the integration of sight and sound. The sound always should fit the picture being seen and not wander away on its own into other subject mat-

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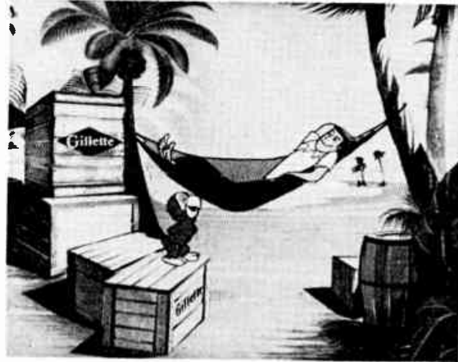
Gillette's slogan, "look sharp, feel sharp, be sharp" is set to music to sharpen memorability. Humorous situations also add to the attention value of an animated cartoon series. (Courtesy of Maxon, Inc.)



ter. A conflict of sight and sound quite often, perhaps usually, develops from an attempt to crowd additional selling message into the commercial—which is, as we have seen, a violation in itself of the principle of concentration. It is sometimes erroneously thought that television simply adds another sales channel to radio, so that the sight and the sound, while connected in a way, still can be used separately to a great extent, thereby in effect doubling the amount of sales message that can be delivered at one time to the audience. There is probably nothing that can wreck the concentrated impact of the television commercial so thoroughly as this attitude. Instead of doubling the sales message, it is more likely to halve it. An audience confused between what it sees and what it hears absorbs far less of the sales message than it would from either sight or sound alone.

Another fault that must be guarded against consists of referring in narration or dialogue to something that no longer can be seen on the screen. The viewer is frustrated; he is looking at a new scene, but still hearing references to one that has gone by. There is nothing he can do about calling back the scene that has vanished; he can only hope that the narrator will soon catch up with current events.

The narrator may never be able to catch up with the picture. He may have been given more words to say than can possibly be included during the scene

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on screen. It is far better to have a definite pause, even a blank silence, between scenes than to have the narration spill breathlessly over into the following scene, with resulting confusion. Unlikely as it sometimes may seem, silence is not a crime in a television commercial.

Scenes should not be cut too short. About three seconds are required for the viewer to adjust himself to a new scene, to absorb the basic information presented. Therefore, a scene should not be shorter than three seconds. Usually it must be longer than that, often considerably longer, to accommodate the necessary action. The information being presented in the picture, not the information being presented in narration or dialogue, should always be the dominant consideration. The sound should be tailored to fit the picture.

All the action in the picture, including camera motion and opticals, must be timed. This usually is a joint responsibility of the writer, the storyboard artist, and the production man in the agency assigned to the project. Obviously it is helpful if the writer works out at least a rough timing in the beginning. There is naturally not much point in writing a scene that will certainly have to be cut later; it is much better to write it shorter in the first place.

After a certain amount of experience, a writer will be able to estimate with fair accuracy how much time a scene is likely to require. Before he has that experience, the writer will find it useful and instructive to go through the motions indicated in the script and time them with a stop watch. He will probably be astonished, in the beginning, to learn how much time is needed for some actions that are quite simple and appear to take practically no time at all. For example, so simple an action as a man putting on his hat and coat will be found to require something in the neighborhood of fifteen seconds, which is, of course, one-quarter of an entire one-minute commercial. Discovering this, the writer may decide he will do better to start the scene with the man already wearing his hat and coat.

Time must be allowed, too, for camera movements and for opticals. Where a dolly-in toward an object is indicated, for example, as much as five seconds or more may be needed. An optical, such as a dissolve or a wipe, will require at least a second and ordinarily a little more. Since every second counts in a television commercial, there is not much room to make up for an error in timing. The clock will not stretch; something will have to be taken out, if time demands it.

The problem of timing dialogue or narration is, of course, one that is familiar to everyone who has worked in radio advertising. But the new problem of timing the picture is often overlooked as the script proceeds through channels toward production. There is a natural tendency, among those more accustomed to working with words on paper than with pictures in motion, to concentrate on the words, the less important part, rather than on the more important pictures. Often words are added that will prolong a scene unduly, or words cut that will result in too short a scene. As we have seen, the need for integration of picture and sound does not permit running the added words of a scene over into the next scene. Words and pictures must match. When an apple is shown on the screen, an apple should be discussed in the narration; when a horse is shown, a horse should be discussed. An apple should not be shown when the narration is discussing a horse!

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ing to psychologists, it is real, none the less. An interesting illustration of this occurred a few years ago in a survey made of the audience of the du Pont *Cavalcade of America* radio show. It was found that listeners to the show who knew the name of the sponsor held a more favorable attitude toward the company than did nonlisteners. But still more gratifying was the discovery that even the listeners who did *not* know the name of the sponsor felt more favorable than did nonlisteners toward the du Pont Company. Even though they were not aware of the sponsor, identification proved effective with those listeners.

Sincerity

Our fifth basic consideration, sincerity, is an odd one to have to mention at all. It is a little like saying, "Honesty is the best policy." It is widely agreed among those who prepare advertisements that "sincerity is the best policy" and yet, somehow, a great deal of insincerity manages not only to creep into many advertisements but actually to dominate them.

A part of this, no doubt, is due to what might be called "the folklore of advertising." This consists of a whole tradition of attitudes, phrases, types of illustration, and other elements in print ads that create a sort of make-believe world that exists only in advertisements. In this magic never-never land, all the women are beautiful, all the men are handsome, and every product is the finest of its kind and fills a long-felt want. If the word to describe the product isn't "sensational," then it probably is "amazing" or at least "new." No product is ever old, and the company that makes it rarely is new. An old company with a new product appears to be the fashionable combination.

Children are wonderful, precious, little darlings, who sometimes are permitted to become neatly dirty so that it can be shown how easily and quickly they can be got sparkling clean again. If a real mother in real life ever saw such children she would probably immediately begin to worry about her sanity. There simply *are* no such people as are shown in many advertisements.

And what is the language they speak? It obviously bears some relationship to English, or American, but its like is not found elsewhere on land or sea or in the air. It is a language that, entrancingly, seems to be made up almost entirely of superlatives.

Does all of this represent insincerity? Not necessarily; on its own terms, much of it is perfectly sincere. It is simply a part of the accepted way of doing things in advertising. Over the years, the public, generally speaking, has come to accept it, on its own terms, with only an occasional pained cry of distress, and has learned to translate advertising values into real-life values with no difficulty at all, without even thinking about it.

"Sensational" and "amazing" are translated down to "interesting" or less, at sight, with no need to pause and weigh fine shades of meaning. "The finest in the world" means "It probably is adequate." If it is a machine, it probably works well enough; if it is a food or beverage, it probably tastes good. These are rough translations, of course. Each individual will have his own private translation in each case, but the fact that a need for translation exists at all is especially pertinent to our discussion of sincerity as a basic consideration in television advertising.

Television is closer to reality than is the printed word. A television story can

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The Old Gold Dancing Packages are probably the most famous example of humanizing a product in order to achieve memorability. On the air constantly for seven years, they called forth thousands of letters to Old Gold, most of which asked, "What do the girls look like above the legs?" Hundreds of letters were also received asking for duplicates of the large packages to be worn at costume balls, etc. The P. Lorillard Company answered every request. Brand identification of this nature is extremely valuable.

any of the commercials. Trendex, another important research organization in television, has reported many programs in which over 60 per cent of the viewers could not identify the sponsor, and in one case the vacuum for sponsor identification reached 84.2 per cent. The average sponsor identification, according to Trendex, has been steadily falling in recent years. In January, 1955, 55.7 per cent of the viewers could identify the sponsor of the average show; but by January, 1958, the per cent had dropped to 48.5.

When about half of the viewers of the average television show cannot recall any of the commercials, and when over half of them cannot even remember the name of the sponsor, it seems clear that the problem of identification deserves considerably more attention than it has been getting.

Unconscious Identification

Perhaps it should be mentioned that *conscious* identification is not the only kind, nor even necessarily always the more important kind. *Unconscious* identification or recognition of a sponsor also is important. Naturally, this kind is more difficult to measure, but, accord-

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There are differences between timing a commercial for live and for film production. Probably the most notable is that every cut from one camera position to another in live production must take into account time needed to get a camera into position for the shot. In live production there is not access to an unlimited number of cameras; usually there are only two, occasionally three, and, rarely, four. For example, with three cameras, if the first camera is on a medium shot, the second on a close-up, and the third, perhaps, on a card carrying a caption or slogan, it would be possible to run those three shots in immediate sequence, but probably impractical to call for a fourth shot from a position extremely difficult for either of the first two cameras to reach in time. The need for time to move a camera into a new position is a factor that is best taken into account as the commercial is being planned.

Everyone directly concerned with television commercials will benefit greatly from visiting both film studios and live-production studios, as often as possible, and from observing firsthand the many different and complex operations that go into the making of a television commercial. Invariably, better commercials result from the acquisition of this kind of background knowledge.

Identification

A fourth basic consideration that applies to creation of all television commercials—along with sight, action, and concentration—is making sure that the name of the product is implanted as firmly as possible in the viewer's mind. It is not enough merely to mention the name of the product from time to time or to show the product in close-up occasionally. Again we must keep in mind that the television viewer rarely is primarily interested in watching the commercials. It is not impossible to put a sponsored show on television in such a way that most of the viewers, shortly afterward, cannot even remember the name of the sponsor. In fact, this has happened, before now, more than once. Naturally, this unfortunate situation (catastrophic, from the sponsor's point of view) is more likely to occur with a program sponsored by more than one product or company, but it does occur, and always threatens to occur, even on the individually sponsored program, when the name identification of the product is not strong enough.

The remedy is not difficult to find; it is obvious enough. But it is not always easy to apply. It consists in placing the name of the product frequently and prominently on the television screen. In some shows, such as quiz, audience-participation, panel, and variety programs, this can be done by placing the product name on the desk used by the master of ceremonies or on a nearby wall or curtain so that it may naturally come into the range of the camera fairly often without being objectionable as an obtrusion on the entertainment. It is not so simple, usually, to achieve this result in a dramatic or comedy program. One way that has proved useful is to embody the product name in the name of the program. Kraft, Ford, Texaco, Goodyear, and Philco, among others, have done this. In sports programs, the product name may often be effectively superimposed over a view of the playing field when action is slow.

It is always helpful, in maintaining identification, to use a slogan of some kind, preferably, but not necessarily, set to music, or with a distinctive identifying sound. A slogan is at its best when

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seen on the screen as well as heard. A slogan that is only spoken loses a great part of its effectiveness. A slogan that is only seen, however, may be quite effective, especially when it is accompanied by characteristic theme music. A short slogan generally is better than a long one; it has more impact, fits the screen better, and is usually more easily remembered. Once it has been devised for a product, a good slogan should be used indefinitely. The sponsor will become tired of it; his salesmen will become tired of it; the advertising agency will become tired of it; and perhaps even the public will become tired of it. But it is when everyone concerned has become tired of it, when it is indelibly associated with the name of the product that a good slogan achieves its greatest usefulness. It becomes, all by itself, an important identification and reminder to the viewer.

Speedy Alka Seltzer is a good example of a character invented to personify a product. The viewer's attention, captured by the antics of the little figure, is inescapably directed to the product (which makes up his body and hat) and to the product quality, Speedy, which appears as a name on his hat. (Courtesy of Geoffrey Wade Advertising.)

In addition to a good slogan, a characteristic visual device is helpful in strengthening product identification. It may be an animated trademark, for example, or a puppet representing the product, or one method or another of humanizing the product, adding arms, legs, and a head to it. The penguin used by Kool cigarettes, the flamingo representing Flamingo orange juice, the Alka-Seltzer figure with the Alka-Seltzer tablet hat, are typical examples of visual product-identification devices. Once a satisfactory visual device has been developed by a sponsor, it should be used in all his advertising and as frequently as possible in television. Frequency is a primary consideration, because the viewer has a short memory and there are many such devices contending for his attention.

According to tests made in 1953 by Daniel Starch and Staff, a noted research firm, only 41 per cent of the viewers of the average nighttime network television show remembered any given commercial within that program when queried immediately afterward, although 66 per cent of the program's viewers did remember at least one of the commercials in the program. In 1955, the Starch immediate-recall average was 62.4 per cent; and subsequent reports have indicated further declines. In 1958 the average was closer to 50 per cent than to 60.

In fact, appalling as it is to an advertiser to contemplate, there seem to be many viewers who can sit through a program and not even be able to recall the name of the sponsor afterward, let alone

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create a stronger feeling of reality than a story in print. A television commercial can create a stronger feeling of reality than an advertisement in print. For this reason, what was suitable and acceptable in print advertising often is unsuitable and unacceptable in television advertising.

People in real life do not say, "See this amazing new product—sensationally better in five ways." They do not say, "Now, for the first time, you can know the real look and feel of leadership." They do not say, "This revolutionary innovation will save hours of arduous toil for people everywhere." They do not say, "This dazzling sweep of steel and glass is styled to lift your heart like a bar of music . . . brimful of new strength and spirit to obey your wishes better." In print advertising, people may say these things (in fact, *have* said them); in television advertising, they will do better to be less poetic.

Enthusiasm, within bounds, is of course expected in television advertising, just as it is in other kinds. But the words used to express the enthusiasm are expected to be closer to the words used naturally in real life. Furthermore, the attitudes of people appearing on television are expected to be much closer to real-life attitudes than the attitudes of the make-believe people in print advertising. An announcer who parrots words he reads from a Teleprompter off screen is not behaving in the way he would be expected to behave in real life.

Even when the words are not written in advertising jargon, they are often written to be read rather than spoken. The spoken language is not the same as the written; it is much simpler and more direct. It does not always flow in measured cadences, with carefully machined modifying phrases and subordinate clauses parading majestically through completed sentences. Many times a spoken sentence is not completed at all. An important point, when spoken, may be repeated, quite naturally, several times running, whereas in print it might not be natural or necessary to repeat the point even once.

There are differences in the advertising use of the spoken language itself. The use of language on radio is different from its use on television. On radio, the speaker is never seen. Therefore, although his words have more reality than they would have in print, they still lack the complete feeling of reality they have in television where the speaker is visible. In addition to this, the total information received by the radio audience is received by ear, whereas the greater part of the information received by the television audience is received through sight. For this reason, more words and stronger words often are needed in radio.

Sincerity, or the lack of it, usually is quite apparent to the television viewer. It is evident in the tone of the announcer's voice, the direction of his gaze, the expression on his face, his movements, his general attitude. Does he seem to know what he's talking about, or is he just talking? Does he appear stuffy, conceited, overbearing? Does he have a false friendliness, a prop smile? Does he have an air of authority about him, or might he just as well be anyone? These are some of the questions, unasked, that influence a viewer's reaction to a person appearing in a television commercial, whether announcer, actor, or product user giving a testimonial.

Ideally, perhaps, the spokesman for a product on television actually should be an authority on the subject and should

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speak informally, extemporaneously, as to a friend present in the room with him. In many cases this ideal is impractical because the authority is forbidden by the ethics of his profession to engage in any sort of advertising activity. In other cases the authority might be permitted to appear but would be unable to discuss the subject in terms understandable to the general audience. Stage fright, too, is a deterrent to many and often destructive of naturalness and sincerity.

On the other hand, announcers sometimes experience an irresistible desire to become actors. Their histrionic talents, denied other outlets, find expression in treating a television commercial as though it were a soliloquy from Hamlet or, even worse, Antony's funeral oration over the body of Caesar. This can be fascinating to watch but is a long day's journey away from naturalness and sincerity.

Reading, word for word, from cards or a Teleprompter off screen is not conducive to effective television advertising. The meaning behind the word is not emphasized when this is done. In order to achieve the proper emphasis, it is necessary to keep in mind not so much the word itself as the idea expressed in it—except of course for slogans and for those few key words or phrases which especially characterize the campaign and are kept the same in all media.

Claude C. Hopkins, revered as one of the fathers of modern advertising, constantly stressed the importance of sincerity. "Be natural and simple," he insisted. "Never try to show off. Do not boast. Have in mind a typical prospect and say only what you think a good salesman should say if that prospect stood before him."

Narration or dialogue for a television commercial always should be read aloud and with the proper pace and inflection as it is being prepared. Care should be taken to avoid undue sibilance, words that are difficult to pronounce, and awkward sentence structure. The finest announcer in the world is helpless to make an effective television presentation when it is insisted that he speak words and phrases that are unsuited to the medium. Sincerity begins with the original conception of the commercial and cannot be imposed at the last minute.

TYPES OF TELEVISION COMMERCIALS

The same material may be presented in a television commercial in several different ways. An announcer may simply stand in front of the camera and speak it, either on film or live. It may be acted out—by people in a real or fictitious dramatic situation, by animated characters or through stop motion. A combination of these techniques and others may be used. Given the necessary information about the product, the budget and the intended use of the commercial, the writer is expected to express the message desired in the form best suited to the circumstances. In exploring the possibilities he may consider a dozen or more different approaches, including the use of abstract art forms and other nonrepresentational techniques for creating a mood. Inevitably certain patterns will recur, and, though there are no hard and fast categories of commercials, probably the great majority will fit into one of the six following general types:

1. Announcer or presenter
2. Testimonial
3. Demonstration

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4. Dramatized
5. Documentary
6. Reminder

1. Announcer or Presenter

This is probably the most familiar and widely used of all the techniques, and usually the least expensive. As the name indicates, it consists primarily of an announcer or other person delivering a sales talk directly to the camera, ordinarily while presenting in some way, pointing to or holding up, the product. If the presenter-salesman is a good one and the talk is well constructed, this technique can be quite effective, especially if combined with a demonstration. There is definitely a certain fascination to the viewer in having anyone, even a person not particularly attractive, talk directly to him on television. In this connection, it is useful to keep in mind that much of the value of this type of commercial lies in its directness, the intimacy and immediacy of its approach. For this reason, in addressing the camera, the presenter should think of himself as talking to one individual, not to a crowd. Much of the effect is dissipated if the attitude is one of making a speech in Madison Square Garden, rather than of discussing something quietly in a neighbor's living room. It is particularly easy to forget this when there is a sizable studio audience present, but the largest possible studio audience still would be but a handful compared to the number of viewers who are watching at home.

The economy of this type of presentation is attractive. Elaborate sets are not required, and only one actor or announcer is needed. From the sponsor's standpoint there is considerable advantage in having one salesman do the work of many, appearing simultaneously in thousands, often even millions, of homes. On the other hand, it must be admitted that most people would rather not have a salesman, uninvited and usually quite unknown, appear in the home at all. In order to offset this, it is usually wise to combine this type of commercial with another, particularly with a demonstration. A great deal of research bearing on this point clearly indicates that a sharp drop in attention occurs when a single speaker appears on the screen and talks too long, without illustrating the points being made with appropriate action shots.

2. Testimonial

This type of commercial consists of a recommendation of the product by someone whose word might be expected to carry some weight. Frequently it is a recommendation by a motion-picture star, a sports star, or someone else who is well-known or fairly well-known to the public. Naturally, such a recommendation is most effective when the person making it has some right to be looked upon as an authority on the use of the product. Many lovely motion-picture stars, for example, appear in testimonial commercials for various beauty products. A champion racing driver may be considered to have a certain authority in speaking of the safety qualities of automobile tires or tubes. Baseball stars, airplane test pilots, and others who obviously require considerable stamina and energy often provide impressive recommendations for breakfast cereals or other foods where the vitamin or energy-promoting content is an important sales point.

Sometimes an effective testimonial can be provided by someone unknown to the general audience. A housewife, for example, may provide a convincing

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testimonial for an appliance or other article of general household use. A baker might add authority to sales points being made about a bread or other bakery product. Incidentally, this calls to mind a possible misuse of authority in a commercial. The Schwerin Research Corporation tells of a test on commercials for a prepared mix, the sales theme of which was that the mix made it simple and easy to achieve perfect baking results.

"In one commercial," the report states, "the authority was a chef in a test kitchen, shown pulling some pastry out of the oven and explaining how simple it was to ensure consistent baking success by using this mix. In a second commercial the same sales point was made by a little girl, who was exceedingly proud of the pastry she had just made with the product. The first commercial won 16 responses per 100 viewers; the second won 73.

"Certainly a professional chef outranks a child as a culinary authority," the report continues, in an analysis. "But in this instance he was possibly too expert for the advertiser's purpose. What's simple for him may not be easy for the average housewife. He is, therefore, not nearly as logical a presenter of the advertiser's sales point as the little girl. If she can use this product and get good results with it, obviously any housewife would be able to attain the same results."

In another case, involving commercials for a razor blade advertised as effective in providing close shaves for tough beards, the point was made through testimonials by users. "In one commercial the testimonial was delivered by a steel worker; in another the same testimonial was given by an office worker. In each case the setting was appropriate for the testimonial. But the office-worker testimonial received almost 2½ times as many responses as the steel-worker commercial, the respective scores being 32 and 13."

Perhaps the audience felt that a steel worker might get by without a clean shave every day whereas the office worker couldn't, which would make the office worker more authoritative on the subject even though the rugged steel worker might well have the tougher beard.

Doctors, dentists, nurses, and other professional people are highly regarded as authorities but usually are unavailable for ethical reasons. The NARTB Code (see Appendix) states that "when dramatized advertising material involves statements by doctors, dentists, nurses, or other professional people, the material should be presented by members of such professions reciting actual experience or it should be made apparent from the presentation itself that the portrayal is dramatized." Obviously, a testimonial quoted by someone else is not nearly so effective as one delivered in person.

Like the announcer commercial, a testimonial commercial is at its best when it includes a demonstration of the product in use. The movie or baseball star, or anyone else, giving a testimonial, will be most convincing when shown actually using the product. In some cases this is impractical. In a live show, for example, it is not always feasible for the star of the show, if a man, to stop in the middle of the show and shave, or if a woman, to wash or dye her hair on the stage, or for either one to demonstrate brushing the teeth. A brief spoken testimonial may have to suffice, but it is always worth investigating the possibility of putting the demonstration

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on film, and using it with a live introduction.

3. Demonstration

A demonstration of the product in use is an element so important that it should be considered for every commercial. Many of the finest commercials are mainly demonstrations of the product. There is no stronger way to sell. Everyone who has any interest in a product wants to see how it works. Demonstrations are best accomplished on film, because even the finest products occasionally are subject to misadventure in operation: the refrigerator door won't open (or even falls off, as happened in one memorable case); the vacuum cleaner lacks suction; the fountain pen won't write or spills ink; the cigarette smoker coughs; the top obstinately won't come off the easy-opening package; and so on. Putting the demonstration on film is an absolute guarantee against such torturing embarrassments.

When the demonstration cannot be put on film every possible precaution should be taken to make sure that parts that are supposed to operate do operate. Millions will never forget the automobile show, televised live, in which a company president vainly tried to operate a new automatic window mechanism in his latest model car. He finally had to give it up as hopeless, explaining with a rather bleak smile that it apparently hadn't been hooked up properly.

In demonstrations, in addition to the smooth working of the product, two other elements have proved to be of special importance: (1) compatibility of demonstrator, scene, and product, and (2) comparison that points up advantages in the product.

The use of the right demonstrator makes a considerable difference. As we have seen with the prepared mix, an authority may not always be most effective. In that instance, the authority was incompatible with the main sales point for the product. Sometimes the star of the show may be incompatible with the product. For example, a household product advertised on a daytime program for women probably will not be demonstrated to best advantage by a male master of ceremonies. His tendency will be to kid the product or to demonstrate it awkwardly, which may be a source of considerable fun to the feminine viewers but is not likely to persuade them of the product's superiorities.

A compatible demonstrator is one who might very well use the product regularly and be thoroughly familiar with it. The demonstrator should know or at least appear to know the product a good deal better than the viewers do. Any sense of unfamiliarity with the product, or awkardness with it, is fatal to the reality or sincerity of the demonstration. On the other hand, if there is any feeling among viewers that the product is difficult to use, perhaps mechanically difficult to operate, it is well to avoid using a demonstrator who appears to be unusually expert. In an automobile commercial featuring ease of handling, for example, it was considered a good deal more effective to show a woman parking a car in a tight spot than a man, because many women have experienced difficulty in the past in performing this operation.

Along this same line, it is worth while, particularly in relation to anything considered difficult or strenuous, to show the demonstrator in process of accomplishing the job and not simply finishing up and displaying the end results. The demonstrator should be

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Kraft's fine demonstration commercials, showing many easy ways to use Kraft products, have been eminently successful. Kraft products become the stars of these commercials, which are produced with the utmost simplicity, and appetite appeal is at a mouth-watering intensity. (Courtesy of the J. Walter Thompson Company.)

shown in the act of mixing the biscuits, waxing the floor, applying the wall-paper, and cleaning the sink or pots and pans, not just going through the final stage and then standing back to admire the results. Naturally, there often is not enough time to show all the actions involved, but it is useful to show at least a brief view of the important actions in the sequence.

The setting for the demonstration should be compatible with the use of the product, too. It should be a setting in which the product normally would be used. It is not so effective, for example, to demonstrate a kitchen mixer in a display setting as it is to demonstrate it in a kitchen. An automobile is better demonstrated out on the road than in a showroom; a home permanent wave is better demonstrated in a home than in a beauty parlor; a bedside clock radio is better demonstrated beside a bed than on a store counter. A setting that reminds the viewer of the one in which he might use the product is much more effective than a setting foreign to that association.

A second helpful factor in a demonstration is comparison. Sometimes the effect of an otherwise good demonstration is dissipated because the viewer has nothing with which to compare it. He is likely not to know what is considered normal, or a standard, for a product, so he is unable to judge a claim of superiority. A comparison with a similar product in a demonstration is a way of overcoming this difficulty.

Kent cigarettes, for example, in making a claim for a superior filter, a few years ago used a demonstration illustrating the comparative amounts of tars deposited from smoke from other cigarettes and from Kent, thereby enabling the viewer to judge the dif-

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ferences for himself. Scott tissues, claiming a superior wet-strength, have used a demonstration comparing the effects of water on Scotties and on another, anonymous tissue. This type of demonstration almost inevitably creates a stronger impression of superiority than a demonstration of the sponsored product alone.

In this type of demonstration, the competing products shown are, naturally, never mentioned by name. This would be too specifically derogatory; practically all such claims to superiority are made not only against one or two other products but against all products in the competing field. It would therefore be unfair to single out only a few of them by name. Furthermore, the public might resent so specific an attack and give its sympathy to the competition.

Sometimes a demonstration is made without the appearance of a demonstrator, the action being described by an off-screen voice. This often is a useful method where an intricate mechanical action is involved. For example, an automobile gasoline featuring an antiknock quality as a main sales argument might be demonstrated in use by motion pictures illustrating first why a knock occurs and then how the gasoline overcomes it. This type of demonstration ordinarily requires special photographic techniques: animation, stop motion, microphotography, or very high speed photography. Incidentally, these techniques in themselves are often quite valuable in capturing the attention of the viewer.

To refer for a moment to the problem of orientation discussed earlier, care must be taken that the viewer is not confused as to exactly where the action shown in extreme close-up is taking place. For example, in the case of the antiknock gasoline, it would be a mistake to start with an extreme close-up of the action of cylinder and spark plug as a knock occurs. No matter how clearly the off-screen voice described the situation, the viewer would be confused, because this is far from a familiar scene. Properly, the sequence should start with a shot establishing an automobile and then move in closer, so that the viewer may be taken from the familiar to the unfamiliar by easy stages and may always be aware of his orientation. This need not take up much footage, but it should not be omitted.

4. Dramatized

A dramatized commercial is one in which the product is presented through a fictional story of some sort. The theme is ordinarily treated in one of two ways: (1) in the form of a problem that is solved "before and after" style, or (2) as an illustration of satisfactions achieved, omitting the problem element.

The first type starts with a negative situation: the housewife unable to get clothes as clean as she wanted them, the young man who couldn't keep his hair from looking like straw or who had difficulty saving himself from strangulation due to shrinking shirts, the person suffering from muscular aches and pains or headaches, and so on. This unhappy situation is presented in as harrowing a way as practical without driving the audience screaming out of the house; then the sufferer is introduced to the product that will solve the problem and a happy ending follows. Often this can all be accomplished in a very short time, as briefly as in a ten-second station-identification break.

The "before-and-after" method is a long-established technique in advertising, having been successful for a great

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many years in print. It is particularly well adapted to television because the story element has a high interest value. Even though the audience knows perfectly well that the problem will be solved (as part of the folklore of advertising) it is invariably interesting to see in just what way the solution will be found. And when, inevitably, it is found, most members of the audience surely feel at least a small glow of satisfaction at a fellow creature's triumph over adversity. Naturally, the closer the situation comes to one familiar to the audience, the greater the participation will be and the more effective the commercial.

Sometimes there is but a brief presentation of the problem, with the bulk of the dramatization given over to the solution. For example, a caption headline may state the problem: "Do you suffer from headaches?" And the dramatization following will concentrate on an explanation of the solution. It may show a powder or tablet dropped into a glass of water and the presumed headache sufferer drinking it. There may then follow a description of the properties that make this remedy especially efficacious, climaxed by a view of the rejuvenated protagonist of the story. Where the "before" section might be aggressively distasteful (concerned perhaps with the need for a laxative, deodorant, or similar product) it usually is advisable to omit it entirely and dwell instead on benefits, as in the second type.

The second type of dramatic commercial simply assumes that the problem exists and concentrates on the satisfactions in its solution. This is often done in jingles. The Chevrolet song—"See the U.S.A. in a Chevrolet"—took for granted that viewers would like to get out and see the country. Live action photography showing a Chevrolet and scenes along the highway accompanied the jingle. In another commercial concentrating on enjoyment, the Campbell Soup kids, in animation, danced gaily around a table and then sat down to enjoy a bowl of soup, all to the cadence of a jingle.

Just as often, perhaps, a similar story is told without a jingle. For example, a family may be shown on a picnic, unpacking, and eating a lunch, and during the course of this an off-screen voice describes the convenience and practicality of, say, a thermos container. Or a group is shown at a dinner table at home happily awaiting the high point of the meal, which, it develops, is a cake made with a particular shortening or cake mix.

Some of the Camel cigarette commercials on the Phil Silvers show, *You'll Never Get Rich* have provided good illustrations of integrating a dramatic commercial into a dramatic show. Using characters and settings from the show, the commercials actually seemed to be part of the story being told.

5. Documentary

When the story is true rather than fictitious, the commercial may be described as a documentary. The implicit, if not directly stated, premise is that everything shown or stated in the commercial can be proved, by documents or otherwise, to be actual fact. Sometimes a documentary commercial is the story of an industry or of a factory; sometimes it is a human interest story; sometimes it is the development of an idea, using scenes principally for symbolic value. For example, the idea of quality in a packaged meat product was developed by showing a whole side of beef and

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then discarding cut after cut as not up to quality, until at last the meat that was left, and which went into the package, was obviously of the highest quality. Often a documentary for a fund-raising appeal will point out various useful ways in which the funds received will be used. Kaiser Industries have made considerable use of the documentary technique in explaining the processing, testing, and uses of aluminum and other products.

Sometimes a testimonial is in the form of a documentary: a true story of the experiences of one user of the product. In this case, the name of the user will be given, and ordinarily other information about him, such as his occupation, as well. This can be quite an effective kind of commercial, although it is by no means always easy to find a user of the product with the necessary aplomb and air of authority to appear before the camera and not distract from his message by his nervousness. The value, of course, lies in the atmosphere of reality surrounding the story, and from this viewpoint some slight nervousness may even be an advantage, as long as it does not distract from the principal point being made.

A legitimate news element in the story of a product is often told in a documentary manner. For example, the discovery and development of a new drug product, or the experiments and tests made in perfecting a new automotive device, or new fabric, or, for that matter, almost any new product, might well be suitable for documentary treatment.

Perhaps the principal difficulty in handling a documentary commercial lies in keeping it simple and unified. There is almost always more to be told than can be told in the time permitted. It is, therefore, necessary to decide which point is the principal point to be made

"Baume Ben-Gay drives pain away" is all you need to know, and these lively reminder commercials make sure you won't forget it. An animated Peter Pain and tube of Ben-Gay are superimposed on a filmed dramatization of the product in use on its errand of mercy. (Courtesy of the Wm. Esty Company, Inc.)

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and then bend every effort toward sticking close to that point. Otherwise the viewer is likely to suffer from mental indigestion, brought on by too rich a diet of concentrated information.

6. Reminder

A reminder commercial, as the name implies, is a brief commercial that usually attempts only to get across the name of the product and a slogan. Sometimes, for example, it is a caption superimposed over the action on a football field or other sports area. Sometimes it is simply a card announcing the name and location of a local dealer for a product. Most ten-second station breaks are reminder commercials.

Because it is so short, a reminder needs to be distinctive. It requires a touch that will be recognized immediately and easily remembered. Matching sight and sound is especially important in a very short commercial because the viewer has no time to adjust to conflicting elements at all; the message must be brief, easily understandable, and projected at the same time in audio and video. A caption or headline, useful in any commercial to point up the main sales message, is particularly valuable in a reminder commercial.

WRITING PROCEDURE

The progress of a television commercial in an advertising agency, from conception to production, may be broken down into seven steps (although not all seven are always included . . . for instance, scripts without storyboards often are presented to clients):

1. Several ideas, as many as possible, are written down in outline by the writers. Keeping in mind the basic principles and the commercial types, already discussed, the writers should, at this point, explore every conceivable approach. Even ideas that, at first thought, seem absurd or impractical should be noted, because sometimes one of them inspires a train of thought in someone else that leads to a sound and workable campaign.

2. All the ideas are discussed with the head of the creative group or department and preferably also with the television artist and the production man assigned to the account. At this meeting advertising values and production values are assessed and, from all the commercial ideas, a handful are selected for further development.

3. The commercial ideas selected are written in full and perhaps a rough storyboard worked out for each of them (sometimes by the writer as "writer's roughs").

4. The ideas are now presented to an executive meeting, where all those charged with responsibility on the account consider in detail the various suggestions, recommend changes considered necessary, and decide on a minimum number of commercials (perhaps three or four, perhaps only one) to be submitted to the client.

5. New versions are created, incorporating the recommendations made, and these are gone over carefully by the executive handling the account.

6. Now the final versions for presentation to the client are prepared. This represents the agency's recommendation to the client and, accordingly, is made up as completely, forcefully, and attractively as possible. It may be in either script or storyboard form. Live commercials usually are presented as scripts, film commercials as storyboards.

7. The presentation is made to the client, and his revisions and suggestions are included in the production scripts or

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storyboards which will be the working blueprints of the commercials.

When the commercials are to be on film, the storyboards are commonly used as the basis for bids from film producers, and it is necessary, therefore, to make sure that they include clear and complete descriptions of all production elements that would have a bearing on cost, such as sets, costumes, props, animation, opticals, etc. This also must be done, of course, for live or film commercials produced by the agency itself, but it is especially important where an outside organization is involved in the production.

The commercials now are ready to go into production.

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6: jingles

It is difficult to place the origin of the singing commercial, or jingle; as far back as history goes there seems to have been some form of selling through song. Perhaps even Neanderthal man sold spears by raising his voice in a more or less tuneful bellow as he extolled the sharpness, the balanced shaft, or some other quality of his primitive product. In any case, down through the ages music has been used extensively as an advertising technique, especially by itinerant merchants who found it expedient to announce their presence vocally to make up for their lack of a permanent local address.

This custom continues in many places today where fruit and vegetable peddlers and others sing about their products as they move through the streets. Generally they employ a fairly simple chant in which the words are often completely unintelligible. The singing may not always be on key, either, but invariably attracts attention.

With the advent of radio, the singing commercial came into its own. "Singin' Sam, the Barbasol man" and others quickly proved the selling power of song. And, over the years, many leading advertisers have at least experimented with this form of commercial, a large number of them using it constantly as regular policy. Among these the most enthusiastic probably have been the soap, cigarette, and beverage makers,

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who have waged a long and highly spirited jingle warfare.

Products Suited to Jingles

According to Tony Faillace, head of Faillace Productions, Inc., probably the top jingle-producing group in the country, the products most consistently advertised by jingles are packaged items of repeated purchase. This category, of course, would include soap, cigarettes, and beverages; but, in addition, it includes a great variety of food products (literally from soup to nuts) and many others, including chewing gum, candy, shoes, socks, razor blades, hair tonics, and corn plasters. Although such repeated-purchase items may more frequently use jingles, a substantial number of other types of products—and even companies as such—are often advertised by jingles, too. Among them are most of the leading automobiles, several makes of refrigerator, chain stores, oil companies, carpets, meat-packing companies, coal companies, and, in fact, a cross section of all advertisers.

USE OF FILM

For television, jingles are usually put on film and visualized in animated form. Three principal reasons are:

1. Films permit much more accurate synchronizing of picture and sound than does live performance.
2. Films afford wide flexibility in use.
3. The great scope possible in animation, in picture content, action, and mood, is invaluable in concentrating the selling impact of a song.

Synchronization

The special problems of synchronization in jingles are due to the fact that the ideas in the jingle are expressed rhythmically. If the action does not match the rhythm exactly, confusion ensues and much of the sales value is lost. Of course, it is possible to keep action to a minimum; indeed, simply to show a group singing the jingle and holding up the product and doing little if anything else. This can be effective, in live production, on a musical show but usually is neither practical nor in accordance with the mood of any other kind of show.

Further, since the picture has more impact than the sound, even where a jingle is concerned, there may be a serious loss in audience interest if the picture shows only the singing of the song. On a musical show this problem may be overcome by using performers on the show, integrating the commercial as part of the whole performance and thus borrowing interest to make up for the lack of action. But on other types of shows this, of course, is not possible, so that action is needed. However, any great amount of action is extremely difficult to synchronize exactly with a song in a live performance; and faulty synchronization can go far toward ruining the whole effect. Film solves this problem; synchronization of picture and sound can be precise.

Flexibility

Second, films afford wide flexibility in use. A jingle can appear on many non-interconnected stations simultaneously if it is on film, but obviously not in live production, unless local talent is used. Most advertisers prefer not to use local talent on jingles. Also, it is

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not usually practical to keep singing groups standing by for station breaks that may be separated by hours, and station breaks provide excellent and widely used opportunities for jingles. So film has a value in its flexibility of use.

Scope

The fact that almost anything, imaginary or real, can be shown in animation gives that technique a great advantage over live action in preparing a jingle for television. Many product qualities a sponsor wants to stress—such as "smoother, cleaner, softer," etc.—can be expressed more forcefully in animation than in live photography. Furthermore, trademark characters usually are more effective in animation and usually impossible to depict in live action.

Action that would be extremely difficult or prohibitively expensive in live action often can be shown quite easily in animation. Action can be timed exactly to the rhythm of the song, and scenes can be changed instantly to conform throughout to the words being sung. In many cases, perhaps in most, the speed of the action cannot be natural and lifelike and still match the words, but this discrepancy is acceptable in animation. For all these reasons, animation is the favored technique for presenting jingles on television.

WRITING

Television jingles almost always are best written to fit a twenty-second spot (eighteen seconds of sound). This length offers wide flexibility in use. A key line or two can be taken out for a ten-second spot; often a demonstration in live action is added to provide a one-minute version.

The first step in writing a jingle is to become thoroughly acquainted with the main sales points that will be stressed in general advertising for the product. And this means not only the ideas, but the words in which those ideas are expressed. Almost every advertising campaign has key words and phrases that must not be changed; they must always appear in exactly the same form in all advertising for the product in all media. One can imagine, for example, the reception likely to be accorded a proposed jingle for Maxwell House coffee that contained a different version of the slogan, "good to the last drop." Or, for Lucky Strikes, a new meaning for "LS/MFT."

Many a song writer unacquainted with advertising has failed in attempts to write jingles only because he did not grasp this unbreakable rule. A large part of the value of a slogan lies in the fact that it is always the same. Bitter complaints that a slogan does not scan properly or will disturb the melodic line of a song will be of no avail. On the other hand, the repetition of a key word or phrase is not only permissible but desirable.

A Marlboro cigarette jingle, for example, consisted essentially of a simple repetition of the selling theme:

"You get a lot to like in a Marlboro—
Filter, flavor, flip-top box.
You get a lot to like in a Marlboro—
Filter, flavor, flip-top box."

Repetition is the strongest way to hammer home the main point—and there must be a main point to the jingle. A jingle that leaps away in all directions is ineffective and confusing.

Timing

Another related problem is concerned with the matter of timing the

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jingle. Eighteen seconds seem to fly by with incredible speed when a writer is trying to work the desired key words and phrases into a song. Often it becomes necessary to leave out some of them simply because there is not *time* enough to put them all in and still leave the emphasis where it must be. Just as often, the account executive or the client writes the words back in, and a process of negotiation occurs. The inflexible arbiter is the clock. Since nobody can slow down the clock, the song is sometimes speeded up. But there is a limit. If the song is speeded up too much, the words will blur. That is just as bad as having no words at all—possibly worse.

Matching Words and Music

There is no hard and fast rule about whether the words or the music should be written first. Sometimes it is one way, sometimes the other, depending on the circumstances. When a tune in the public domain is used, then of course the music comes first and the words must be arranged to fit. But, generally speaking, it is better not to use a public-domain (P.D.) tune because everyone else can use it, too. A public-domain tune is one on which the copyright has expired—or which has never been copyrighted—so the whole public has access to it. Obviously, sole sponsor identification with such a tune is precarious. A sponsor may spend a considerable amount of money publicizing the tune nationally, only to lose much of the value if other advertisers, local or national, pick it up and put their own words to it.

This problem can be avoided by changing a public-domain tune enough to get a copyright on it as original material, yet not enough to lose the charm of the popular version. One of the first big jingle successes on a national scale, written by the celebrated jingle team of Kent and Johnson, was achieved in this way. It was the Pepsi-Cola jingle, based on the old tune "John Peel" slightly changed and speeded up in tempo.

Naturally, the ideal jingle would be an original so well done that it would become as popular as a famous folk song, in spite of being completely identified with an advertising purpose. Possibly the nearest to this, so far, would be the familiar Chiquita Banana song, which had, however, the advantage of unusual and interesting subject matter and which seemed so little like a commercial that many people must have been unaware that it was a promotion of the United Fruit Company. The name of the sponsor was never mentioned in the song, and neither was any brand name for the product, an almost unheard of combination of circumstances. The reason for this, of course, was that practically all the bananas that might be sold by the song would inevitably be United Fruit Company bananas. Few advertisers enjoy such a felicitous competitive position.

Both video and audio in a jingle should fit the mood of the advertising appeal being made for the product. A march tune, for example, would not fit very well the mood of a beauty-product appeal, which probably would require romantic treatment. But, on the other hand, a march might very well fit the mood of an automobile campaign emphasizing power and aggressive styling.

Usually the main sales idea, expressed in the words that must be used, suggests the music. The tune should flow with the words simply and not in a contrived way. People cannot remember, nor are they interested in remembering, a com-

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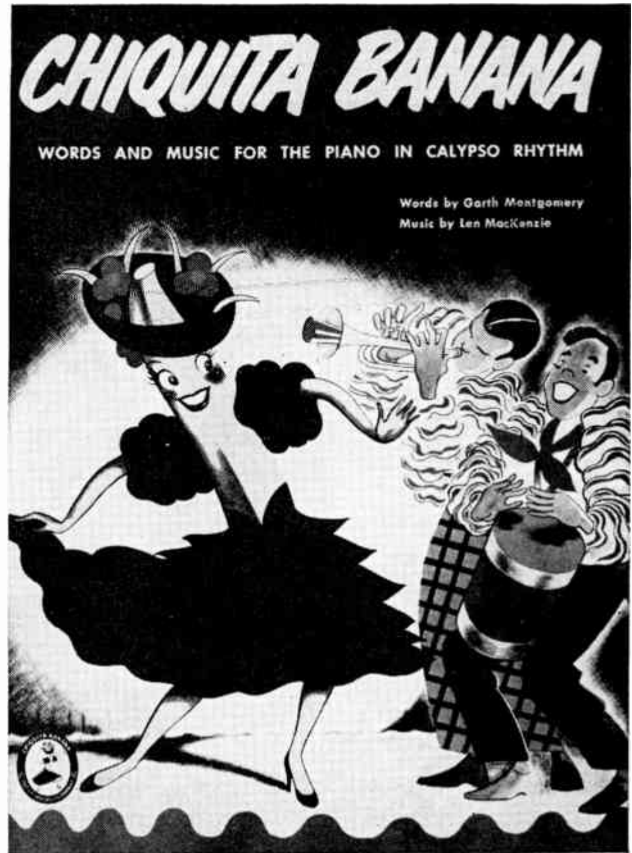
Any man, woman, or child who has dared put a banana in the refrigerator in the past ten years simply hasn't been paying attention. Chiquita Banana has been inveighing against this practice on radio, television, records, in movies, newspapers, magazines, and virtually every other form of human communication, with a persistence and popularity that has made this probably the greatest, all-round, no-holds-barred hit in jingle history. (Courtesy of Batten, Barton, Durstine & Osborn, Inc. Copyright United Fruit Company and Maxwell-Wirges Publications, Inc. Words by Garth Montgomery, music by Len MacKenzie.)



CHIQUITA BANANA

WORDS AND MUSIC FOR THE PIANO IN CALYPSO RHYTHM

WORDS by GARTH MONTGOMERY
MUSIC by LEN MacKENZIE

Calypso

Voice

I'm Chi - qui - ta Ba - na - na and I've

mp

come to say Ba - na - nas have to rip - en in a cer - tain way When they are

Four members of the McKay Singers, one of the more prominent singing groups on records and television, recording a commercial jingle. Left: Roland Birdsall, arranger, and Irene Carroll. Right: Ian McKecknie, director of the group, and Connie Desmond.

plicated tune with many changes. Repetition of a musical phrase is an excellent aid to simplicity and is especially useful where a slogan is involved. The listener, naturally, finds it easier to remember a slogan that is repeated several times not only in the same words but with the same musical phrase. The strength of this technique is indicated by the fact that it is employed so widely in folk music, especially blues, work songs, and spirituals.

Sound Effects

Andy Love, who has created many jingles for nationally known products, declares that every good jingle should have a sound effect of some sort, vocal or otherwise, that is attention-arresting and that sets it apart from all others. As an example, he cites a spark effect used to illustrate "the breakfast that sparks champions" for Wheaties. The effect, he insisted, was necessary, even though every attempt to create a suitable version electrically, electronically, and mechanically failed. He finally stepped in front of the microphone himself and created vocally the sound he wanted, a weird and startling series of exuberant whoops that sounded as though a man from Mars had inadvertently settled on an exposed high-tension line. The impact on the listener was only slightly less electrifying. Fortunately, the jingle was intended primarily for the kiddies, who are notoriously strong-nerved.

Other jingle practitioners agree on the need for a distinctive sound to set the jingle apart. Irv Olian, president of Olian & Bronner advertising agency and long a collaborator with the late I. J. Wagner, who produced "What'll

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You Have?" for Pabst, has explained, when asked for his formula:

"I look for the 'interrupting' idea, the sound, the phrase, the melody that possesses the ability to break into a person's train of thought and command attention. The important thing I always keep in mind is the gimmick. It must have a twist, something the kids will pick up, ape, chant, or sing. If they do that, I know we're in."

The attention-getting value of a vocal interruption is well exemplified in a Virginia Dare wine jingle built around the line, "Say it again—Virginia Dare." The song is interrupted near the close with a telephone operator's voice, on filter, saying: "Will you repeat that, please?" followed by the product name, repeated. Another example of an interrupting vocal effect is the voice of a parrot interpolated into a Gillette razor jingle, pointing up the words of the jingle with appropriate exclamations.

Many jingles make use of mechanical sound effects—bells, whistles, horns, etc.—and of course a great number utilize musical sound effects. A few years ago a jingle entitled "Happy Feet," produced for a shoe company and based on the sound effect of tap dancing, aroused such an enthusiastic response that it was released as a popular record, with the lyrics only slightly changed, and became a jukebox favorite.

Popular Songs

An increasing number of musical commercials have found their way into general release as popular songs: "Chiquita Banana," the Mission Bell wine song, the "Rainier Waltz," for the Rainier Brewing Company, "Heavenly Feeling" for Chock Full O'Nuts coffee in New York, "Falstaff Rhythm" for the Falstaff Brewing Company, "You'll Wonder Where the Yellow Went" for Pepsodent, and "I'm Today's New Muriel" for Muriel cigars, to name but a few.

Phil Davis Musical Enterprises, pro-

Bob Martone at the engineering console in one of the sound studios of the Audio-Video Recording Company, Inc.

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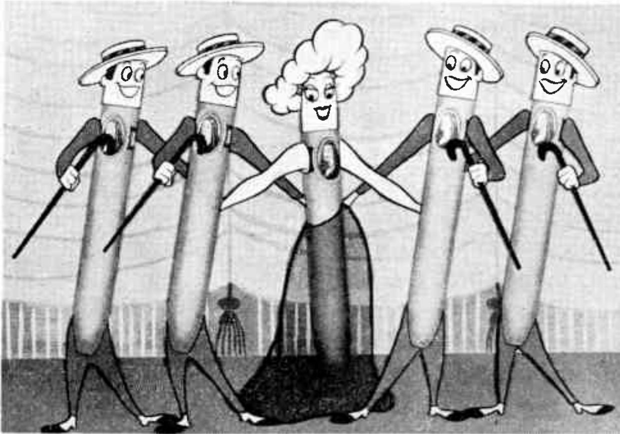
ducer of the Rainier and Falstaff songs, also has been instrumental in a reverse approach to the situation for the Goebel Brewing Company. This company bought a tune, "Cape Cod Girl," that had been in circulation for some time but not as a great hit, brightened up the lyrics, and retitled it "That's What a Girl Appreciates." The song was recorded on a new label, Pavis, created expressly for the purpose by Davis, and, with heavy promotion in midwestern, western, and southwestern areas, sold about 20,000 copies and was carried in about 8,000 coin machines. This tailor-made, or hand-carved, popularity set the stage for the intended star: a version of the song selling Goebel's beer.

Although it is rare for an advertiser to undertake to build a song into popularity before it is associated with his product, many advertisers have bought the rights to songs already popular in order to use them as commercials. This gives them an exclusiveness they would not have in using a public-domain tune.

A striking example of an advertiser contracting to use a popular song as a commercial even *before* the song had become popular is the case of Ford and "This Ole House." In 1952 Rosemary Clooney had recorded a Ford version of her hit "Come On 'a My House," and the response had been so enthusiastic it was decided to try a similar combination again. So in 1954, with the aid of Mitch Miller of Columbia Records, the tune "This Ole House" was selected as most likely to succeed among the suitable songs available. Dwight Davis and Joe Stone, of J. Walter Thompson Company advertising agency, wrote a Ford ver-



Muriel, history's sexiest cigar, became famous and beloved from coast to coast. She made sales skyrocket with her musical invitation, "Why don't you pick me up and smoke me sometime?" The tune, with different lyrics, was recorded by Freddy Martin and released as a pop record with success. Since the pop version was titled "Muriel," the manufacturer gained an additional "plus." (Courtesy of Lennen & Newell, Inc.)

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sion of the lyrics, and these were then recorded by Rosemary Clooney with exactly the same instrumental and vocal backing as the original. There was nothing more to do but wait and hope. The gamble, if it was a gamble, paid off handsomely. For, finally, when in November the time came to unveil the new-model Ford and explode the commercial version of the song in a saturation campaign over 1,800 stations, the "popular" version indeed was popular: number 2 in the national ratings. The public, to its stunned and probably pleased surprise, had no difficulty at all in recognizing either the tune or the singer of the new Ford jingle. Since then Ford has consistently made use of hit tunes in this way.

When the musical comedy, *Most Happy Fella,* appeared on Broadway, one of its top tunes, "Standin' on the Corner" (". . . watchin' all the girls go by") offered a "most happy" opportunity for Ford and soon was being heard on the air as "Standin' on the corner, watchin' all the Fords go by." White Owl cigars made even more thorough use of *Most Happy Fella,* employing the leading performers in the musical in a television commercial singing the title tune as though it referred to the joys of smoking White Owls. It provided a lively and refreshingly different type of television singing commercial.

The argument sometimes is made that sales points may be lost when a well-known song is used with commercial lyrics because the original words may be so well fixed in the listener's mind that he automatically thinks of them instead of the commercial substitutions. This may be true to an extent, but certainly there is a useful surprise value when the listener realizes that the words he is hearing are not the same as those his memory is supplying him. He may be either pleased or annoyed, but scarcely indifferent; his attention has been captured.

As a matter of fact, many popular tunes have been so repetitiously employed in commercial versions that their original identities largely have been lost. This phenomenon has been well demonstrated on an NBC television program, *Name That Tune,* in which contestants are asked to guess the titles of songs being played. Harry Salter, producer of the show, has reported that when "On the Trail" from Ferde Grofe's *Grand Canyon Suite* was played, a contestant answered: "That's 'Call for Philip Morris!' " Another contestant identified Waldteufel's *Estudiantina* as "My Beer is Rheingold, the Dry Beer." The *William Tell* overture became "The Song of the Lone Ranger," and the "Song of the Volga Boatman" turned out to be, in one contestant's mind, "Use Arrid to be Sure."

The tune for a jingle should be as nearly timeless in its appeal as possible, so that it can be used indefinitely, if desired, without going out of style as fashions in songs change. Inevitably, however, there is a certain influence on jingles exerted by current trends in popular music. In recent years, for example, South American rhythms and rock 'n roll have achieved considerable popularity, and this is reflected in many jingles. Still, the predominant forms are those that have been longer established: waltz, fox trot, march, etc. Very fast rhythms, although often held in high esteem by the energetic younger set, appear not to be best suited for jingles because they tend to make it difficult to understand the words clearly.

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Copyright Infringement

Very often a new popular song or commercial jingle is strongly reminiscent of one that has been heard before and may give rise to a suspicion, well founded or not, that a taint of plagiarism is present. It has been a widely held belief that, in order to sustain a charge of plagiarism, at least eight bars of the two tunes must be the same. This may be a dangerously misleading rule of thumb. The law states that if a "substantial" part of the two tunes is the same, plagiarism may be indicated, and "substantial" means an important part, which may be less than eight bars.

For example, a Federal judge has restrained the use of a jingle in which only *two* bars were identical with two in a popular, copyrighted song. Those two bars, however, were the key part of the melody. "The key melodic theme of plaintiff's copyrighted composition," the judge pointed out, "is contained in a bright, bouncy, four-bar phrase, which, repeated with some variations, makes up the sixteen bars of the song's chorus;" and the defendants had "copied from plaintiff's work that portion of it upon which its popular appeal, and, hence, its commercial success, depends."

It would be wise, then, in preparing a commercial jingle, to avoid a substantial identity of any length whatever with a tune that has been copyrighted.

PRODUCTION

The tune for a jingle is important; the words are absolutely vital. They must be enunciated clearly and spaced in such a way that each one may be very easily understood, especially those in the slogan and the brand name. The singers on a Schlitz beer jingle at one time had a great deal of difficulty in pronouncing that orally elusive brand name distinctly until the director hit on the idea of dividing the word into two syllables—"Shuh-litz"—and then putting it together again in the singing. This enabled all the singers to articulate the word in exactly the same way in the same rhythm. Clarity of diction is the reason many advertisers prefer to hear one singer rather than several in their jingles.

For Presentation

For purposes of discussion and decision within the agency, fairly rough versions of proposed jingles usually suffice. Often the composer himself sings the jingle without accompaniment, or perhaps accompanied by a piano or guitar. Sometimes this is sufficient for the client, too, but it is risky to rely on such a method indiscriminately for client presentation.

When a jingle is presented to a client, not only should every word be clearly audible, but it is advisable to make the production as a whole as finished and as fully professional as circumstances and the budget permit. It is best to record the jingle just as it would be heard on the air. Clients, generally, like people generally, are interested in showmanship but not trained in it. They must not be expected to be aware of production values in the abstract.

If musicians are to accompany singers in the finished jingle, they should accompany the singers in the version presented to the client. Otherwise, the jingle is not being fairly judged. Often, of course, exigencies of time or money make a full presentation impossible. In

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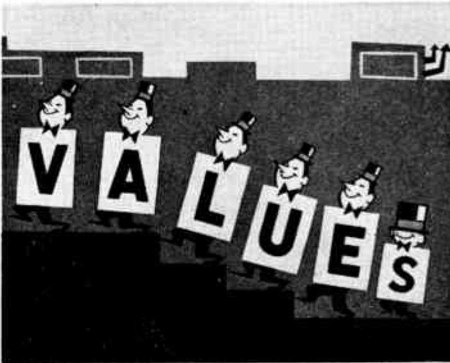

Low overhead and prices that go "down, down, down" while the values go "up, up, up," are the main sales points made in a Robert Hall animated jingle, and they are made in strong visual terms set to a memorable tune, thereby achieving extraordinary impact. Frequent repetition established the jingle solidly with television viewers. (Courtesy of Frank B. Sawdon, Inc. Words and music by Jack Wilcher. Arranging and conducting by Mack Shopnick Productions.)

such a case, the disparity between the version presented and the proposed finished version should be discussed in detail with the client so that misunderstanding may at least be minimized.

FREQUENCY

Repetition in the use of jingles on the air is of primary importance. Jingles are intended to have considerable entertainment value and, therefore, may be expected to have somewhat less sales impact, on first performance, than commercials that concentrate heavily on selling. On the other hand, because of their entertainment value, they bear greater repetition. Repetition in itself being valuable in advertising, jingles tend to have a cumulative effect when repeated. A good jingle will be useful indefinitely.

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7: storyboards

A storyboard is an illustrated script. A television or motion-picture script itself explains the progress of a story entirely in words. Each scene is described as well as it can be verbally, including camera instructions, any opticals desired, music or sound effects if needed, and, of course, all dialogue or narration. In the early days of motion pictures, many stories were shot without even a script, the director perhaps working from a few rough notes, or, in some cases, simply improvising from a plot outline in his head. As stories became more complicated and more costly, Hollywood found it useful to have the material written out in detail beforehand. In this way the motion-picture script developed.

But if live-action motion pictures were expensive, animation proved to be even more so, especially in the fully animated form insisted on in the Walt Disney organization, where an average of four drawings were required for every single frame of film. This, at the standard sound speed of 24 frames per second, soon adds up to a considerable number of drawings. So, in working out animation stories, it was discovered that notable savings could be made—the number of drawings reduced and unnecessary sidetracks in the story avoided —by first making a series of rough

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drawings showing the progress of the story and indicating the action required at each step. These sketches were pinned up in sequence on a board for conferences, and thus the storyboard was born.

During the war the training divisions of the armed forces in the United States found that the storyboard technique was helpful in explaining to motion-picture producers many of the highly technical operations and procedures that needed to be shown in training films. Accordingly, storyboards were widely used for this purpose.

Following the war, when television started its incredible expansion, the storyboard again came to the rescue as

Here's a story in the form of pictures in sequence pinned to a board. Hence the term, "storyboard." Walt Disney story men are shown in conference on a feature production, "Pecos Bill." This is the first stage or step in the making of a picture at the Disney Studios, and is comparable to a written script. The pictures come before the script, although, of course, a basic idea has already been established. Scripts are then developed from the picture continuity. Advertising commercials might well benefit from this procedure. (Courtesy of Walt Disney Productions, Inc.)

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a means of showing advertisers and others unaccustomed to dealing in motion pictures what would be on the screen as the commercial progressed. The storyboard proved invaluable for this purpose and soon came to be considered a part of the usual technique in preparing a film commercial for television. Storyboards also play a useful role in visualizing action that is difficult to describe verbally; and this type of action may well increase as more emphasis is placed on conveying a mood through pictures.

There are several aspects to the employment of storyboards in television advertising. For purposes of discussion these may be grouped under the following three headings: (1) use, (2) picture techniques, and (3) presentation methods.

USE

One storyboard serves at least four purposes in advertising. First and, of course, basic, it is the visualization of the story to be told. Second, it reveals immediately any weaknesses in script or concept. Then, after approval within the agency, it is useful in presenting commercials for client acceptance and for making any policy decisions necessary and correcting mistakes that might otherwise be made later in production. Third, it provides information for cost estimates and a production contract. Fourth, it becomes the shooting script from which the commercial is actually produced.

Visualization

The pictures are more important than the words in a television commercial, but it is difficult to keep this in mind when the pictures are described only in words, as in a script. Furthermore, no matter how clearly the pictures may be described, each person, in his mind's eye, will see them differently. The storyboard puts the emphasis where it belongs, on the pictures, and at the same time makes each scene definite and not open to a variety of interpretations. The advertiser, the account executive, the producer, the artist, the writer—all persons interested in the commercial—see exactly the same pictures. Unfortunately, this is not an unmixed blessing. Sometimes the storyboard pictures are taken *too* literally.

The pictures in a storyboard are intended to be indications of how the scenes will look on the screen, but not accurate reproductions of the scenes. After all, the artist who drew the pictures was not drawing from life. When he made his drawings, the sets had not been built, the cast had not been selected, and many details had not been resolved. The storyboard artist is a creative worker. After detailed conferences with the writer and with the agency producer—and sometimes with outside producers, as well—he creates what he considers to be the best expression in pictures of the essential elements in the script. Often the finished production quite closely resembles the version created by the artist, but inevitably there are many differences. An exact translation of storyboard pictures into motion pictures should not be expected.

The reason this factor can be a problem is that everything about the television commercial is important to the advertiser. He is paying, in many cases, a considerable amount of money for the commercial, and even more significant than that is the fact that he intends the commercial to accomplish a certain specific

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An illustration of how a storyboard can affect cost estimates for final production. The top panel shows a winding staircase to impart a feeling of elegance to the scene. The staircase alone would cost in the neighborhood of $750 to construct. This cost would not be excessive, provided that the staircase is important enough to the action to be used in a number of scenes. However, if it is to be used only in an introductory scene to set a mood, a feeling of elegance can be given just as successfully by the method shown in the bottom panel. A saving in cost of $500 or more can be made by use of a short balustrade from hall to dropped living room, a tasteful mirror, a classical doorway, and similar props. This illustrates why competent storyboard artists not only must know film and live TV techniques but also must have a working knowledge of set costs, since situations like the above are constantly encountered.

task for him. It might well happen that the intended purpose was not fulfilled so well as it might have been simply because of a detail. The advertiser—and, indeed, the account executive and all others concerned—pay close attention to all the elements in a commercial, large and small. Even so, however, the storyboard is not the place to check on realistic details that can be determined only with production. When this is attempted, as it frequently is, the time and effort spent on it are wasted. Realistic details, properly, are checked on during production by a qualified representative of the advertiser, usually a producer or someone else from his agency, and occasionally by the advertiser himself.

Another difficulty in storyboard visualization is that the storyboard is made up of still pictures whereas the actual commercial on television will consist of pictures in motion. From a comparatively few still drawings or photographs, it is seldom easy to imagine even one action sequence, let alone a whole series of such sequences and the transitions between them. One sympathizes with the bewildered advertiser who, upon looking over his first storyboard, exclaimed in dismay: "But I thought this was going to be a *movie!*"

Policy Decisions

The storyboard is a considerable aid in deciding on policies to be followed in depicting the product and its use so as to achieve the goals intended. For example, many automobile manufacturers prefer most shots of their cars to be three-quarter views from the front at about headlight level. This angle became a favorite in print advertising for bringing out the impression of low, sweeping

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lines. However, in constructing action sequences for a film commercial, other views might well dominate. The storyboard would indicate this clearly, and decisions could be made as to which, if any, views should be altered or omitted.

Sometimes the policy decision is concerned with a way of using the product. In beer commercials, for example, it is sometimes considered desirable to show the product being poured into a glass rather than being consumed directly from the bottle or can. This is not entirely a matter of aesthetics or social behavior. Brewers want to encourage the public to pour because pouring the beer into a glass permits some of the carbonization to escape, resulting in a head or collar and an improvement in the flavor. On the other hand, this situation is reversed in the case of many soft drinks, where it is a flavor advantage to retain all the carbonization and, in addition, to keep the product as cold as possible (which the bottle tends to do) while it is being consumed. These matters, which are not mere details, are much more likely to be evident in a storyboard than in a script, where they might be unobserved. Sometimes a legal matter is involved. For example, some states prohibit by law pictures showing actual consumption of beer. A scene of this sort would be revealed at the storyboard level.

It is probably safe to say that every advertiser has certain rules or policies about how to present his product. A particular example may never have come up before in print or radio advertising, but television brings it to the fore. A well-constructed storyboard, by giving the advertiser an idea of how the commercial will look on the screen, often saves time and money in production.

Cost Estimates and Contracts

A production company bidding on a television commercial to be filmed is in a much better position to estimate cost if the producer can go over a storyboard rather than estimate from a script only. For example, the extent to which a scene must be elaborated is far more evident in a picture than in a word description. If the producer feels that reproducing a specific picture as nearly as possible in a live setting would be an unwarranted expense, he has an opportunity to discuss the matter then and there, whereas, without the picture, he might have interpreted the written scene description more modestly, made his bid on that interpretation, and then found himself faced with a demand for a more expensive set.

An experienced producer, going over a storyboard, very often can suggest ways in which the effectiveness of the commercial might be improved at no extra cost, or even at a lower cost, through changing elements expressed in the pictures. His years of dealing with motion pictures give him a background that is rare in the advertising world. In some cases the producer's organization prepares the storyboard, collaborating on it with the advertising agency. On the other hand, if a producer prepares the storyboard he, naturally, expects also to handle the actual production of the film, and this deprives the advertiser of the possible benefits of competitive bidding. Further, a motion-picture producer rarely has had extensive experience in advertising. Most advertisers prefer that the creation of commercials, including storyboards, be handled within the agency, with only such outside help as may be necessary and as will not

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interfere with competitive selection of the producer.

When it is time for a contract to be drawn, the storyboard serves as an excellent basis for it, since it indicates graphically the values which the advertiser and the agency will expect to find in the finished production. The storyboard—even though static—is a scene-by-scene guide. If the producer later feels, when he gets into production, that a certain scene should be changed, he must clear the change with the advertiser or the agency, or risk a contract violation. The finished production is always subject to comparison with the storyboard, and any difference of importance must be justified.

Shooting Script

If the storyboard is the basis of the production contract, it follows that the storyboard will be the most useful shooting script. Generally, the director assigned by the producer to film the commercial breaks the storyboard down into groups of scenes that he will shoot at the same time. All the scenes in such a group are not always necessarily adjacent on the storyboard. The most elaborate studio scene, for example, is often shot first and may appear once at the beginning and again at the end of the commercial. Then a part of the set may be removed and a different group of scenes shot. Location scenes appearing at different places in the commercial may all be shot in one day.

The director will also make notes of his own on the storyboard as to certain camera shots, emphasizing some and perhaps altering or slightly rearranging others to achieve an increased dramatic effect. The director is the one immediately responsible for the interpretation of the storyboard in motion-picture terms. As we have mentioned earlier, the storyboard is usually prepared before sets are built or actors chosen, so that a certain leeway must be granted the director in adapting scenes as requested to the necessities of actual production. Assuming that he is a capable director, the changes will be improvements and he will not change anything that has a bearing on company policy pertinent to the product or its use. He will be concerned with the dramatic composition of each scene, not necessarily as imagined but as it must be shot, although an expertly created storyboard will guide him in this respect. He will be concerned with the pace and flow of the commercial from one scene to another, factors which should be, but are not always, fully explored at the storyboard stage. He will be concerned with actors and objects in movement, not static, as they are of necessity on the storyboard.

The director must make sure that scenes do not run longer than they should. Commercials are shorter than other motion-picture productions, and timing, consequently, must be more precise. Some storyboards have the timing of each scene indicated in seconds. If the director finds it necessary to lengthen a scene, even by only a second or two, he must remember that he will have to pick up that time from another scene without impairing the pace or the impact of the commercial as a whole.

Because there are so many such factors involved, the advertising-agency representative should work closely with the director at all times and through all the stages in production, not only the filming but the sound recording, editing, and other stages, as well.

When a commercial is to be telecast live it is usually produced from a script rather than from a storyboard, but if

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the production is to be elaborate or complicated, a storyboard may be helpful. There are, of course, some limitations on live production that should be kept in mind from the beginning, when the script or storyboard is first being prepared. Set areas usually are more limited than in film production, action more restricted, lighting changes between shots more difficult. It is manifestly impractical to hand a director a script or storyboard which he cannot posibly translate into a commercial produced live on the air with the facilities available. It is no favor to the advertiser to present him with either a script or a storyboard that is beautiful to look at but cannot be produced.

In order to prevent this, it is necessary for every artist who is to work on storyboards to have a reasonably close acquaintance with the techniques and facilities used in both live and film production. Most advertising agency artists, in the past, have had neither the need nor the opportunity to acquire such knowledge, but today and in the future they will find increasing use for it in the preparation of storyboards.

PICTURE TECHNIQUES

The term "picture techniques," as used here, refers to two separate areas of storyboard production: (1) the medium used in presenting the pictures, and (2) the composition and arrangement of the pictures.

Media

The first pictures made for a storyboard usually are very rough sketches, made with a pencil or pen while the artist discusses the various points in the script with the writer. More such sketches are made during similar discussions with the agency producer assigned to the account and, later, perhaps still others in conferences with executives, especially account executives interested in the matter at hand.

When the storyboard has been approved within the agency in rough sketch form, the final pictures for presentation to the client are made in pencil, ink, or wash or a combination thereof; in the form of photographic prints; or as still photographs on film. The three methods are comparable in cost, for the actual cost in each case depends more on the degree of elaboration than on the medium used. A detailed drawing may be more expensive to produce than a simple photograph, but, on the other hand, a photograph requiring a particular location—in the mountains or at the seashore—may be more expensive than a drawing of the scene needed.

A method that has been found useful is to make a drawing on a print. The actors are photographed against a flat gray background and then scenery and props are sketched in by the artist. The product, of course, is never considered a prop; the real article should always be used in a photographic storyboard. An advantage claimed for this type of storyboard is that it combines the reality of photography with the unreality of drawings in such a way that the advertiser, looking over the storyboard, is given a good impression of how the action will look with real people and at the same time is reminded, by the sets and backgrounds drawn in, that he is not being shown a scene exactly as it will appear in production. He is not tempted to concern himself with unimportant details of furniture or props, and criticisms he may have of the appearance of the product or the actors will be useful later

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LONG SHOT

MEDIUM SHOT

MEDIUM CLOSE-UP

CLOSE-UP

A sequence from a storyboard showing camera motion into a scene, a dolly-in from an LS or long shot, to an MS or medium shot, to an MCU or medium close-up, to a CU or close-up. If the camera continued to dolly in so that the girl's head or only a portion of her face filled the screen, it would be designated ECU, an extreme close-up. To indicate a zoom, which is a rapid move from panel 1 to panel 4 (LS to CU), in a second or less, eliminate panels 2 and 3. For the sake of brevity in the storyboard, panels 2 and 3 could be left out even for a dolly-in, provided that the move is explained clearly by words in the video column.

Note that all drawings show the car facing to the left, indicating only one camera angle during the dolly-in. Although a change of camera angles, a cut, is sometimes used during a dolly shot in a long picture, it is best to avoid this device in a sixty-second commercial unless there is a specific reason for its use.

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in casting and producing the commercial.

The photographs, although stills, are most effective when they are taken with the actors in motion, since this heightens the reality of the action. One good way to do this is with stroboscopic photography, in which several images are quickly recorded on fast changing film frames by intermittent flashes of light. Photographs made in this way are occasionally used even in print adver-

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tising to indicate continuous movement in sequences of still pictures.

Composition and Arrangement

Pictures in a storyboard should be composed and arranged with the idea of sequence always in mind. A storyboard picture does not stand by itself. It derives part of its meaning from the pictures around it. All the pictures in the storyboard, taken in sequence in their entirety, should tell the essential story of the commercial without reference to narration or dialogue at all. They should illustrate clearly the meaning of the camera directions used in the script. For this reason, the proper way to examine a storyboard is first to look over the pictures and see what story they tell, and only then to read the narration or dialogue and camera directions. It is a mistake, often made, first to read the narration or dialogue as though the commercial were intended for radio. This creates a false impression of the television effect of the commercial. The principal orientation should be toward the pictures, and this should be kept well in mind as the pictures are being prepared.

The actual number of pictures needed depends, of course, on the action being illustrated and the number and kind of camera movements required to cover the action. For example, a sequence in which the camera, while action is taking place, moves from a medium shot to an extreme close-up may require four different pictures if the camera motion is gradual; it may be handled in two if a "zoom" is used (see the Television Advertising Dictionary in the Appendix). If one scene requires considerable narration or dialogue, several pictures should be used illustrating different camera angles of this scene, rather than one picture with a lot of dialogue cramped beside it, which would give the impression of a very static scene. Dialogue or narration should always be immediately adjacent to the picture to which it refers; so, in the case just cited, a new scene should not be pictured until space has been allowed for all the dialogue or narration in the scene preceding.

A storyboard artist is, in effect, acting as director, cameraman, and editor of one imaginary version of the script. He must, therefore, follow the rules commonly observed in the production of pictures in motion, whether in live television or film. It cannot be emphasized too much that, although the pictures he uses are still pictures, they are intended to represent pictures in motion. One picture should flow into another in an easily recognizable continuity. An establishing shot should be centered on the person or object about to be seen in a closer shot. The closer shot should show the person or object facing in the same direction and in the same attitude; in other words, it should obviously be simply a closer shot. This is not necessarily the case in print advertising, where one picture can be quite different from the one next to it. Television demands close continuity in pictures because motion is fundamental to it.

Optical effects should be indicated visually as clearly as possible, so as not to confuse or mislead someone unacquainted with motion-picture techniques who might have occasion to study and give an opinion on the storyboard. When titles or captions are to be seen on the screen as well as heard, the words used should be the same; a conflict between the two lessens the impact of both. Sometimes the same background is used for more than one title, in which

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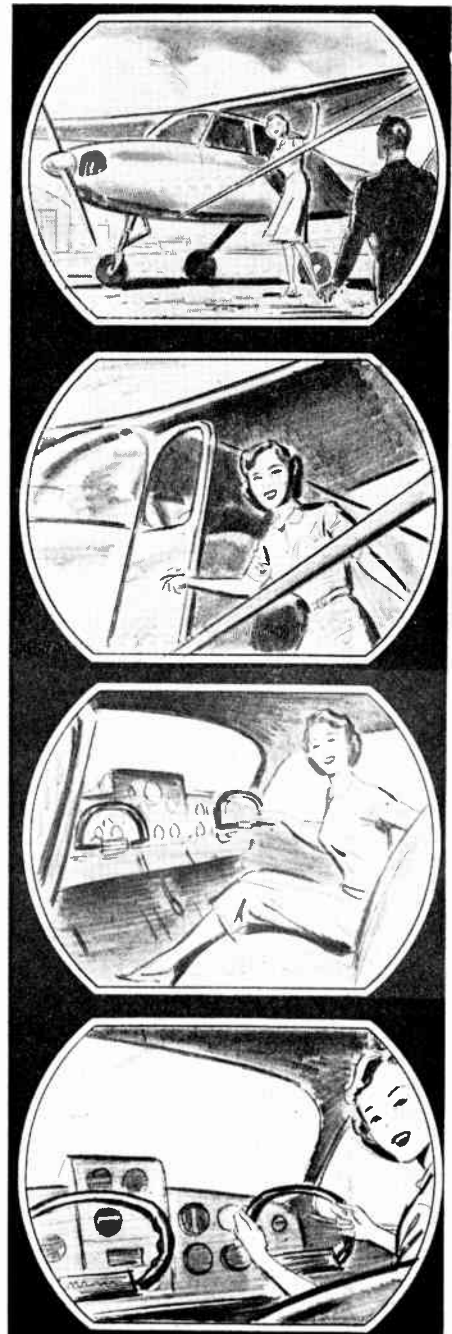
CONTINUITY: WRONG



CONTINUITY: RIGHT

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case the picture need not be redrawn each time; photostats of the original drawing, for purposes of repetition, usually are quite acceptable. This method of saving time and expense is frequently used when part of a scene at the beginning of the commercial is repeated at the end.

Following the panels in the left-hand column, top to bottom, we see first a girl entering a plane by the left side. Then, suddenly, in panel 3 the camera has switched to the right side of the plane, and, again suddenly, in panel 4 it has switched back to the left side. A competent director would never actually shoot the scene this way. However, a mistake of this nature is serious, because a reader looking at a storyboard tends to orient himself to the board whether he realizes it or not. The drastic switch of camera angle makes him feel disturbed and uncomfortable. He may not know why, but he does know that something is wrong. His natural reaction is to blame the concept of the entire commercial and to refuse to accept it. Thus a commercial dies at the storyboard level, rejected because of an easily avoided error.

Now glance down the four panels in the right-hand column, drawn in proper continuity. Notice how easily one picture flows into another, for the basic camera position is always to the left of the plane. No disturbance is felt by the reader since there is no jarring of his sense of orientation. Storyboard artists can avoid errors in continuity by learning film techniques—by pretending that their own eyes are the camera. Proper changes of camera angle are discussed in the chapters on production.

PRESENTATION METHODS

Storyboards for presentation to clients are prepared on paper or on film, the former being more commonly used at present although film appears to be growing in popularity.

On Paper

The big advantage in presenting a storyboard on paper is that this permits the person examining it to take it in his hands or place it on his desk and go over it quickly or slowly, as he desires. One picture may be examined at length, another perhaps hurried over; corrections or suggestions, whether for picture or narration, can be written down, then and there, on the paper.

Some feel that this advantage at times becomes a disadvantage, because it encourages a minute examination and there is a danger of becoming bogged down in details that will not be significant in the final production. Most advertisers are more accustomed to dealing with print advertisements which, in presentation form, are likely to be much closer to final form than are television commercials. In addition, the words used in a print advertisement carry much more weight than the words in a television commercial, but this distinction is difficult to keep in mind with the television storyboard spread out in front of one much as a print advertisement would be. This problem will disappear as familiarity with television increases.

The three common ways in which storyboards currently are presented on paper are: the four-to-twelve-panel page, the accordion fold, and the book. In the first, four pictures are mounted

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VARIOUS FORMATS FOR STORYBOARDS

1. Accordion fold. 2. Four panels on page, vertical. 3. Book. 4. Eight to twelve panels on page, horizontal (drawing pads with panel areas and type areas printed on each sheet are available at art stores).

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vertically (or four to twelve pictures in horizontal lines of four each), on a large, fairly heavy sheet of paper, and next to the pictures are two columns, one containing the video instructions and the other the audio: narration or dialogue, music, and sound effects, if needed. Sometimes the video instructions are beneath the pictures; sometimes a narrow column is included to show the cumulative running time of the commercial. Frequently the large sheet is photostated down to a much smaller size (often 8½ by 11) for convenience.

The accordion-fold style of storyboard is compact when folded up but, if it contains more than ten panels, it extends to great length when opened. It may be pinned to a wall, or it may, of course, be spread out on the floor and, if that is done, shows the picture continuity of the commercial from beginning to end without a break. This is useful and impressive but scarcely can be called convenient. Video and audio material, as always, accompany each picture.

The book method permits a variety of arrangements. If a large picture is desired, each panel may have a page to itself. Or two pictures may be placed on a page, or four. A good arrangement for sense of picture flow and continuity is to mount four pictures on a page and display the pages in pairs so that eight pictures, with video and audio, can be seen at once.

Whichever style of presentation is decided upon, it is well to have any storyboard photostated so that all of the individuals concerned with the commercial may have a copy.

On Film

Storyboards are sometimes presented as slide films—that is, on 16mm film projected one frame at a time, usually accompanied by a transcription of the audio portion; sometimes they are presented as motion pictures, again on 16mm film, but projected continuously and with a sound track.

A slide film, of course, always employs still pictures, but the motion pictures may be of still pictures or of live action. There is one type of slide-film projector, called the Animatic, that has been particularly popular in the presentation of television commercials. The main reason for this popularity is that the Animatic projector can project the pictures at almost any rate of speed desired. This makes it possible to come very close to an impression of limited animation, using a number of drawings and projecting them rapidly. Also, many opticals can be well simulated in this manner.

Obviously, when motion pictures are used, the commercial can be presented to the client in the form closest to that in which it finally will be seen on television. Some advertisers and agencies believe there is great value in presenting "rough" commercials in this fashion. A rough commercial is one produced on film as inexpensively as possible without losing the main features of the commercial. Usually makeshift or borrowed sets are used, actors are paid minimum audition scale, rehearsals are limited, and so are all the other elements in production, such as editing, opticals, etc. This has the advantage of showing clearly how much running time is intended to be devoted to each part of the commercial, a factor which is often difficult to estimate from a storyboard on paper if one is not experienced in motion pictures.

The big danger in presenting rough commercials is that they are likely to be

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The Dunning Animatic slide-film projector. Storyboards on slide film are superior for certain purposes, as explained in the text. They can be operated manually at varying speeds, or cued, by use of an inaudible beep in a recording of the audio portion of a commercial, to change frames automatically in exact synchronization with sound. Relatively inexpensive, slide film is best used to present storyboards to a group. The attention of every member of the group is riveted on the same panel of the storyboard at the same time. (Photo courtesy of Animatic Productions, Inc.)

so very rough that they do not fairly represent the material contained in the script. The advertiser, used to good quality in motion pictures and not knowledgeable enough in production techniques to be able to imagine how the properly produced version would look, may dismiss in disappointment a commercial that could be highly effective when produced to the usual professional standards. If, on the other hand, the rough version is dressed up so as to be closer to the final version, the client may be shocked at the difference in cost between the two.

A rough commercial, because it is, in a sense, an audition, will often be done fairly handsomely at low cost by a producing company anxious to get the full-scale production business. Some of the costs of the first version may be added to the cost of the final version, but, whether this is done or not, a completely professional production will inevitably be considerably more expensive than the rough version.

Sometimes, instead of live action, storyboard drawings and still pictures are photographed as movies, with a sound track added. This is similar to an Animatic slide-film presentation, except that it does not require the constant close attention of an operator; also, optical and other effects such as limited animation can be closer to professional —although, of course, the closer they approach normal professional standards the higher the presentation cost rises.

Any type of storyboard presentation on film has a great advantage over a presentation on paper when a conference is involved. This is because, in a conference where paper is used, each individual in the group tends to go through the storyboard at his own rate of speed, and everyone at least glances through the entire commercial before taking it up picture by picture. Much of the intended impact of the commercial is lost in this way. In use on television, the viewer cannot glance ahead and see what the ending will be, but a person who has the whole commercial storyboard in front of him at once can, and will. This makes a big psychological difference. Anticipation, an interest in what comes next, is an important part of motion-picture technique.

With film, on the other hand, there is no possibility of looking ahead; everyone in the conference sees the same pic-

ture and hears the same sound at the same time. A slide film, of course, can be stopped at any time for discussion, but the most effective system is to insist on showing it from beginning to end without interruption the first time. This gives everyone an opportunity to observe the flow of pictures and continuity throughout. After this the presentation can be stopped anywhere, at each picture if necessary, for discussion and elaboration.

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8: production basics

LIVE VERSUS FILM

One of the very first questions that must be settled in the preparation of television advertising is whether the commercials should be live or on film.

The trend definitely has been toward film. By 1958, about 75 per cent of all television commercials were on film. Film is preferred not only because an increasing number of shows are being filmed, but also because, for reasons to be discussed, commercials on film are often found more suitable, even with live shows.

There are, however, live shows that almost entirely preclude the use of film commercials. Generally, in these shows, the commercials can be worked so well into the routine of the show itself—integrated—that selling values are obtained that no film commercial could provide. The star of the show, in most such cases, takes part in the commercials. Sometimes members of the studio audience participate. Commercials such as these, naturally, cannot be put on film beforehand.

But with many live shows that could use either live commercials or film, it is worth at least considering the following points: (1) cost, (2) production values, (3) changes, (4) flexibility in use, (5) mishaps, and (6) immediacy.

Cost

A live commercial, particularly one that is comparatively simple to pro-

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duce, may well be much less expensive than the same commercial on film. A separate studio, including facilities and personnel, may not be necessary, and of course the cost of the film stock, plus the costs involved in processing, printing, editing, etc., is eliminated. It is useful to keep in mind, however, that the saving may be illusory if the commercial is to be used more than once, especially if it is to be used many times, since the entire cost of live production—or much of it, assuming scenery may be reused—has to be paid for each showing, whereas the film cost usually is prorated over the whole schedule of its use. There are some charges—certain acting fees, for example—that must be paid for repetition of film commercials, but, generally speaking, repetition decreases appreciably the cost per telecast.

Production costs, when the commercials are put on film, can be lowered not only by repetition of the film in use, but also through quantity production. In this way, production that would be considered elaborate for only one commercial may be reduced to a modest unit figure by scheduling, say, production of four or six commercials at the same time, making multiple use of certain sets and performers and, of course, employing technical crews on a continuous basis.

Production Values

Virtually anything that can be visualized at all can be shown on film, whereas live production is considerably more limited. For example, intricate and extended animation and stop motion cannot so far be accomplished in live production. Instant scene and costume changes involving the same actors are not feasible except on film. There is far greater freedom, too, in film production in choice of locations and choice of the time of day or year. A television program at night, for example, cannot very well carry a live commercial showing a car being driven along a highway in the bright morning sunshine, nor can a live commercial in most places include scenes with snow on the ground in the summer or green trees and flowers in bloom in the winter.

Lighting requirements also make a difference. Lights can be adjusted for each shot in a film commercial, to get exactly the right lighting for each point of view; but in a live commercial little lighting adjustment can be made, while the show is on the air, beyond switching lights on or off or changing their intensity.

Another difference concerns the prompting of actors. A good deal of sincerity is lost when a performer must use cue cards or a Teleprompter, but often this cannot be avoided in live production when there is much narration or dialogue, more than the performer can memorize. This problem need not even arise in film production, because the commercial can be made in short sections, with each "take" (continuous camera shot) containing no more material than the performer can remember letter perfect.

Changes

A live commercial is a good deal more flexible in respect to last-minute changes in content than a film commercial. A film, once it is in composite form, is fairly expensive to change. In addition to recalling the cast, camera and sound crews, and other production workers, costs include reassembling (possibly rebuilding) sets, use of additional film, additional editing and processing, including remake of opticals.

On the other hand, minor changes in

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Other factors as well as sets and props influence film costs. This elaborate studio setup was required to film a scene in a beer commercial, which opened with camera in an overhead, medium close-up shot of six glasses of beer, then moved down on the elevator to an extreme close-up. At this point, the waiter's hands removed the tray, revealing a slogan carved on a wooden table top. The filming took over four hours before the beer foam was uniformly perfect on every glass and the cameraman was completely satisfied that his change of focus on the move down was sharp throughout. The entire scene ran only ten seconds in the completed commercial. However, the high cost for filming was prorated by using the scene in six commercials. (Photo courtesy of Universal Pictures Co. TV.)

live commercials may be made up to the time of broadcast, at little or no cost except possible charges for extra rehearsal time. More extensive changes involving sets, props, the product itself, new casting, new routining, etc., usually involve added charges, depending on the extent and the nature of the change (changing an announcer under contract, for example, might be quite

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expensive, whereas changing a walk-on part would be relatively cheap).

Some advertisers, for seasonal or other reasons, want to be able to change commercials frequently and with little or no advance notice. For example, an automobile-accessory advertiser might want to advertise car heaters during cold weather, but if a heavy snowstorm occurs he might want to change immediately to emphasis on tire chains or snow tires; if, again, the weather becomes unseasonably warm he might want to feature car radios. Of course, he could have a film commercial made for each item, but perhaps he has so many different products that he feels this would not be practical.

Sometimes changes are necessary because of shifts in the general advertising strategy. Where these are slight and not too frequent, they present no great problem in film; but, of course, a major change requires wholly new commercials. This problem may arise for any advertiser when new campaigns are being tested. But once an advertising campaign has been decided upon, it is rarely changed very much over a period of several months, perhaps a year or even longer, because advertising has a cumulative effect and requires a considerable period of time to reach its greatest effectiveness. Still, some advertisers feel that slight changes are almost constantly necessary, for their purposes, and, where this is the case, film may prove unduly expensive.

Flexibility in Use

Film commercials are much more flexible in use than live commercials. A film can be used as a spot announcement or in a program; it can be shown on one station, on many widely separated, noninterconnected stations, or over a network; it can be used in all of these ways either simultaneously or at different times, as desired. A one-minute film commercial can be edited down into thirty-, twenty-, and ten-second lengths, to increase its flexibility of use.

A live commercial, on the other hand, is confined in use to the time of its production and to the station where it originates, plus only such other stations as are connected to the origination point. An apparent exception to this is made possible by a television recording (TVR or kinescope) of the original live commercial, made by photographing the original telecast on film as it occurs. At first thought, it might seem that this affords a live commercial the flexibility in use of a film commercial. However, this is not entirely true for several reasons.

First, quality: kinescopes are inevitably lower in picture quality than commercials directly photographed on film because the television picture tube intervenes. Kinescopes commonly are made on 16mm film, which reduces picture quality, and with "single-system sound," which reduces quality also in the audio track.

Then, as we noted in reference to film production, editing 16mm single-system film is difficult because the sound track for each frame is not exactly opposite that frame but is considerably ahead of it; so, when the film is cut at any point, picture and sound do not match. This presents a problem to begin with in clipping the commercial from the show, but a far greater problem in editing the commercial to a shorter length. Both of these problems—in quality and in editing—may be eliminated with the widespread use of video tape, discussed in Chapter 11.

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Since many more things can be shown on film than live, a kinescope does not take full advantage of the film medium in production values.

Also, a live commercial is ordinarily closely associated with the show on which it appears; so it may suffer considerable loss as a commercial when divorced from the show.

And, finally, union regulations forbid showing a kinescope more than once in an area; so repeat showings would involve conflicts with AFTRA, SAG, and the various jurisdictionally different production unions for film and live television.

An added advantage for film, in flexibility of use, is that putting commercials on film permits the building of a library of scenes that can be drawn on for future use. This is particularly helpful where scenes are difficult to capture, complicated to construct, hazardous, or expensive. Of course, if actors are involved, payment is necessary for reuse, but, even so, the cost is less, often considerably less, than the cost of starting again from scratch—and in some cases (news events, for example) the original would be impossible to reconstruct.

Mishaps

Possibly the greatest advantage of all in using film for commercials is that, with film, only the very best performance of the commercial is ever shown on the air. Mishaps, of course, are inevitable, but, when film is used, the mistakes stay on the cutting-room floor, whereas in a live performance they are often broadcast, to the great embarrassment of everyone concerned.

A product that worked perfectly in rehearsal sometimes inexplicably refuses to operate properly on the air: the fountain pen won't write, the car door won't open, the light won't light, and so on. Actors or announcers occasionally forget a cue, miss a line, or mistake a word (on a few memorable occasions even substituting the name of a competing brand for the name of the sponsor's product).

Blunders that would be comparatively unimportant in the program itself can assume monumental proportions in the commercial, partly because the commercial is so short there is very little time to ad-lib out of them gracefully, but mostly because they concern the product so directly. An audience induced to laughter by a mistake in the program is not likely to be prejudiced by that against the product, and may even like the program better for the mistake; but an audience provoked to laughter by a mishap involving the product is certainly out of the mood to be convinced by seriously intended claims of product superiority.

Beyond that, but possibly even more important, the average sponsor, so far as the show itself is concerned, is an amateur; he is not in show business. However, where his product is concerned, he is the leading professional; he knows best how the product should operate and how it should be demonstrated. So he is on his firmest critical ground in matters relating to the product. He watches his commercials with a critical and knowing eye. Furthermore, he is perhaps better aware than anyone else that the cost of the entire show can be justified only by the comparatively insignificant amount of time given to the commercials. Since he has so little time and so much depends on it, the advertiser would prefer to have no mistakes in the commercials.

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There is no doubt in a viewer's mind that this demonstration of Scotties' "wet strength" is honest and real. He sees running water quickly breaking through other tissues but not through Scotties, and the entire demonstration is uninterrupted from start to finish. Thus, "seeing is believing." (Courtesy of J. Walter Thompson Company.)

The only way of making *sure* mistakes are not telecast is to put the advertising message on film.

Immediacy

A strong factor in favor of live commercials is the quality of immediacy; the performance is actually happening at the instant it is being seen. Obviously, this has a relationship to mishaps. The audience knows there will be no opportunity to correct mistakes; if the product fails to function properly, they will *see* the malfunction.

Since the audience is aware, when the commercial is live, that mistakes can happen, the quality of immediacy has a strong positive value. When a product performs well, here and now, before their eyes, with no chance to try again if something goes wrong, viewers are more likely to be convinced than by a carefully selected film performance, even though they are, of course, well aware that the product has almost always been carefully inspected, tuned up, and rehearsed for the live performance. Immediacy, in brief, increases reality and has its great value therein.

The factor of immediacy is especially important where the commercial involves something which the audience

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might think could be done by an optical trick of some sort. Viewers are thoroughly accustomed to such tricks in Hollywood movies, and so it probably is wise to avoid any suspicion of visual sleight of hand where product quality is concerned.

For example, an automobile polish advertised as requiring virtually no rubbing would not be sold convincingly by a film commercial in which a car owner was shown applying the polish to a shabby-looking car and, an instant later, gently finishing the polishing, with the entire car glistening like new. A viewer might be forgiven for suspecting that a great deal of exercise took place between the first scene and the second, possibly even a complete paint job.

In this kind of commercial, the entire operation should be shown in one uninterrupted sequence, even if only a small portion of the car is involved. The same is true of commercials in which dishes or pots and pans are being cleaned. The average viewer knows, from extensive movie viewing, that it is a simple matter to dissolve from a shot of a dirty pan to a view of the same pan sparkling clean. If, while he is watching that happen, the announcer is explaining how easily and quickly the cleanser works, the viewer certainly could not be considered unduly cynical if he entertained grave doubts. Similarly, where one product is shown being tested against another, at least the significant parts of the test should be shown in entirety. An omission might give rise to the suspicion that the test had been juggled in favor of the product advertised.

The immediacy of live production in such cases as these may increase credibility considerably. Exactly the same performance can, of course, be put on film, but, to the extent that the viewer is aware that he is watching a film, he is probably more alert than he would otherwise be to the possibility of a trick. The quality of film for television has improved remarkably over the past few years, but apparently the technical awareness of the viewer has improved right along with it. In a survey conducted by The Pulse, Inc., *all* the viewers interviewed correctly identified every program as either live or film among ten well-known programs. The survey did not concern commercials, as such, and, of course, viewers can learn in other ways than by watching the show which programs are on film and which are live. Still, it would seem wise not to count on the viewer imagining he is watching a live commercial when the commercial actually is on film. However, 83.3 per cent of those interviewed in the survey said it did not make any difference to them whether a program was live or film; it was the content that counted.

ELEMENTS IN COMMON

Many elements in television advertising are the same whether the production is live or on film. The advertiser and his product, for example, obviously are the same; the viewers are the same, the receiving sets, the transmitters; all of these are precisely the same for live and for film presentation. But there are many other elements which, although not always literally the same, perform the same functions in both types of production and so may profitably be considered at the same time. In order to simplify the discussion, we may divide them into two general categories: (1) people, and (2) equipment and techniques.

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PEOPLE

The Advertiser's Representative

It is always wise for an advertiser to have a representative in the studio where his television commercials are being produced. In most cases, this representative is a member of the advertising agency handling the account. He is usually in the radio-television production department, although in some cases he may be in the copy department and occasionally in the art department. And sometimes an account executive, in addition to his other chores, is expected to check on television production, too.

Although in radio it was commonplace for an advertising agency to produce both shows and commercials—that is, to take charge of the whole operation, handling the budget, selecting the script, casting, hiring musicians, etc., and directing the production—in television the agency's work has been more generally in a supervisory capacity. Most advertising agencies never produce a film show or commercial at all. They buy the show as a package, all ready to go on the air, and contract with a film studio to produce the necessary commercials. Often the studio even writes the commercials, although a majority of the agencies—certainly all the large ones—at least create the original script.

A great many live shows, too, are packages, and the agency simply keeps a supervisory eye on the production; with live commercials, the agency ordinarily takes an active part in the production, and does the auditioning, casting, hiring of musicians, securing of props, and supervision of set construction. Except among the larger agencies, the agency does not ordinarily handle direction, even of live commercials. This, again, is a place where the agency remains in a supervisory role.

The agency producer, naturally, will be most useful in his job if he is well acquainted personally with the various techniques of production, both live and film. It is not expected, or necessary for supervision, that he have long and intensive production experience, but it certainly is important that he know the fundamentals well enough to understand what is practical and what is not. Occasionally an inadequately informed and overzealous representative of the advertiser makes himself, his agency, and his client all look foolish by insisting on something that is either absolutely impossible to do at all or completely impractical.

Essentially, the agency producer or other representative of the advertiser in a supervisory capacity is expected to provide two things: (1) information needed concerning the product or its use, and (2) a decision on the acceptability of each stage in the production as it occurs.

It is not surprising that a show director who is not with the agency, and perhaps not familiar with advertising, occasionally may veer off into an interpretation of picture or sound that would reflect unfavorably on the product or the client. In almost all cases the director is much more interested in directing a show than in directing commercials. By and large, a show provides a director with more scope, more glamour, and more money. So it is not unnatural that he may feel inclined to skimp on the commercials in favor of spending more time and effort on the program. It is up to the agency representative to make sure the commercials receive everything

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needed to make them as effective as possible. The program is important, of course, but it is salutary to keep in mind that, under our system, it probably would not be on the air if it were not for the commercials.

The director is expected to construct the commercial from the script in a competent professional manner, aided by information and advice from the agency producer, and, when the commercial has been worked out, both as to pictures and to sound, it is the responsibility of the agency representative to accept or reject the version offered; if it is rejected, he must tell why and explain as clearly as possible the effect desired.

In order to make sure that the man from the agency is not divided in his major interest between the program and the commercial, some agencies maintain separate departments for commercial and program production. Young & Rubicam, for example, does this, and so do William Esty and a few others. The plan has much to recommend it and deserves consideration by every agency active in television. Even in a small agency, where the operation of separate departments might be considered too expensive, it is clearly in the best interest both of the agency and of the client to make sure the personnel hired for the department are interested in commercials. Otherwise, the advertiser may find he has a scintillating program rating, but a drab sales chart.

Producer

When a commercial is telecast live, many of the production functions are handled by the advertising agency, although, as we have mentioned, the director is often outside the agency, associated with the program-package house or the station or network. When a commercial is on film, on the other hand, the work of the producer, as well as that of the director, is almost always the responsibility of the film company, and the agency operates almost entirely in a supervisory capacity.

A producer is primarily an administrative executive. He occupies the position of top authority with respect to everything concerned with the production of a film. It is up to him to see that quality is as high as it can be under the budget limitations he must work with, and that, at the very minimum, it does not fall below generally acceptable professional standards. He usually hires the director, or at least has a strong influence on his hiring. He is almost always active in the casting of the production, except in those cases where a star or other prominent person has been engaged by the advertising agency as part of a general campaign and is, therefore, automatically involved in the commercial. In many cases he is able to pick out technical crews he wants for handling cameras and sound. He approves the sets. He helps the director work out a shooting schedule and he has the final approval of that. In other words, all the elements that go into a production, except the script, which normally originates in the agency, are the ultimate responsibility of the producer.

Director

Sometimes the producer also acts as director. The two jobs overlap in many respects; the producer has final responsibility for the production, and the immediate, active responsibility for the filming of a commercial is carried by the director. It is the director's job to translate the script into pictures and

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sound as effectively as possible. So the director is concerned, too, with the casting, the selection of technical crews, the sets, and the scheduling of production activities. Perhaps the greatest difference between the functions of producer and director is that the latter is the one who actually directs the performers and the cameras, while the producer's voice rarely is heard on the set at all, and even then usually only in the form of a whisper intended solely for the director's ears.

In a television commercial the product is the hero.

There is a considerable difference between directing a show and directing a commercial. Fundamentally, perhaps, it is a difference in approach, a difference in mental attitudes and concentration of interest. The purpose of the program is different from the purpose of the commercial. The program, or feature film, is intended to entertain or inform; the commercial is intended to sell. A different attitude, together with a different range of values, is required.

For example, in a play the hero is usually a person or at least something animate; in a commercial, the hero is a product and, normally, inanimate. This makes a difference of some magnitude. A product is incapable of expressing emotion; it does not move of its own volition; it rarely is involved in dramatic tensions; and it almost never has anything to say.

This combination of characteristics tends to exasperate the average dramatic director. His natural impulse is to treat the product as he would any other prop in the play and to concentrate on whatever human actors happen to be available. He knows he must overcome this impulse, but it is not surprising that he frequently finds it painful to do so. The result is likely to be a contest in which the product too often wins only a moral victory. It is made the center of attention, but without enthusiasm, a lack that inevitably lowers the value of the commercial.

The proper attitude in directing a commercial is, of course, one of genuine interest in presenting the product as favorably as possible. This calls for a certain amount of understanding and appreciation of the product, especially in regard to its points of competitive superiority. Ideally, the attitude of the director would be similar to that of the advertiser himself, that is, an attitude of enthusiasm grounded on knowledge of

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the product. In addition to this, the ideal director would be experienced both in advertising and in the use of television and motion-picture techniques. Admittedly, this is a very large order, but it is not impossible; a number of directors already have come remarkably close to meeting it, and we may expect them and others to do even better in the future when they have had an opportunity for wider experience.

A major problem often faced by a commercial director is that, even though he himself has the right attitude toward the commercial and knows exactly how to achieve the desired effect, he is thwarted because the actors or announcers with whom he must work are unable to carry out his intentions.

Cecil B. De Mille has remarked: "The director's relation to his actors is that of the conductor to his orchestra. It is not the director's function to teach acting any more than it is the conductor's to teach his musicians how to play their instruments. He should allow the actor his interpretation of the part and at the same time regulate each character conception so that it may stand in relation to the others as the story's true development demands. He must know the individual personality and method of each player and adapt his own methods to that personality. He must offer guidance, help, suggestions when asked for, sympathetic understanding when the actor wants free rein. He must remove from the actor all responsibility save that of playing his part successfully in character."

This is an excellent summary of the role of the director in feature production, for which most actors have been primarily trained; but television advertising requires acting techniques that are, in some cases, radically different from those called for in the traditional disciplines of drama. Also, the majority of announcers have had little, if any, formal dramatic training. Most of them are, or have been, radio announcers; and the need for dramatic training has not existed in radio to anything like the degree to which it exists in television.

So the director in television advertising quite often finds himself in the role of dramatic coach as well as "conductor of the orchestra." He must not only maintain the right sales-minded approach himself, but he must also teach his actors how to become sales-minded, and his announcers how to act. It is not unusual for both actors and announcers to resist this impromptu education.

The situation is scarcely helped when the advertiser or his representative from an agency, with the best of intentions, insists on handling this tutoring of the cast personally. Such interference is a direct violation of the traditional rule of stage etiquette that no one does any directing except the director. When someone else has ideas, suggestions, or advice, these are properly taken up first, privately, with the director, who then relays them, in his own way, to the person or persons concerned. The reason for this rule is that there is confusion enough on a set, live or film, when only one person is in charge, but when several people begin giving orders the confusion quickly degenerates into chaos. Furthermore, since the director is responsible for achieving the most effective possible performance, it is only fair to let him know how an improvement can be obtained instead of trying to surprise him with it; it may turn out not to be an improvement at all.

Perhaps the two greatest difficulties

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in directing a television commercial are (1) achieving an air of naturalness and sincerity in the performance and (2) pacing each scene so that, in the brief time permitted, the sales idea in the commercial is brought out in the most effective fashion.

Naturalness. A television commercial is not (or at least very rarely is) great drama. It is not Greek tragedy; it is not Shakespeare; it is not Ibsen; it is not O'Neill. It is a modest production, dramatically speaking. And yet in some commercials performers are permitted to strike such mannered poses one would think they felt they were acting for the ages. They are not. They are act-

Some performers in television commercials strike such mannered poses one would think they felt they were acting for the ages.

ing for the moment, if, in such a case, it can be said they are acting at all. One of the worst examples of artificiality, and one that is quite prevalent, is the scene in which an actor holds the product up to his face as he smiles a toothy smile at the camera, urgently glowing with all the incandescence he can muster, and invites the viewer to get this "amazing product" right away.

In fairness to actors it must be admitted they do not write the scenes and they probably feel they are doing the best they can with such unlikely material. But, even with allowances for this, many actors seem flamboyantly insincere. It may be that they cannot help it, that they are incapable of expressing sincerity. In such a case it is the duty of the director and producer together to improve the casting of the commercial. One suspects that in more cases it is because the director does not insist on a different interpretation.

But the director, when such a charge of insincerity is made, usually replies that he is forced to permit and even encourage such artificiality because someone in the advertising agency or in the client's office insists on it. This is a misunderstanding probably due to difficulties in communication between a program-oriented director and an advertising-oriented agency or client representative. Naturalness, believability, and sincerity are of the greatest importance in a television commercial. A director may feel that he is being asked for insincerity when actually he is being asked for enthusiasm. Enthusiasm is not always easy to convey in a believable manner; when an attempt is made and fails, the falseness can be spectacular. There is no doubt whatever that a director often is expected to draw forth from his actors expressions of believable enthusiasm that are absolutely beyond the bounds of possible human achievement. But this is a long way from insisting on artificiality. What the client wants is *real* enthusiasm, expressed in a natural way. If the actor cannot feel real enthusiasm about the product, there are two courses open: either tone down the level of exuberance expected of the

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actor to the point where he can make it believable, or find another actor who can be more genuinely enthusiatic about the product. In either case the aim should be the maximum level of enthusiasm that can be expressed credibly.

Teleprompters and cue cards are ferocious enemies of credibility when the actor or announcer is addressing the camera. It is just impossible to believe that he is convinced of the superiority of the product when he cannot remember its advantages and must glance constantly away to remind himself from a cue card. This shifty-eyed form of salesmanship is the opposite of reassuring to a prospect. It is far better to simplify the sales message to the point where the performer can remember its essentials, and then permit him some leeway in expressing it in his own words.

Timing. Timing is a critical factor in television commercials because the commercials are so short there is rarely very much room for compensating when a scene runs too long or too short. Will Cowan, veteran director for Universal International Pictures, says: "The shorter the picture, the bigger the problem. When you have a picture that runs an hour and a half, you have plenty of time to get the most out of each scene; when the picture runs only half an hour, you're a lot more cramped but still have some time to move around in; when it runs one minute or less, you've run out of time almost before the lens cap is off the camera; you must make every split second do the work that minutes do in other pictures."

Since the visual is the predominant force in television advertising, the

Shifty-eyed salesmanship is the opposite of reassuring to a prospect. Far better to simplify the sales message to the point where the performer can remember its essentials, and then permit him some leeway in expressing it in his own words.

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pacing of a scene should be based primarily on the time needed for the picture rather than on the time needed for narration. Where necessary, the narration should be altered to fit the picture. Unhappily, a number of television commercials are only illustrated radio commercials and therefore fail to capitalize on the greatest potential of the television medium. In these commercials, the words are stressed, being improperly given more importance than the pictures. In many cases the sound track is recorded first and then the unfortunate film director is required to time his scenes to fit the track. It is not surprising if the result is far from what it might be in terms of television values.

There are occasions in motion picture production when it is advisable to record the sound track first and then match action in the picture to it, but generally these occasions involve music and the principal emphasis remains on the picture. In producing a commercial jingle, for example, it is quite normal to record the music first and then match animation to it, or match lip movements of singers to a prerecorded version of words and music. Singers usually do not look their best when they are singing their best, so in most cases this results in a more attractive picture.

Ordinarily, when the picture is being shot without live dialogue, the narration indicated in the script should be used as a guide but not as a strait jacket. The director's problem should not be to match action to words exactly, but rather to make the pictures as telling as possible and then make whatever slight revisions in words are necessary later. A drop from excellent to mediocre in the use of words in a television commercial will rarely be noticed by a viewer, but a similar drop in picture quality will not only be noticed but will make a tremendous difference.

Perhaps the greatest difficulty encountered by directors in timing film commercials is that more action is called for in the script than can be performed in the time allowed. Writers often forget that even the simplest of actions consumes time: walking across a room, opening a door, descending stairs. In the mind's eye, these may require only three or four seconds, but when actually performed in life, they take a great many seconds or minutes. It is not unusual for a director to be forced to drop whole scenes or to demand that a commercial be rewritten from beginning to end, simply because far more action has been indicated than time permits.

The director must not allow a scene to run too short or the audience will not have time to grasp it. Except in something like an impressionistic montage, it is usually wise to continue a scene at least three seconds. Of course in most cases the action requires considerably more time than that.

Since a film commercial, unlike a live commercial, is not produced from start to finish in one continuous operation, the timing problem is relatively complicated. This is especially true in the case of direct sound, where the person is seen while speaking. It is helpful to include somewhere in every direct-sound commercial a section of off-screen narration that can be shortened or expanded a little to accommodate slight variations in the length of the direct-sound portion from one reading to the next.

In the production of live commercials, the gravest timing crisis occurs when performers have memorized lines and then are asked at the last moment to revise them. It is not always easy to drop out one paragraph and substitute a

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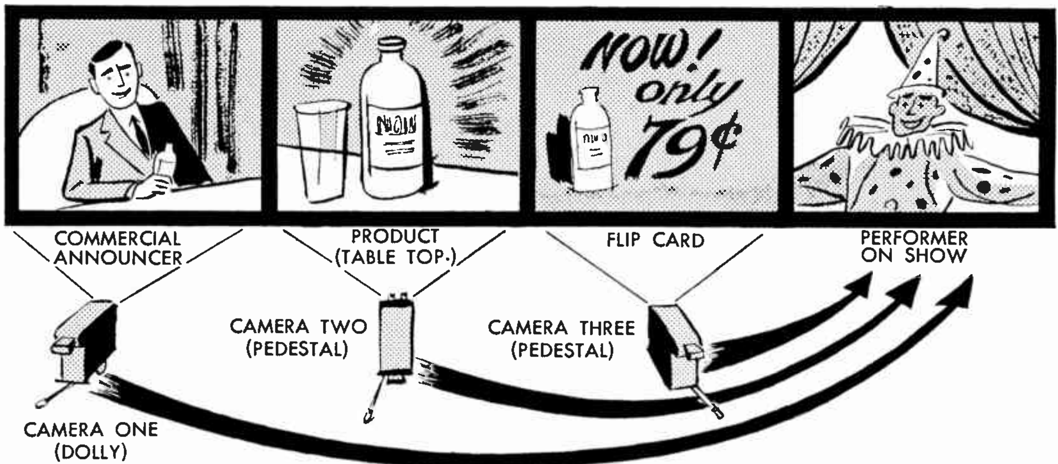
new one. Any tendency to temperament or temper on the part of the performer is revealed at this time, and no wonder.

When, during the actual performance of a live commercial, there is a variation from the rehearsed timing, the performers are told about it through a sign language (see Dictionary), usually executed by the stage manager. A taffy-pulling motion means "slow down" and "hurry up" is indicated by pointing a forefinger at the performer and revolving it in a circle.

The timing of a live commercial must always take into account whatever camera movements are necessary to cover the action. A performer may be able to do everything that is called for, but cameras may not be available to cover all of it properly. A television program usually employs three, often four or more, cameras, but it is quite unusual for the commercial portion to have the use of more than three cameras; frequently two are available, and sometimes only one. Therefore, in preparing a commercial, it is well to allow a little time over the minimum in which a routine can be gone through to permit the desired camera coverage. One camera may have to cover title cards or a close-up of the product in one portion of the set and also assist in the coverage of the principal action in a different part of the set. The main action



RELEASING CAMERAS BACK TO NEXT SEGMENT OF SHOW

When a commercial utilizes all available cameras in a studio for a live commercial, provision must be made to release one camera from the show to begin the commercial and also to release a camera from the commercial back to the show to pick up the next scene immediately at the end of the commercial. The above diagram shows camera 1 on the announcer, camera 2 on a limbo shot (see Dictionary) of the product, and camera 3 on a flip card on an easel. If the commercial ends with the product shot, camera 1 could then cut away from the announcer and move into position for the shot of the performer on the show. If the commercial ends with a shot of the announcer, then cameras 2 or 3, depending on which has the most time available, could move into show position. It is imperative to plan the commercial so that one camera is given enough time to move into show position.

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must be paced in such a way that the second camera has time to change location.

Casting

Sometimes when a producer receives a storyboard or a commercial script, the people he would like to have play the various roles come to his mind immediately. On other occasions, although no one perfectly suited to a part comes to mind, he is able to recall two or three people who should be considered. Most producers keep a talent file, which in some cases is elaborately classified and cross-indexed. Some use colored tabs on the file cards, indicating whether the person described on the card is an actor, announcer, model, or singer. Some keep a special file for performers in unusual categories, such as magicians, acrobats, stunt men, novelty musical groups, etc.

The file is kept as up to date as possible in a business that is constantly changing. The performers themselves, at least the ones who are actively interested, see to this; they pay regular visits to the producers and bring their file cards up to date. Most producers set aside certain hours of the day, or a certain day of the week, to interview talent, allotting perhaps five minutes to each applicant. A few make tape recordings, then and there, for future reference; in most cases it is a matter of talking to the performer, getting acquainted, observing voice quality, personality traits, and, of course, appearance. When the performer already is well-known, the interview is simply an opportunity to be brought up to date on his activities.

The practice of keeping in touch with the producer is particularly important in television-commercial acting because talent agents are not permitted commissions where the union minimum (or "scale") rate is paid. Unions insist on minimum, and deducting a commission would drop the pay below minimum. Consequently, agents are inclined to spend most of their time trying to sell performers who are paid well above scale. Since most performers in commercials are paid only scale, they usually must find work for themselves; keeping in close touch with the producers, or at any rate with the more active producers, is probably the first big step in this direction.

Audition. The agency producer is charged with final responsibility in choosing the cast for a commercial. If his department has a casting director, he naturally will confer with that person in making his choice; in many cases the writer or the art director plays a part in casting decisions. When the decision is especially important, the top agency executives and the sponsor take a hand in the matter, too; this occurs almost inevitably when an actor or announcer is being chosen to represent the company regularly in a series of commercials.

When the only voice that will be heard in the commercials is an off-screen voice, the audition is a simple matter: a studio is arranged for, several announcers are called, and each one records his version of the script. The record or tape then can be played for anyone interested.

It is a good deal more complicated when the performer will be seen as well as heard. To begin with, it is usually too expensive to hire a sound stage, sound camera, recording equipment, and all the personnel necessary to make a sound movie simply for audition purposes. Hence, a picture record for audition, comparable to the voice record,

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usually is not, at least at present, a feasible thing.

Occasionally a performer has a film in which he has appeared that is perfect for audition purposes, but this is very much the exception. If he is an announcer he usually feels, and with justification, that he will appear to better advantage if he can be seen working with his prospective employer's product rather than with the product of another advertiser. And if he is an actor he is usually confident that neither the agency executives nor the sponsor can visualize, from seeing him in a film not related to the sponsor's business, how well he could handle the specific acting they want done. So a previously made film almost never is quite right as an audition film for a commercial, although it should be added that for a part in a program such film very often is excellent.

An audition involving both sight and sound ordinarily is handled by most advertising agencies in television in one of two ways. The first method is simply to invite the talent to the agency and have the script acted out in person, as though it were a live theatrical performance or a rehearsal for such a performance. This provides the producer and others interested with a general idea of comparative capabilities, but it is not really fairly indicative of the best that any of the performers can do under actual studio working conditions.

So the second method, a closed-circuit audition, is much to be preferred if it can be arranged. This type of audition can simulate an actual broadcast quite closely. If the program on which the commercials will appear is a live program already on the air, and if the sponsor already has a commercial set standing and wants only to find a new actor or announcer to speak for his company, then of course there is no problem in achieving working conditions that will match those of the broadcast. If he is not on the air or does not have a set he wants to use, it is sometimes possible to find a standing set available that is close enough for all practical purposes; it is unlikely that it would be practical to build a set just for an audition, and a new set to be used in a show is almost never ready early enough to be used for auditions.

A few of the largest agencies have studios and closed-circuit facilities of their own. The J. Walter Thompson Company, for example, maintains a studio completely equipped for live, film, and even color closed-circuit telecasting to offices and conference rooms. These facilities are valuable for making experimental commercials, testing products and packages for television values, and, of course, for auditions. In 1957, McCann-Erickson inaugurated similar facilities, and a few other large agencies have standing arrangements with outside studios for closed-circuit presentations.

Sometimes closed-circuit auditions are put on kinescope film, for later study and for viewing by executives who are unavailable at the time the auditioning is done. Occasionally, rough commercial films are made, and these serve as a kind of audition both for talent and for the commercial idea itself. These films are made as inexpensively as possible and in almost all cases well deserve the term "rough."

A drawback to a closed-circuit audition, or to any filmed audition, is the matter of expense. Performers, especially singers, who must rehearse and

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then perform as though in an actual broadcast, often, by union rules, must be paid a certain sum; even though it is only minimum scale, it can amount to a sizable cost when there are several people involved. Stations and networks always cooperate as much as possible with a sponsor or prospective sponsor, but almost inevitably there are some charges that cannot be avoided. For this reason, auditions of this kind always are kept to a minimum; perhaps only two or three people are auditioned out of a dozen or more who were originally considered.

Type-casting. There are a few sponsors who feel that everyone in the television audience is a prospective customer, but most sponsors have in mind a somewhat more limited group. Food products, for example, although presented to appeal to the whole family, are considered to be primarily the concern of the housewife as the grocery-purchasing agent for the family. Automobiles are intended to appeal to most of the adults in the audience; candy bars, on the other hand, are usually strong in their appeal to the younger element. Certain beauty preparations are intended for teen-agers, others for older women.

All of this is most important to keep in mind in casting the commercial, for it has been shown many times that members of the viewing audience are most impressed by the people in the commercials with whom they can feel something in common or whom they would like to imitate. It is an egregious error, but one that is frequently made, to show a product being used by a person who would probably not use it at all, or at least would not use it in the manner or under the circumstances shown. Many housewives, for example, complain that some of the housewives shown in commercials washing dishes look as though they had never been near dishwashing in their lives. In such cases, all believability immediately is lost; instead of being impressive and attractive, as intended, the commercials succeed only in being foolish. On the other hand, a believable housewife can be quite impressive to the viewers.

An interesting sidelight on this problem has been remarked by Candy Jones, who supplies performers for commercials as director of the Conover Television Agency. She has observed that prettier girls are acceptable for daytime commercials than for commercials at night. It appears the reason is that housewives, when they are alone, enjoy seeing and emulating pretty girls—but they don't want their husbands ogling them at night!

There are probably two principal reasons for inappropriate casting. One is the desire to make the product, even the most mundane of products, as glamorous as possible, if only by association with someone who looks glamorous. The second reason is economy; models are generally available at rates somewhat lower than those of actresses or actors. Naturally, when an advertiser feels that personal attractiveness is the only, or the main, characteristic required of a performer in his commercials, he is not likely to pay more than he has to for that quality. Furthermore, he is used to seeing models in his newspaper and magazine advertisements, so familiarity plays a part in his attitude, too.

There is a further complication in the fact that glamour does have a very real and useful place in many television com-

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mercials. In selling luxury products, for example, and beauty products, an attractive model often can be immeasurably more effective than a less comely performer with whom the audience might feel a closer identification. Here the element of imitation becomes important. An appearance of elegance expresses high quality, and as long as this is believable and compatible with the product, the casting of the commercial with handsome people purely for decorative purposes often is justified.

It is where a performer is presented as a typical user of a product, and seems far from typical, that glamour casting does the most damage. The people shown in a commercial, especially those directly concerned with the product, always should seem to be completely at ease and at home with the product and thoroughly familiar with its use.

Most of us have ideas of certain types of people associated with certain products. The outdoor type is associated with sports goods; the studious, scientific type is associated with products requiring precision and testing; the happy, carefree type is associated with products for holidays and play; the distinguished-executive type is associated with products of great industries, and so on.

Type-casting, then, is a basic consideration in good casting for television commercials. But this does not mean that individuality should be entirely avoided. The actor or announcer should look like the kind of person he is supposed to represent but he should not simply be a stereotype; he should display a distinctive personality of his own. The "man from Schweppes" with the red beard is a case in point. In Marlboro cigarette advertising, the men are shown wearing a tattoo. These are small but valuable aids to individuality; they help the advertisements stand out and fix themselves in the memory.

Schwerin Research has offered three basics that can be of help when choosing announcers: "(1) Consider prospects that really differ from each other, not carbon copies. (2) When both rate about equally well in tests, make your choice on the basis of all relevant outside factors. (3) Don't investigate pleasingness alone, but be sure the personality fits the product."

Employees. Sometimes a person actually working for the company that produces the product advertised is more effective in the commercial than any actor possibly could be. He is familiar with the product, he does not look like an actor, he conveys an impression of confidence and knowledge of his subject, and so is much more convincing than an outsider. This kind of employee, however, is not always easy to find in a company. He must be able to face cameras and microphones without his tongue freezing and his mind going blank; he must be reasonably presentable; he must be able to move without too much awkwardness; and, in brief, he must have, either by training or by instinct, many of the skills of an actor or at least of a competent public speaker. In addition, if he is to appear more than once, he must either join a television union or be confined to doing only such things as he regularly does as an employee of the company. If he is a designer, for example, he can only be shown designing, and he may not be shown testing the product without joining the union, because it is then considered that he is out of his field and is acting.

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If every sponsor were as effective a television salesman as Margaret Rudkin of Pepperidge Farm, there might well be no need for any other kind of commercial. In this case, where homemade quality is a strong sales point of the product, it is particularly apropos to show the founder who baked the first loaves of Pepperidge Farm bread herself. (Photo by Van Praag Productions.)

Employees are most useful in commercials on special occasions, to express or to demonstrate a specific sales point, although there have been notable exceptions. Indeed, in a few cases the owner of the company himself has proved to be a highly successful television salesman. An outstanding example is Jim Moran in Chicago who, over the past few years and largely through television, built his automobile agency from nothing to a gross of 26 million dollars a year, from one small building to a full city block and 400 employees. He acted as announcer on all three of his television programs and as emcee on two of the programs, as well. He said that the secret of his appeal was that he is always natural, "always myself." In this he was probably unduly modest, and there is a good deal more to it than that, but he was certainly right in stressing the great value of being natural and at ease with his subject.

Schwerin points out that "the advertiser who does a commercial should avoid thinking of it as a speech. He should not shy away from the use of video aids, either, as long as these can be brought in naturally. He should, when circumstances warrant, at least consider demonstrating key copy points, if they are of the sort that he might sensibly take up. Thought should be given to how the setting in which he is shown can be so selected as

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to fortify the impression that is aimed at."

EQUIPMENT AND TECHNIQUES

There are several factors in television equipment and photographic techniques that are either exactly the same or largely the same whether the production is live or on film. Obviously, for example, a receiving set used by a viewer is the same, whether he is watching a film or a live production. Therefore, all the picture qualities that depend on the technical characteristics of the television system or on tendencies the average viewer has in tuning the set must be kept in mind whichever style of production is used. Probably the principal elements that are the same in either case are the following four: (1) picture definition, (2) number of frames per second, (3) cutoff, and (4) contrast range.

Picture Definition

Picture definition, or resolution, is the degree of clarity with which detail can be seen in a television picture. Since the television picture actually is made up of many horizontal lines across the tube, the clarity of detail in the picture depends to a great degree on the number of such lines that are used. In the United States and throughout North America, the standard is 525 lines. Certain other countries have different standards. In Argentina, Venezuela, Italy, and Switzerland, among others, for example, the standard is 625 lines; France has a standard of 819; the United Kingdom, on the other hand, employs only 405 lines.

Picture quality improves as the number of lines is increased, but also more room is needed for each channel, so it is necessary to compromise between the clarity of the picture and the number of stations available to the viewer. An additional consideration is that the rate of improvement in the picture is not in proportion to the number of additional lines needed, once a fairly good picture has been obtained. The jump from 343 to 441 lines in this country during the 1930s, for example, provided a much greater improvement than the increase from 441 to 525 in 1941. It is held by some that any improvement in going from 525 to, say, 700, would not be worth while, and would, in fact, scarcely be noticeable except by someone viewing the picture from quite a close range or on a large theater-type screen.

Frames per Second

Since most electrical current in the United States is 60-cycle alternating, the figure 60 was selected by television engineers to regulate the number of pictures that would be shown per second. An interlocking system of 60 half-pictures was devised, which provides 30 complete pictures per second on the television screen. The pictures seem continuous because the eye retains each image for a fraction of a second and the pictures occur so quickly. A difficulty arose with film, however, because silent pictures are projected at 16 frames per second and sound pictures at 24, both speeds obviously being incompatible with a rate of 30 pictures per second. Adjustments have had to be made, therefore, in projecting film for television. It is a tribute to the technical ingenuity of the engineers that the average viewer watching films on television today has no idea that such a problem ever existed.

The film picture generally is projected directly onto the face of a television-camera tube, the best for such purposes,

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according to some engineers, being the Vidicon, which originally was developed by RCA for industrial use. But a comparatively recent innovation promises to do away with a camera tube entirely in televising film. This is known as the "flying-spot-scanner" system. It resembles the system for translating sound on film into electrical impulses. A beam of light sweeps across the picture (in 525 lines per second, mentioned previously) and records the information on a photocell, which transmits an electrical signal varying according to the amount of light received. This provides a much better picture than the use of tubes other than the Vidicon. It avoids, for instance, the edge flare and shading problems encountered with the use of the Iconoscope tube, and also the halo effects, streaking, and clouding often troublesome when the image-orthicon tube is used.

An example of over-scanning. Top picture shows signal from a television station properly broadcast and properly received. Bottom picture shows how a TV set, badly adjusted either by the service man or by the set owner, receives a "big" picture. Elements essential to the complete picture are lost. In order to allow for variations in tuning of TV sets, picture composition in television is based on the TV cutoff. All essential information is kept within the critical area, which is roughly two-thirds of the total space.

Cutoff

Every television set owner has his own idea of how the television picture should look. When the set is installed, the service man adjusts the set to provide the best picture according to engineering standards; but this is a nation of free and independent individuals who will talk back to the engineering standards and, as soon as the service man has left the house, begin fiddling with the controls and rearranging things more to their own tastes. This is an admirable attitude in many respects, but it makes the task of the engineers formidable in transmitting the same picture to millions of differently adjusted sets.

Most people adjust the set to get the largest picture they can. This results in what is known as "over-scanning," that is, enlarging the picture to the point where it runs over the edges of the tube face. Now if, back at the television station, the picture is being televised on the blissfully optimistic theory that the receivers are keeping the picture down to the limits of the tube face, part of the picture, around the edges, is going to be lost completely. This is exactly what happens. The television station, of course, must broadcast a picture that

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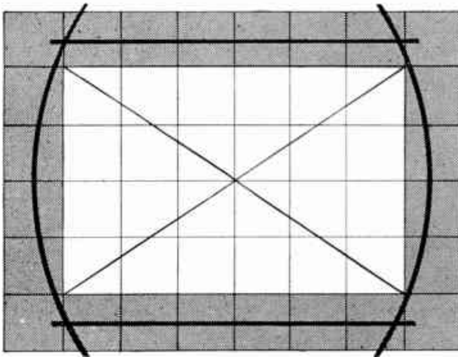
properly fills the screen (and all the properly adjusted sets receive it as intended), but the director of the picture must forever be aware of the great number of sets improperly adjusted and keep the important part of his picture centered so it will not be cut off.

Every viewer has frequently seen titles that disappear into the edges of the screen. This can and does happen even on a perfectly adjusted set when the cameraman moves in too close on



CRITICAL AREA or LIVE FIELD

This diagram shows the over-all field for motion-picture film. Indicated in white is the critical area, sometimes called the "live field." All detail essential to the broadcast picture must be kept within this area. The gray portion is supplemental area. The picture extends into this, but as a rule is cut off by receivers in homes. Heavy black lines indicate the average portion of the total area received on broadcast. Most motion-picture cameramen mark the critical area in their view finders when shooting film for television.

the titles. For the same reason, the top of a performer's head is sometimes cut off, or a person is only partly visible at the edge of the screen.

Since there is a good probability that part of the picture will be lost, occasionally at the studio and quite often at home, techniques have been devised for taking this tendency into account when composing the picture. Various stations and producers have their own rules, but a safe general rule is to allow about one-sixth of the width on each side and one-sixth of the height at top and bottom for cutoff. All of the essential information in the commercial, especially pertaining to the product itself and to captions, is best kept within the two-thirds center area. This applies, of course, to commercials that are on film as well as those produced live.

Contrast Range

One of the adjustments a viewer may make in arriving at a picture that pleases him has to do with the contrast between light and dark areas in the picture. The darkest he can get is the color of the face of the tube when the set is turned off entirely, although he may have an impression of more darkness as he adjusts the contrast. The lightest he can get is about 20 times brighter than that. Under ideal conditions he might be able to get a ratio as high as 40 to 1, which is about the range found in a movie in a theater, but this is quite rare in home television, particularly when other lights are on in the room. When it is considered that the human eye can detect contrast in the range of 100 to 1 or better, it is apparent that many contrasts clearly observable in person in the television studio are completely lost on the television receiver.

Therefore, it is advisable to concentrate on about five and not more than ten contrasting tones. This range of tones, from nearly white to nearly black, is known as the gray scale for television. A full gray scale, of course, is composed of all combinations of black and white

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between pure black and pure white. The tones most useful in television are those nearer the white end of the scale, and, where it is necessary for a contrast clearly to be noticeable, it is well to have the adjacent areas at least two tones apart on the scale. There have been embarrassing moments when this has been ignored. For example, girls have been televised in bathing suits that disappeared completely because the suit tones were adjacent to flesh tones on the gray scale.

Products and their packages often must be "treated" so that their contrasting tones will be distinguishable. Quite often colors that form a contrast in real life appear virtually the same in terms of tones of the gray scale observable on television. When we speak of color we ordinarily refer to what is technically known as the "hue" of the color, that is, red, yellow, blue, etc. Another color attribute is intensity, or chroma, which is the brightness of the color; and the third measure, the one we have been discussing, is the tone or shade or value of the color. In color television (see Chapter 11) all three of these factors are important, but in black and white only the tone, the value, is of concern to us. So when colors, regardless of hue, have the same tone on television, it is necessary to change ("correct") one or both of them if a good, clear contrast is important.

Sometimes a product can be retouched to bring out a contrast; sometimes a photographic reproduction of a package or label is more helpful. It is always wise, before televising any product, to make sure that the television system is capable of picking up clearly any tonal contrast that is desired. Nor should this be left to the last minute, because considerable revision may be necessary. White products, for example, such as refrigerators, washing machines, etc., appear best when they have been tinted a light gray, blue, or yellow, to get away from the stark whiteness that televises poorly. But, at the other end of the scale, dark objects may need to be lightened; a black product is even worse than a white one for television.

Highly reflecting objects, such as mirrors or polished silver or chromium, often are treated with soap, wax, or something similar in order to reduce "hot spots," those glaring spots of intense light reflected into the camera.

It is well to keep in mind that most of us, as rugged individualist viewers, have a tendency not only to cut off part of the television picture but also to insist on contrast in the picture far from what the engineers consider proper. In many cases we operate the controls at a much higher level than is recommended, with the result that we cut down the range of the gray scale. When this happens, many contrasts that are clear on the control-room monitor drop into invisibility on the home receiver. So if a detail in a product is important to observe, it is certainly advisable to make sure the contrast is between tones well separated on the scale.

SIMILAR EQUIPMENT AND TECHNIQUES

Now let us consider equipment and techniques not exactly the same for film and for live television, but so nearly the same they may usefully be discussed in common. We will take them up under the following five categories: (1) make-up and costume, (2) picture composition, (3) lights, (4) lenses, and (5) camera shots.

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Make-up and Costume

The technical requirements of the television system naturally have a bearing on make-up and costuming, but in recent years, since the development and widespread use of the image-orthicon tube, the difference between television and films in this respect has greatly lessened, so that today the two are basically the same.

In the past, in television, proper contrasts in the gray scale necessitated sometimes weird facial make-up—stark black lips, for example—but the make-up used today is ordinarily quite close to natural colors. Many people now appear on television with no make-up whatever, and suffer little loss by it. In most cases, however, at least a light, even coat of make-up is used, and often facial characteristics are slightly modified for the cameras.

Make-up can provide a smooth, healthy complexion, hiding small blemishes; it can narrow the appearance of a face that seems too broad, enlarge eyes, add or subtract age, and, of course, be of great assistance in the creation of a particular type of character.

A man appearing on television usually is helped by the application of a beard stick, which gives his face a freshly shaved look that even the most recent of shaves seldom will provide. Sometimes, of course, in a razor or shaving cream commercial, an appearance of stubble is necessary, but in most cases it is undesirable, and the use of the beard stick is advisable. If he is applying the make-up himself, which is not unusual in live television, the beard stick is used first, followed by powder to set it, and then the foundation make-up, in not too light a shade so as not to look effeminate. Foundation make-up ranges over ten shades from #11 to #21, each shade darker than the one before. Men generally use #19, #20, #21.

A woman may start with a foundation close to her own normal make-up (perhaps #16), then touch in shadows with a darker color, finishing up with eyebrow pencil if necessary, mascara, and lipstick, all applied with moderation. She must remember that she is not appearing in the theater, where notable exaggeration is needed so that the people in the balcony can make out her features. Television, like motion pictures, uses intimate close-ups.

Close-ups must be kept in mind in regard to clothing, too. Wrinkles, stains, buttons off, and the like may turn out to be embarrassingly apparent in medium-close or close shots. Also, dresses that have elaborate or busy patterns are best avoided. Dark clothes, generally speaking, do not televise as well as light clothes; but clothes that are intended to appear white, such as shirts, blouses, or aprons, require toning down to some extent and customarily are tinted a light blue or blue-green.

In the great majority of commercials the performers dress themselves from their own wardrobes. Where period costumes are needed, they may be obtained from professional costume houses, which are located in all the principal cities. Sometimes, in return for a screen credit, a local store will dress the performers, but this is not a recommended procedure in commercials because it partially diverts the brand consciousness of the viewer from the product that is being sold. There should be only one advertiser in a commercial and even such mentions in program credits are best kept to a minimum.

Occasionally, where luxury or prestige is an important part of the sales ap-

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peal, it is worth while to use a particularly attractive article of jewelry and credit the jeweler, but this is certainly a rare occasion. In color television it may occur more frequently, but in black and white a great part of the beauty of fine jewelry is lost; even more serious than that, the jewelry, if it sparkles, creates hot spots on the picture and is likely to be more of a drawback than a help. Certainly for the purposes of most commercials, jewelry that reflects light to a great extent is better left at home.

Picture Composition

There are certain physical and psychological factors that call for consideration in the arrangement of people and objects in a television picture. Taking the physical factor first, the field of view of a camera is triangular, with the apex at the camera (in the theater, the whole width of the stage has about the same value). The television picture must be composed in depth, and the area near the camera is narrow (again, contrast the stage). Further, the view can be from almost any conceivable direction: from straight ahead, the rear, overhead, underneath, or from any of the sides (in the theater the point of view is limited and always the same). All of these physical circumstances influence the impact of the picture and its emotional value.

For example, a figure in the foreground can have a stronger value than figures in the background. This is quite evident and is rarely overlooked. However, there are many possibilities in the use of other angles that are frequently

Differences in impact from various camera angles. Top picture in panel shows camera below eye level. The product (binoculars) and the girl dominate the screen. Second picture is at eye level. Girl and binoculars lose some emphasis, and the background assumes more importance. Third picture results from placing camera above eye level. Background interest tends to take attention from girl and binoculars.

None of these pictures is badly composed, and all three might well be contained in one camera movement. In this case camera would be mounted on a tongue or boom (see Dictionary).

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overlooked in television commercials. For instance, when the camera is at a low angle, looking up at a person, that person is provided with a psychological dominance completely lacking when the picture is taken straight ahead at eye level. Conversely, a shot from above, looking down, reduces the psychological atmosphere of authority of that person. So this is a method of giving more or less weight to the authority of a person or product simply by changing the angle of view from straight ahead.

Different levels of depth, and especially changing levels of depth, have useful psychological aspects. For instance, a speaker may be placed in the immediate foreground, the product itself in the middle ground, and the product in use shown in the far background. Then an effect of increasing viewer interest and curiosity can be obtained by moving the camera slowly to the background.

In television, as in motion pictures, the composition of the picture is constantly changing, as people or objects in the picture change position or the camera changes position. So the director must be continually alert to ensure that the effect he wishes to create is not impaired, or even destroyed, by an inadvertent change in the composition of the picture.

One evidence of great direction and camera handling in a picture is composition so well planned that every scene and every development in the scene delivers exactly the emotional content intended. Alfred Hitchcock, who has directed such outstanding film classics as *The 39 Steps* and *The Lady Vanishes*, has frequently demonstrated this kind of keen sense of artistic and dramatic composition. On occasion he has made use of sequences in which no performer has appeared but throughout which, nevertheless, interest has been maintained at a high level purely through dramatic composition in the pictures. Inanimate objects carried forward the story with compelling interest. He has shown that the same technique can be equally effective on television.

Since an inanimate object, the product, is the star of the performance in television advertising, this kind of dramatic composition is especially helpful. It is not made easier by the fact that, although motion is so important a factor in television, products themselves are usually without motion; motion ordinarily must be supplied or instigated by a person, while at the same time interest must be kept centered on the product. This does not mean that the product must be at the forefront at all times, or even always on the screen, but that, when it is not, the action seen should certainly be closely related to it.

Lighting

When a motion-picture cameraman directs the lighting of a set for a television film he is faced with a somewhat different problem from that of lighting the set for a film to be shown in theaters. The reason for this lies in certain engineering factors inherent in the electronics of television. For one thing, as mentioned previously, the resolution, or clarity of detail, of the picture is not so great in television as in motion pictures; and, for another, the range of tonal value on the gray scale is not so great in television, either. Black is never so nearly pure black and white never so nearly pure white as in theatrical motion pictures. Furthermore, when a film is used on television, the contrast between shades of gray tends to be exaggerated on home TV receivers. This is usually evident when feature films intended for

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theatrical use are shown on television; they are often harshly black and white; faces become almost blank white spots, with most detail lost; action in night scenes frequently disappears entirely into black blankness.

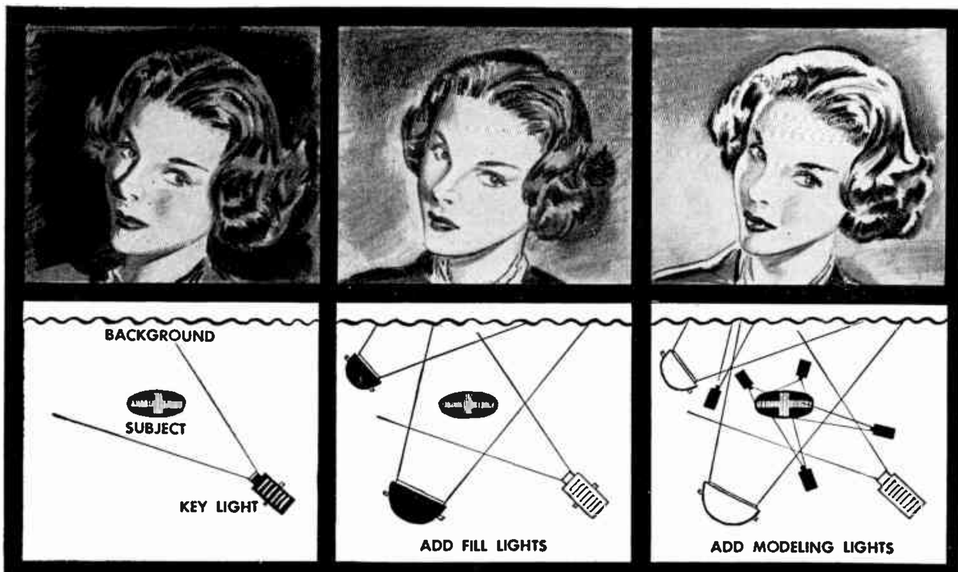
Sometimes it is possible to print a film made for theatrical use in such a way that it is adequate for television, but, obviously, it is much better to take television requirements into account in the beginning.

In order for television broadcast signals to be received clearly, a certain minimum amount of light is needed throughout the scene. In television this is sometimes called "base light" and sometimes "fill light," which is the term used in film production. Now, other lights also are necessary, both in live and film production, to create a sense of depth, dimension, and emphasis. The most important of these, and the brightest, is the "key light." All of the others are supplemental to this one. The key light generally simulates the main direction of light in reality, such as sunlight, moonlight, a street lamp, or the brightest lamp in a room. There are many other lesser directional lights, known as "modeling lights," that aid in supplying dimension and mood to a scene.

Lighting can make a considerable difference in the emotional effect of a scene. Soft, indefinite lighting may suggest romance or peace; strong lighting often is used to convey a feeling of realism; abrupt changes in lighting may be effective in portraying a startling development of any kind, perhaps in emphasizing a product improvement.

It is necessary in lighting for television-advertising purposes, as in directing, to keep in mind that the focal point

A BASIC LIGHTING PLAN



Lighting arrangements vary tremendously according to the effect or mood desired. However, the basic components, key light, fill lights, and modeling lights, are always used. Outdoors, daylight is the key light; reflectors and, on occasion, electric spots provide the fill and modeling lights.

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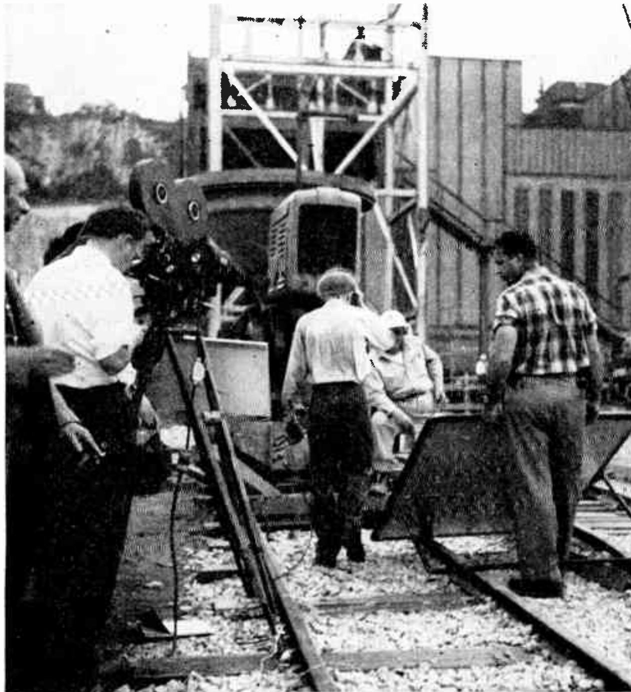
of interest should always be the product and that other elements should not be permitted to become distractions. It is easy for distractions to occur if the cameraman, as he lights the scene, is thinking only of the traditional production values in motion pictures. The product may be lost in the scene, or very nearly so, if too much emphasis is given to performers or to background. Ideally, a scene should be lighted so that, while it appears completely natural, the product is treated in a way that attracts the eye. Of course, the handling of the camera will largely account for the direction of attention, but lighting, too, is important in this regard.

In outdoor shooting, the sun, of course, is the key light, and often, through reflectors, supplies fill light as well. The reflectors make it possible to tone down or eliminate the harsh shadows caused by bright sunlight. Since the sun cannot be regulated or moved about at will as studio lights can, a fairly bright but hazy day, providing a



A reflector, which is being adjusted by the man in the checked shirt, in use on a location shot. The rays of the sun are reflected into the subject's face to give more detail in the shadows. Some shots require many more reflectors. Reflectors are made of various materials. Aluminum paint on a hard surface gives a bright, hard reflection. Aluminum foil gives a somewhat softer reflection. Aluminum foil cut in strips which blow in a breeze is even softer in response to direct light and can be controlled to give a shimmering effect. Gold foil also gives a soft reflection. (Photo courtesy of Transfilm, Inc.)

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kind of base light, often is more favorable for television filming than a sunny day. Perhaps the greatest problem in outdoor lighting is an intermittent sun, which can make it quite difficult to match lighting values in a sequence of scenes. With bad luck, a stretch of cloudy weather can quite quickly erase the economy expected to be realized by working outdoors instead of in a studio. This is a factor that advertisers, and others, unaccustomed to film work, sometimes have a tendency to overlook, with the result that they schedule outdoor shooting for a location or a time of the year when sunlight is highly uncertain. This leads to delays, disappointments with quality, and costs higher —often shockingly so—than had been planned.

When, because of the nature of the product, outdoor shooting is unavoidable, it is sometimes worth while to pay transportation costs to an area where there is a better opportunity for sunlight, rather than to take a chance on the outdoor lighting nearer home. There are many things that can be improvised, if need be, in filming a commercial, but sunlight is not one of them; there are no artificial lights that can match the quality of illumination provided by the sun.

It is not necessary in film production, as it is in live television, to provide lighting that will be suitable no matter where the camera moves, because production is not continuous; each camera shot, or "take," is made separately, so all the elements can be adjusted each time for the greatest possible effectiveness.

Camera Shots

Since film production is not continuous and special arrangements may be made between shots, somewhat greater flexibility in the use of the camera is possible than live production permits. For example, it is not feasible in live television immediately to reverse a camera angle, because, of course, if that were done, the first camera would appear in the second picture. It must be given time to get out of the way. For the same reason, many other sequences of shots are impossible in live telecasting. Wherever one camera would be in the field of view of another camera, the shot must either be eliminated or postponed until the offending camera can be moved. This problem, naturally, does not exist where each shot is made separately, as in film production. Furthermore, in film production, any desired changes can be made between shots not only in the lighting but even in the arrangement or construction of the set itself. Walls can be removed, tracks or ramps built, scaffolding erected, etc. This is entirely feasible because scenes need not be shot in script sequence. Everything needed from one viewpoint can be shot at one time, then the set rearranged and everything photographed from another viewpoint.

This flexibility is especially useful in television commercials because the commercials are so short that every second is valuable. If, say, a cut to a reverse angle is needed, it can be accomplished instantly. And if a shot requiring special apparatus or a change in the set is needed, it can be provided. Also, in film production, it is possible to show a performer in several different settings and different costumes in a continuous action sequence that would be impossible in live television. There are many trick effects, too, which, at least as yet, can only be achieved on film.

However, most of the standard shots are the same in live television as they

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are in motion pictures, although in some cases they may be designated in a slightly different way. Starting with a view of an entire scene that shows everything in the scene with fairly equal value, the shots probably used most often are the following:

LS. Long Shot. This comparatively distant view is more often used in motion pictures for theatrical use than in television, because detail that would be clear on a large screen in a theater would frequently be lost on television screens. It is often referred to as an "establishing shot" because, by showing the whole scene, it clearly establishes the location of the action. This kind of shot, as an establishing shot, might be useful in a television commercial where it is desired to start with, say, a view of a factory, where only the general appearance of the factory is important and not any detail. A similar shot, slightly closer, would be designated *MLS* or *medium-long shot.*

MS. Medium Shot. Most establishing shots in television are medium shots. They show enough of the area surrounding the subject for the viewer to understand the locale, but the subject already is clearly the center of interest. Perhaps the majority of shots in a television show are medium shots, although in a television commercial, more of the shots, quite commonly, are even closer.

MCU. Medium Close-up. This shot, where certain small products are concerned, might well be considered an

LONG SHOT

MEDIUM LONG SHOT

MEDIUM SHOT

MEDIUM CLOSE-UP

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establishing shot. It shows the subject up fairly close, but still reveals enough of the background for the location to be recognizable. In motion-picture features or television shows such a shot would scarcely ever be thought of as establishing anything, and so would very rarely be used as an opening shot; but a product often is not large enough or visually dominant enough to compete with scenic elements that would appear in a longer shot. Of course, where people are included, a longer shot may be needed. One way in which this is sometimes accomplished, while keeping interest on the product, is to start with a medium close-up or even closer shot and then move the camera back perhaps to a medium shot.

CU. Close-up. In this, the subject is shown in so close a view that no other element in the scene is able to distract attention from it. Where a detail in the subject is important, an even closer view may be desired, and this is described as an *ECU* or *extreme close-up,* occasionally *TCU* or *BCU, tight* or *big close-up.* These very close shots, perhaps needless to emphasize, are widely useful in television commercials. Often a label cannot be read on television except in an extreme close-up. Mechanical operation, many times, is best demonstrated in close shots. Food generally is more appetizing if seen close, because so much detail is lost in longer shots. Even large products, such as automobiles, usually contain several

CLOSE-UP

CLOSE-UP

EXTREME CLOSE-UP

Designations for various types of shots are flexible within limits as shown here, and are understandable by directors and producers. (Photos by Russell O. Kuhner.)

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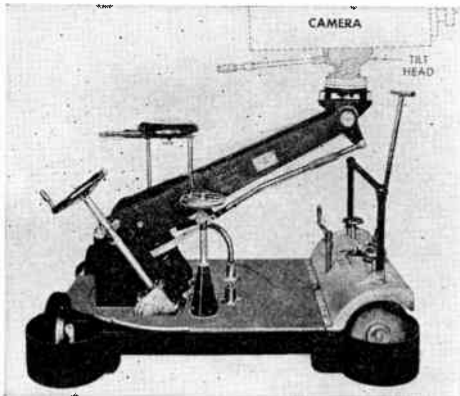
small features to which it is desirable to call attention in close-ups.

Shots can be made from all angles, of course: from the front, sides, back, above, or below; and, unless the viewpoint is obvious, it should be designated if it is important, as it sometimes is in connection with a product. Otherwise, the director may be expected to use the angles he considers most effective in telling the story. Sometimes it is dramatically useful in a commercial to use a *reverse shot* (*RevS*), which is a view from exactly the opposite direction of the shot preceding; and sometimes an oblique angle, known as a *canted shot* (or "Dutch angle"), made with the camera tilted to the diagonal, provides an interesting and useful visual effect.



The Houston-Fearless Panoram dolly. The camera, either motion-picture or television, is mounted on a tilt head, shown by dotted lines. This equipment permits camera motion in almost every direction.

When a camera is moved while a shot is in progress, other terms are needed. All properly equipped motion-picture studios are prepared for shots that involve movement of the camera. An apparatus that makes it possible to accomplish a wide range of camera movement is the Houston-Fearless Panoram dolly which is practically standard essential equipment for a studio. New television-inspired dollies, such as the "crab dolly," permit the same mobility as live television cameras.

Basically, all movements of the camera may be divided into two kinds: (1) turning the camera from side to side or up and down, without changing its location, and (2) actually moving the whole camera set-up from one place to another. Often both kinds of movement are combined. The first type is called a *pan,* from "panorama," when the camera is turned to the right or to the left; when it is moved up or down, it is a *tilt,* strictly speaking, although this movement frequently is described as a pan, too. The effect of a pan is to cover the view that a person would see if he stood on the spot where the camera is and turned his head. The camera imitates the head movements. It can pan quickly, in a zip pan, which is sometimes a useful special effect, or it can, and generally should, pan quite slowly. In many cases, an amateur photographer, before he learns better, pans too quickly and too often. This, of course, is because he wants to get the whole scene in and, at the same time, use as little film as possible.

The best way to show the whole scene is to use a long shot, with no panning at all; but when it is impractical to get back far enough and the shot must be made as a pan, it is important to pan slowly. The reason is this: at every instant something new is coming into the picture on one side of the screen and something is leaving the picture on the other side, and the viewer is helpless to control the rate at which these things happen. He may want to examine some-

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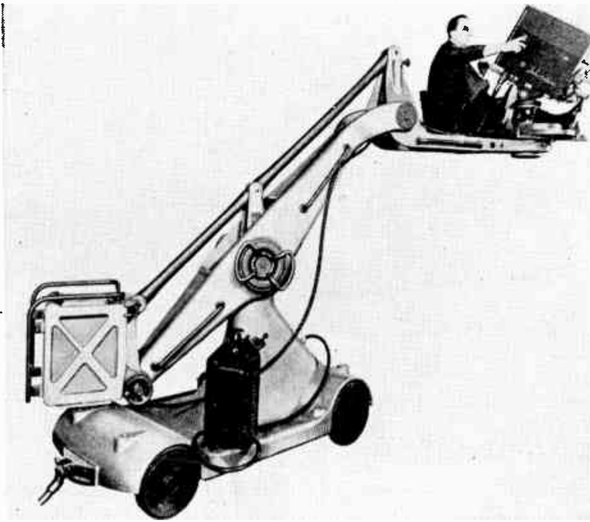
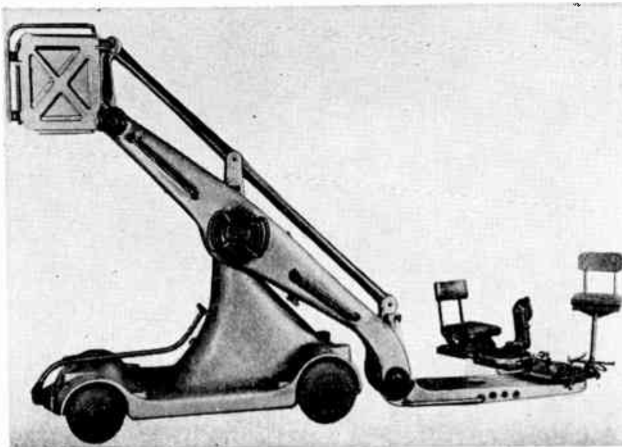
thing in the scene more thoroughly, but his eyes are forced to accept new information. So there is a constant conflict between trying to get full value from the part of the picture that is about to disappear and trying, at the same time, to absorb the new part of the picture as it appears. This confusion commonly produces a condition of acute vertigo when it happens rapidly. It does not make the cameraman dizzy because, being on the scene, he already knows what the whole view looks like and therefore does not have the problem of getting all his information through the pan shot. If he thinks of his viewers, he will pan quite slowly.

Sometimes the speed of a panning shot is determined by other factors, as when the purpose of the pan is to keep a moving performer in the picture. This can be a fast pan because the main in-



Type of camera crane used in elaborate television productions, shown in up and down positions. The extreme flexibility of this equipment is self-evident.



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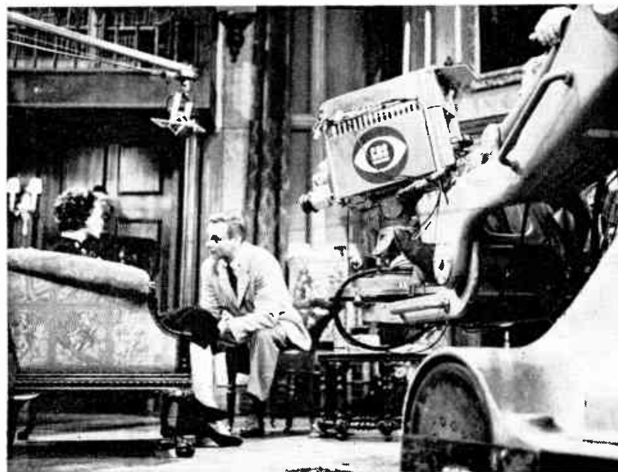
formation in the scene consists of the performer and he is constantly in the picture. The actual speed, of course, depends upon how quickly the performer moves. This kind of shot often is described as a *following shot* (*FoS*), and it is left up to the director whether it will be done as a pan or as a "dolly" or "trucking" shot.

The second type of camera movement, in which the whole camera is moved from one place to another dur-

Camera crane on set. The mobility of the crane permitted a following shot of the actors from the second floor down to the position of the other performers on the first floor. Live television, with newly developed equipment of this nature, plus the use of filmed inserts and electronically controlled opticals (see next chapter) has greatly increased its flexibility in recent years. (Photos courtesy of the Columbia Broadcasting System.)



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A following shot (FoS). This could be done either by panning or dollying with the performers as they walk from the house to the car. A pan would be less expensive, obviating the need for laying fixed dolly tracks. A dolly, on the other hand, would be more interesting because it would give the viewer the impression of walking alongside the couple to the car. (Photos by Russell O. Kuhner.)

ing the shot, includes what are known as *dolly* or *truck shots*. The word "dolly" refers to the wheeled platform on which a camera may be mounted. In film work, the wheels traditionally move on tracks for steadiness. The use of "truck" apparently originated in the early days when a camera literally was mounted on a truck, to cover chase sequences, cowboy-and-Indian fights, and so on. Today, the word "truck" generally includes more than that, and sometimes is loosely used interchangeably with "dolly." Some directors limit the use of "dolly" to a camera movement toward or away from the subject, and use "truck" to describe a situation where the subject and the camera are both moving and stay in the same relationship to each other. Other directors prefer to use "dolly" when the subject is a person, and in all other cases, the word "truck." A few veteran Hollywood directors refuse to countenance the use of "dolly" at all, even when the camera is moving toward or away from a person; this, too, is a "truck" to them. Fortunately, the basic idea is clear no matter which term is used; it means moving the camera somewhere on wheels. In fact, it is not considered unprofessional to use "move in" instead of

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"dolly in" or "truck in," "move out" instead of "dolly out," etc.

The camera may also be at the end of a boom or crane; this greatly increases the possibilities of camera movement. The camera can be turned in almost any direction. It can start, for example, overhead, taking a downward view, and then move across the scene in a sweeping descent that finally ends almost on the floor, in an upward view. It can pan during a truck or dolly; it can tilt or cant. Illustrations on pages 186 and 187 show some of the movements possible with this apparatus.

The boom on which the camera is mounted sometimes is referred to as the "tongue," so both terms, "boom" and "tongue," are used in scene directions; some directors and writers prefer one, some the other. Perhaps "boom" is preferable where abbreviations are used in the script, if only to avoid a confusion of "T" for "tongue" with "T" for "tilt," as in *Boom up, Tilt down,* expressed as "BU-TD." The same shot, using "tongue," might well be baffling if expressed "TU-TD."

Scenes in which people appear are sometimes described according to where the lower edge of the frame cuts across the actor, as: *head shot, shoulder shot, waist shot, knee shot;* also, sometimes, according to the number of people in the scene, as: *one-shot, two-shot,* etc.

Lenses

Lenses generally fall into three categories:

1. Short focal length (wide angle)
2. Normal or basic
3. Long focal length (telephoto)

The shorter the focal length of a lens, the wider the angle of view, and consequently, the smaller the people in the scene appear on the screen. As the focal length increases and the angle of view decreases, it becomes possible to take a close-up from farther away.

Unless others are specifically requested, television studio facilities generally include the use of only 50mm, 90mm, and 135mm lenses, which are, respectively, 2 inches, 4 inches, and 6 inches in focal length. The 2-inch 50mm is the normal or basic lens, and performs the same function in film work with the 35mm camera. When a 16mm camera is used, the basic lens is half that size, 25mm or 1 inch, because the film used is approximately half the size.

The basic lenses have a field of view roughly the same as that of the human eye and they record pictures with a minimum of distortion. The depth perception of these lenses, the relation of an object in the foreground to another in the background, also approximates that of the human eye. As a result, scenes taken with these lenses give the viewer the greatest feeling of reality.

At times, because of a crowded studio or set arrangement, it is necessary to employ a lens of shorter focal length, such as a 35mm or wide-angle lens. For example, suppose it is desirable to show a large area of the set, but it is found impossible to move the camera back far enough to employ a normal lens. In this case, a wide-angle lens would be useful because of its ability to encompass more than twice the area of the normal lens. The short-focal-length lens also is valuable for certain trick effects. A drawback to the use of this lens is that some distortion develops at the edges of the field of view, most noticeable in the lines of perspective. It is well to keep this distortion in mind, since it may, on occasion, notably alter the effect of a scene.

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There was television before there were TV cameras. Actress Grace Voss performed in view of the scanner (forerunner of the TV camera) back in 1931 when the Columbia Broadcasting System inaugurated the first regular schedule of television broadcasting in the U.S. from its newly opened TV station W2XAB in New York. This was for experiment and development, and not on a commercial basis. The astounding technical development of television is well illustrated by comparison of this equipment with today's magnificent electronic facilities. (Photo courtesy of CBS Television.)

In motion pictures there is rarely a need for employing a telephoto lens in studio production, but it is often quite valuable on location, when it is impossible to move the camera into position for close-ups. Long-focal-length lenses generally used in films range from 75mm to 100mm, and they, too, create some distortion, which increases in proportion to the length of the lens. A loss in depth perception is particularly noticeable because it decreases the feeling of reality in the scene.

A good example of this is found in the familiar newsreel coverage of horse races. When a telephoto lens is used, the foreground, middle ground, and background all seem to be on one flat plane. When the horses turn in the backstretch and head toward the camera, they usually appear to be running furiously in the same spot for an interminable length of time. Depth perception is greatly altered from the normal.

Because of these departures from the impression of reality, it is preferable to use a basic lens for most of the shooting of a television commercial, although it is worth noting that the effectiveness of a shot occasionally may be heightened by a departure from strict reality. For example, some Hollywood cameramen use a 3-inch lens, wide open, for close-ups. This results in the subject being in sharp focus while the background is somewhat fuzzy, thereby increasing the relative visual importance of the subject. In addition it permits a close-up from farther away, which is less distracting to a performer.

In live television it often is necessary to shoot close-ups from a considerable distance in order to avoid revealing the presence of one camera with another, when close shots are immediately followed by longer ones. A change to a suitably long lens makes this possible. A 13-inch lens, for instance, permits a close-up from 100 feet away.

A television camera usually is equipped with a turret that has places for four lenses and a change can be made from one lens to another very quickly. In addition to the lenses already mentioned, others often used in live television are the 3-inch and 8½-inch.

The Balowstar, a very fast 7-inch lens, is especially useful where light levels are below normal. The Reflectar

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Photo shows a Zoomar lens in use at a baseball game. This lens is operated either manually or electrically and permits a rapid move from an extreme long shot to a close-up, remaining in focus throughout the entire move. (Photo courtesy of WPIX television.)

provides the equivalent of a 40-inch lens in 16 inches by means of a focusing mirror; it does not interfere with other lenses on a turret. The focal length of a Zoomar lens can be changed while the camera is in operation, from 5 to 22 inches with a tele-front lens and from 3 to 13 inches with a wide-angle front lens. The more compact, electrically operated Electra-Zoom, with a focal range from $2\frac{5}{8}$ to 7 inches, can do almost all the work of the usual three studio lenses by itself.

From the foregoing we see that, in a great many technical fundamentals, live and film production have much in common. A person well versed in either medium generally has little difficulty in shifting to the other. Differences do exist, of course, but they are not formidable. They relate largely to the fact that live television is electronic and instantaneous, whereas motion-picture production, with its film, requires more time but provides, in the end, a substantial record, intended to be viewed over and over again. Production particulars of the two media will be examined in the next chapter.

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9: production particulars

The previous chapter contained a discussion of those factors which are the same or nearly the same in film and live production. However, there are some particulars in which the two methods of production are different. Obviously, for example, although both use cameras of one sort or another, the use of film for motion-picture work constitutes a substantial difference. Most of the differences with which we are concerned have to do with the use of film, directly or indirectly.

FILM PRODUCTION

Perhaps the outstanding ways in which film is different from live production might be most usefully divided into the following ten topics: cameras and film, some camera techniques, the production unit, sound systems, editing, interlock, opticals, animation, stop motion, and the composite.

Cameras and Film

Television commercials on film are best photographed on 35mm film, the standard size used in feature production for theaters. The quality is considerably better, both in picture and sound, than the quality usually achieved on 16mm film. In addition, the larger film is easier to edit. Once the film has been completed and approved, a certain number of reduction prints are usually made in

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the 16mm size because many television stations are not equipped to handle 35mm film. In the reduced size the quality still is better than could be obtained by original photography on 16mm film, mainly because the finished product goes through many "duping" (duplicating) processes to incorporate supers, optical effects, titles, composite scenes, etc., and the finest equipment to produce these effects is made only in the 35mm size. The principal reason for any photography at all in 16mm is cost, which is a good deal less than for 35mm photography.

A similar situation exists when the commercials are shot originally in color (discussed in Chapter 11), although 16mm color film has quality advantages not possessed by 16mm black-and-white. Some advertisers today prefer to have at least a portion of their commercial schedule photographed originally in color, even though for some time they will use only black-and-white prints made from the color originals. Such prints may be superior to prints made from black-and-white originals because of the absence of grain in color films. On the other hand, care must be taken to use colors that will register properly on the gray scale. Color photography of course is more expensive than comparable photography in black and white (about 25 per cent), largely because of the higher cost of color film and color processing.

The cameras most generally used in the production of film commercials for television are the Mitchell 35mm and 16mm, Bell and Howell "Specialist," 16mm, Bell and Howell "Eyemo," 35mm, Arriflex 35mm and 16mm, Debrie 35mm, Maurer 16mm, Bolex 16mm, and Eastman Kodak Ciné Special 16mm. The one first mentioned, the Mitchell 35mm, is virtually standard equipment both for theatrical and for television films.

Most of these cameras are or can be equipped with a revolving turret that can carry up to four lenses of different focal lengths. The ability to change quickly from one lens to another is particularly useful in work outside the studio—"on location" shooting.

For example, say an introductory shot of a football scrimmage is desired. A camera with a normal lens, securely mounted on a tripod, could take a shot from the side lines as a spectator might see it, but perhaps a very close shot of the ball carrier in action also is needed. The close shot could be obtained by switching to a longer lens. Similar situations often occur. A certain commercial, for instance, called for a shot of horses jumping a fence directly toward the camera. Obtaining the close view desired could have been extremely hazardous both for the cameraman and his equipment, but a switch to a longer lens provided the shot without moving the camera into a dangerous position.

Generally a turret is not used in studio work because, for one thing, it makes soundproofing the camera more difficult (this is necessary if sound is recorded simultaneously) and in addition, a long lens does not provide so true a picture as a normal lens. The element of danger or difficulty of course ordinarily is much less in studio work. A camera with a single lens mounting, therefore, is usually preferred in the studio. Various lenses can be used in this one mounting, interchangeably, if needed.

The cameraman and the director, as a rule, make sure of the composition and focus of a scene by viewing it directly through the lens of the camera.

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When everything has been adjusted satisfactorily, the camera is racked over—that is, the lens, shutter mechanism, and film are lined up in operating position.

From this point on, the cameraman watches the scene through a view finder mounted on the side of the camera. The difference in viewing angle between the finder and the lens is known as "parallax." Parallax must always be taken into account during shooting, especially where camera movement toward or away from the subject is involved. Some cameras are equipped with an automatic parallax adjustment geared to the follow-focus on a lens, but most view finders can only be preadjusted for one field at a given distance from the camera. Hence, when the camera has dollied in during a shot, the cameraman usually asks the performers to hold their positions while he racks over and views the scene once more through the lens.

A few cameras, such as the Arriflex and the Debrie, dispense with the usual view finder, and the operator watches the scene directly through the lens even while the picture is being exposed on the film. This of course eliminates the problem of parallax, but some technicians believe that a certain degree of quality is lost.

Several of the cameras mentioned are small and light enough to be hand-held, if desired, instead of mounted on a tripod. This is often very helpful. A great many newsreel shots, for instance, are taken with hand-held cameras. Often on location a situation arises where it would be difficult or impossible to set up a tripod properly: pictures taken from a small boat, perhaps, or a shot looking down through the branches of a tree. Cameramen frequently are called upon to perform feats of remarkable athletic agility, and it is probably fair to say that few writers, comfortably seated at a desk with a typewriter, give very much more than a passing thought to the wretched cameraman, precariously perched somewhere with a hand-held camera while desperately trying to capture an almost impossible shot. On the other hand, of course, certain cameramen, who also like to be comfortable, are suspiciously quick to declare many shots impossible that actually are only awkward or troublesome.

All other things being equal, it is far preferable to mount the camera on a securely held tripod, if only to eliminate the slight unsteadiness that is all but inevitable when a camera is hand-held. In addition, the large magazines of film cannot be carried on a hand-held camera, so the shots must be shorter; and, finally, most hand-held cameras are spring-wound and can run continuously only for relatively short scenes. An exception is the Arriflex with its 400-foot magazines, built-in electric motor, and shoulder-strap storage battery.

Standard sound speed, regardless, of course, of the kind of camera used, is a foot and a half, or 24 frames, of 35mm film per second. A higher speed in photography results in a slow-motion effect when the film is projected at the standard speed. Studio cameras often are confined to the standard speed; field cameras generally can be adjusted to between 8 and 48 frames per second; the usual high-speed camera is capable of 130 frames per second. Beyond this it is necessary to use a special continuous-motion camera. Although not in general use in television or motion-picture production, some such cameras, using stroboscopic lights, have photographed 1,500 exposures per second, and still others have reached the

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astounding rate of one hundred million images per second.

So far, in television commercials, the extremely high rates of speed have not proved necessary. But more modest speed-ups frequently are used to show, in slow motion, the action of very rapidly moving machinery, the progress of a tire blowout, the breaking of a pane of glass, and other processes too fast to be observed clearly at normal speed but useful in a point to be made in a commercial. Perhaps in most cases, such as in photographing a sports activity or an automobile moving over a very rough road, the slow-motion capabilities of the usual field camera, which, as mentioned, can be increased to double normal speed, are sufficient. Where this is not the case, special arrangements have to be made, and it is certainly important that the producer of the film be advised of the situation as early in the proceedings as possible. The ordinary high-speed camera is not too difficult to obtain, but the ultra-high-speed cameras are rare and their use is highly specialized.

Speeding up a normal camera for purposes of slow motion is referred to as "overcranking" the camera; the opposite procedure, "undercranking," which results in an appearance of unnaturally fast motion on the screen, also has a useful place in television advertising. For instance, an effective Coca Cola commercial showed a housewife racing through her household duties at an astronomical speed, an effect achieved through undercranking the camera; and then it showed her settling down at a normal rate to enjoy "the pause that refreshes."

Another camera usage that has good possibilities for certain television commercials is microphotography, in which an extreme close-up view of minute action is provided by shooting through a microscope. Such photography has been used to show, for example, the germ-killing or bacteria-destroying action of certain antiseptics.

Some Camera Techniques

Before any actual shooting is done on a commercial, a schedule is worked out to make the most effective use of personnel and studio sets. Generally when outdoor shooting is included it is scheduled first in order to take advantage of a possible good day that might be followed by rain. It would be taking quite a chance to complete the studio work and then find that the entire company had to sit around idly waiting for the sun to come out; this has happened, and it quickly runs up a formidable expense.

All the shots that are to be made on one set are made at the same time, regardless of where they fit into the commercial. For this reason, the final scene of the commercial may well be the first scene that is shot, being most elaborate. Then, perhaps, part of the set is taken down ("struck"), and some of the actors are dismissed. In the progress of a scene from long shots to close-ups, other parts of the set and the props that go with them may be removed, until finally the last shot made on the set may be a close view of one person in a very small part of the set. It is useful to keep this routine in mind in the preparation of the commercial. Obviously, it is uneconomical to call for an elaborate set that can be used only in one shot. It is much more practical to construct the commercial in such a way that the same set can be used for a diversity of purposes. For example, one set may be used to indicate different rooms by dressing

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parts of the set in different ways, but of course this cannot be done where the whole room must be shown at once. Again, it is often possible to suggest a large setting in a small area by the use of strategically placed detail. A grand ballroom, for instance, often is suggested in a fairly small area simply by the use of a single, but elaborate, crystal chandelier.

This doubling up in the use of a set, however, must not be carried too far, or other values may be lost. Probably the greatest danger is in loss of depth. For example, a restaurant scene can quite adequately be represented by a table for two right up against a flat wall, but, since this has little depth dimension, it lacks charm and interest. A scene with other diners in the background will be somewhat more expensive, but usually worth it.

Time-savers. Quite often a continuous action that, if shown completely, would consume a considerable amount of time can be abridged in such a way that the viewer is not disturbed by the missing section or is not even conscious of the gap in sequence. One technique for accomplishing this is the cutaway. For example, a housewife might be shown entering a kitchen, a cutaway made to a close-up of the stove, and a moment later her hand shown opening the oven door and taking out a cake, the progress of her walk across the kitchen to the stove having been eliminated. The viewer supplies the missing part of the action mentally. Having seen her start toward the stove, he does not have to be told that it is her hand opening the oven door. Unless the effect is too abrupt, he will not quibble about the time factor—for that matter, he probably does not know how many seconds it normally would take her to move from the door to the stove. He has been shown the significant parts of the action and is able to assume the rest.

Another way of effecting a similar saving is by changing the angle of the shot during the action. A familiar instance consists of a shot of a person starting up a flight of stairs, followed by a shot from the top of the stairs as the performer approaches, most of the action having been eliminated.

Sometimes part of a continuous action is inadvertently omitted because a section of film has been destroyed. The resultant disturbing leap forward in the action is referred to as a "jump cut." If a second, usable version of the scene is available—or if a cutaway can be used—there is of course no problem. The possibility of some accident to the negative necessitating a jump cut is one of the reasons most directors insist on at least two good takes of every scene.

Other time-savers often used in commercials are the various optical effects, discussed elsewhere.

Cheating. Sometimes an actor is moved a little from the position normal to the action in order to achieve a certain effect from one viewpoint. For example, when two people are shown in profile talking across a table, one or both may be requested to turn toward the camera a bit more than would be completely natural ("cheat" toward the camera) in order to obtain a better picture of the faces. When it is properly done, since television is still a two-dimensional medium, this cheating is not noticed at all by the viewer.

Perhaps the most common form of cheating is in the circumstance mentioned earlier, where a small set area is used to indicate a larger area by keeping the shots fairly close and making use of significant detail. Sound effects can be

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helpful in this respect. For example, an entire railroad terminal can be suggested by showing only the gate to one train and employing off-screen sound effects to indicate station activity. A hot-dog vendor or a pennant peddler can quickly suggest a football or a baseball game, with very little background required. An impression of many people at a party is easily and inexpensively conveyed by showing many hands taking canapés from a cocktail tray. A huge building can be suggested by showing only the lower part of an immense pillar, with a person standing next to it to emphasize the proportion. The number of ways in which this kind of cheating can be helpful is almost endless.

The Production Unit

Ordinarily, in making a film commercial or group of commercials, only

"Cheating" is a word that has special application to television commercials, and often leads to economy in production, as illustrated here. The top panel shows how to give the impression of a huge ballroom filled with people. Using only two performers, a chandelier, a backdrop painted in exaggerated perspective, a low camera angle, and sound effects of music and laughter, a mood has been established, and the TV viewer feels that he is part of a large affair in an enormous ballroom. This could all be done within a set measuring 8 by 15 feet.

The second panel shows a railroad station broken down to its barest essentials, namely, the train identification, the train gate, and two performers walking through. Again, sound effects are of supreme importance to complete the illusion. (Sound effects on film or on tape are available through several companies dealing in stock film effects.)

The third panel as shown here would require only one back flat, two drapes, a picture, a sofa, and a cocktail table with tray and glasses in the foreground. Hands reaching for canapes would indicate a large gathering. Sound effects are needed here also. The whole scene could be shot in an area no larger than 8 by 10 feet. New universal-focus lenses have been developed that can keep the hands in the foreground and the performers in the background all in sharp focus.

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one production unit is required, whereas, in a larger enterprise such as a Hollywood feature film, two or more units may be employed. A production unit includes all the technicians and other personnel necessary to translate a script into pictures and sound on film.

Except for union requirements, there is no standard size for a unit; it all depends on the circumstances. Some commercials are made in huge Hollywood studios. Several of these have offered their facilities to advertisers, notably United World Productions (a subsidiary of Universal International Pictures, Inc.), Screen Gems (a subsidiary of Columbia Pictures), and Hal Roach Studios, which now produce programs and commercials almost exclusively for television. And the huge MGM studios are now available for production of commercials.

These studios provide units comparable in size to those employed in feature-picture production. Although such complete units may not always be strictly necessary in television-commercial production, the larger studios feel, not unnaturally, that the reputation for high quality that they enjoy must not be endangered by ruthlessly cutting corners in order to achieve the lowest possible cost. They believe that the advertiser who wants the best is well aware that the best, in any product, is likely to be comparatively expensive. Even so, such studios, because of the wealth of experience they have in film production, are often able to enter into remarkably close price competition with the smaller organizations.

It is possible, of course, for one person alone, with a camera, to produce a film commercial, and this sometimes is done: when a news event is involved, for example, and there is simply no time to engage a crew; or, again, when a small retail advertiser feels, as he may, that a simple film, made in this way, is quite adequate for his purpose in advertising on the local station.

Generally speaking, production for filmed television commercials falls between these two extremes.

The director is immediately in charge of the production unit; after him is the cameraman, who is also responsible for the lighting; and next in line is the recording engineer or sound mixer.

A workman who handles scenery is known as a "grip," and one who takes care of properties, such as furniture, pictures, vases, etc., is a prop man. The chief electrician is a "gaffer" and his assistants are "juicers." In all union studios, the scope of work that may be undertaken by each man is carefully outlined in contracts, and the rights and limitations of each job are carefully observed. A prop man, for example, must not handle lighting equipment; nor, on the other hand, may a juicer move props; the same is true throughout all the activities that take place.

Sound Systems

The recording engineer is responsible for everything that has to do with recording of sound. He must see to it that microphones are properly placed to pick up sound with the desired balance and aural perspective. It is up to him to decide when recording quality is what it should be, and he has the authority to reject recordings that he feels are not up to standard. On the set he sits at a mixing console or "teacart" which enables him, through the manipulation of dials, to control volume and other aspects of sound quality.

There are two methods used in recording sound for films: double system

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Backed by the Mello-men, Sonny Burke at the piano, and a "combo" (small orchestra), songstress Peggy Lee records "He's a Tramp" on the orchestra stage of the Walt Disney Studios for Disney's feature-length film "The Lady and the Tramp." (Photo copyright Walt Disney Productions.)

and single system. In the former, sound is recorded on a film (or magnetic tape) that is separate from the picture film and is not, in fact, in the camera at all; in the single system, picture and sound are recorded on the same film, in the camera.

Practically all professional film work is done with the double system because it makes for much better quality. One film negative cannot serve most effectively both for picture and sound; so when both are photographically exposed and developed in the laboratory in one process, a compromise in one direction or the other always must be made. With a double system, a type of film negative best suited for pictures can be used in the camera and another type, best for sound, can be used in the recording equipment. The ideal characteristics for picture negative and sound negative are almost diametrically opposed, i.e., low contrast for best picture reproduction and extremely high contrast for best sound reproduction.

Or, as is being done with increasing frequency, the original recording of sound may be made on magnetic tape, which not only permits higher quality than can be obtained on film, but in addition can be erased and used over again until the sound has been recorded as desired. When a recording has been approved, the sound can easily then be transferred from tape to film. The final step, with the double system, after both picture and sound have been edited, is

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to combine them on one film, called a "composite."

A single system starts out with what is, in effect, a composite. It is less expensive, of course, than starting with two separate films; it is handier and it is quicker. For these reasons, single-system sound is quite useful for news films, on-the-spot interviews, sports coverage, and, in brief, in all cases where it is important to get the picture and sound while they can be had, regardless of quality, or where speed or economy must take precedence over quality.

Several advertisers and agencies have experimented with inexpensive commercials, for test or for storybroad purposes, in which single-system sound has been employed, often not even in a studio and sometimes with amateur talent. The name by which they are known—"rough commercials"—usually is justified, although some of them admirably fill the purpose for which they were intended: to permit better informed judgments on techniques proposed for treating a given advertising theme in television. In other cases, because of the lack of quality, they have proved more misleading than helpful.

Editing presents a problem in single-system sound because picture and sound track must be edited together even though they are not adjacent on the film. Sound is always printed about 14¾ inches ahead of the picture on 35mm film. The reason for this is that the film stops, very briefly but definitely, for every frame of the picture—1440 stops per minute—so the picture will not blur. This is helpful to the picture, but so many interruptions would be disastrous for the sound, and, hence, the sound apparatus is moved away from the picture aperture and separated by loose loops which absorb the slight flutter caused by the constant stopping and permit the film to move continuously over the sound head. Now, it can readily be seen that when the film is cut at any place, the sound and picture do not match. Allowance must be made for this in single-system sound, and often the result is that transitions are not so smooth, either in picture or sound, as they otherwise would be.

Furthermore, the compactness and complexity of design of the few cameras manufactured for single-system sound make it virtually impossible for these systems to match the quality of separate sound recording.

All in all, the advertiser generally is well advised to insist on double- rather than single-system sound for most purposes. The advantages, he will find, almost always more than justify the slightly higher cost.

In either system, the sound track is a photographic record of the audio impulses, expressed in light and dark lines—or, in a continuous track with variable areas of black—along one side of the film. When this track is interposed between an exciter lamp and a photoelectric cell, the information is translated back into sound. The sound track is always ahead of its corresponding picture—about one second ahead—so there is danger that the beginning of it, in a television commercial, might inadvertently be cut off when the commercial is spliced into a reel at a television station.

Most stations, for convenience, splice film commercials together in the order in which they will be shown. To provide a safety factor, the sound track for a film commercial, therefore, is usually required to be two seconds less than the picture track. A one-minute film commercial carries fifty-eight seconds of

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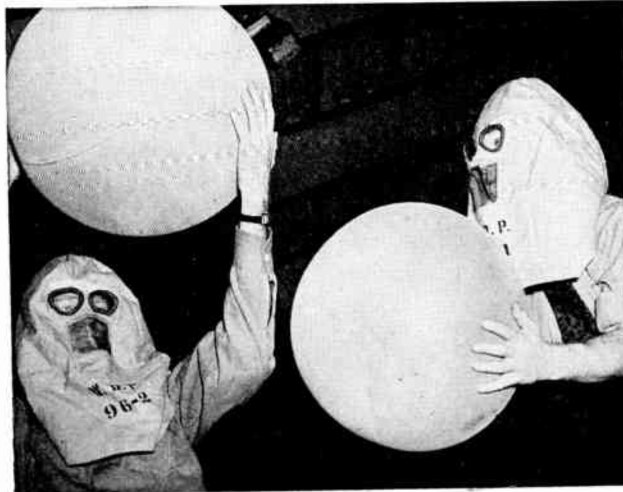
sound; a twenty-second film, eighteen seconds; and a ten-second film carries eight seconds of sound, six seconds of which may be commercial, with the final two seconds reserved for audio station identification. It is essential to keep this restriction in mind when dialogue, narration, or music is being prepared. Complete standards for ten-second station-identification spots (IDs) will be found in the Appendix.

Off-screen narration, sometimes called "voice over," is a good deal less expensive than on-screen (direct, live, or lip sync) narration or dialogue. Picture and sound can be recorded at different times. Scenes are shot more rapidly, since they require only pantomime, with no necessity to memorize scripts and develop perfect readings. A partial exception to this is the situation in which performers, usually singers, are called on to synchronize lip movements with sounds previously recorded. This is called a "playback." Even this is generally simpler and less expensive than shooting in live sound, although, naturally, it requires more time than shooting a silent picture without the need for synchronization.

Live sound is not only more expensive than off-screen sound, but consumes more time and calls for considerably more precise timing of scenes. A commercial with only two seconds too much live sound may have to be reshot completely. If this is not discovered while the cast, crew, and sets are on hand, it may prove rather costly. So, to provide at least some flexibility in timing, it is well to include a sequence employing off-screen narration. The off-



These are not men from Mars, but merely sound-effect men on duty. The plastic balloons are filled with buckshot and have developed an unfortunate habit of breaking, spraying buckshot like shrapnel; hence the protective masks. Sound-effect men are among the most ingenious of technicians. They can duplicate the sound of anything from an atomic blast to a worm crawling 3 feet underground. (Photo copyright Walt Disney Productions and RKO-Radio Pictures, Inc.)

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screen narration always can be done over, if need be, at a reasonable cost.

Off-screen music and sound effects are combined with the voice film sound track by a process called "dubbing" or "re-recording." Music may be used to heighten the effect of action, to help establish a mood, and to serve as a background adding dimension to off-screen narration. Often a sound effect, correctly dubbed in, can give the impression of live sound: a car starting, a bell ringing, a ship's whistle blowing. Many times this can be psychologically quite useful in a commercial: for instance, hearing the sound of a blowout in a tire commercial can add considerably to the force of the picture of the event.

Editing

Film editing, which consists of assembling, in accordance with the script or storyboard, the various scenes and sounds called for, is not a glamorous or widely publicized occupation, but it is vitally important. The final impression made by the commercial depends greatly on the quality of the editing. A film editor faces problems similar to those of a director in changing from feature to commercial films. He must re-orient himself to a sales point of view; he must not allow himself to think of the product merely as a prop; he must remember that the product, large or small, commonplace or unusual, is the hero of the story.

At the end of a day's shooting, the film exposed that day usually is sent immediately to a laboratory, where quickly processed prints from it, called "rushes" or "dailies," are made and delivered at once to the producer. The rushes are screened, and those responsible for production—especially the director, cameraman, film editor, and agency producer—decide which shots are best, which, if any, must be redone, and discuss whatever problems occur to the editor, who probably was not present when the photography took place. As we have mentioned earlier, the shots usually are not taken in exactly the same sequence as in the script, and sometimes, for this reason, the director must describe to the editor just how he intends to cover omitted action so that it will all cut together properly.

Each shot is identified by a "slate," which is held in front of the camera briefly at the beginning of the shot. If live sound is being recorded the slate has a "clapstick" on top of it which is slapped down to record a sharp, easily distinguishable signal on the sound track to help the editor exactly synchronize picture and sound. On the slate itself are chalked the production number, title of the commercial, scene number, and take number. It is generally considered advisable to have at least two good takes of any scene, certainly of the more expensive scenes. This is an insurance measure; film occasionally is spoiled in processing, and in addition, one of the versions when viewed on a screen later may prove to be considerably superior to the other even though, during the photography, they seemed alike. The second take often is referred to as a "cover" shot.

In many cases "insert" shots prove useful. An insert is an extreme close-up made after the regular photography has been completed and inserted in the scene. Perhaps the most frequently used insert in commercials is a close-up of the product. For instance, a man puts a package of cigarettes down on a table and an insert reveals the brand. Or a housewife takes a can from a shelf and

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a close-up of the can clearly showing the label is inserted.

The mood, or emotional content, of a commercial can be greatly affected by the editing. A sort of rhythm can be established. A scene may be broken up into views from different camera angles frequently, occasionally, seldom, or not at all, and the rhythm and effect of the scene will depend on which choice is made. When many fairly brief shots are used, a feeling of excitement and tension tends to be created, and, at the other extreme, a long, unbroken shot may be helpful if a leisurely and restful atmosphere is wanted.

Obviously, the editor does not have complete freedom in this respect, since the action that has been photographed will, in many cases, dictate how long a shot must run and the editor is limited in all cases to the camera angles and scene lengths as photographed. He can always trim, if he likes, and take a few frames or a few feet off a shot, but he cannot make it longer.

Generally a viewer requires *at least* three seconds to comprehend a scene; if something new is not happening after about five seconds, he becomes restless. So, for most purposes, a scene should not be cut shorter than three seconds and should not run much longer than five seconds without action of some sort whether by the camera or the subject.

Frequently in television commercials an effect known as "montage" is used. Originally the word "montage" referred to an entire theory and technique of film making created during the twenties by a Russian director, Lev Kuleshov. Kuleshov discovered that completely different stories can be told with exactly the same scene simply by using it in different surroundings; the meaning of any given scene depends on what precedes it and what follows it. As a very simple demonstration of this he took a close-up of a man's face and used it in three different ways. In the first version he followed it with a close-up of a plate of soup; in the second, with a shot of a woman in a coffin; in the third, with a shot of a little girl playing with a toy bear. Then he showed all three versions to a group of viewers and invited comments. The viewers were enthusiastic about the man's acting ability. They said he looked wonderfully thoughtful as he sat at the dinner table meditating so profoundly that he forgot his soup, that he appeared deeply sorrowful as he gazed at the woman in the coffin, and that it was warming to see the joy on his face as he watched the child at play.

This psychological effect, in which a combination of shots creates an impression that the shots individually would not convey, is the basis of montage. Today, instead of referring to the whole structure of film making developed by Kuleshov, the word "montage" usually is limited to this one basic concept. A group of shots is put together to express an idea that any one of the shots alone could not express. Sometimes they are used in sequence, sometimes simultaneously by dividing the picture into segments (split frame or split screen).

Viewers will recognize as montage the opening used for many news programs, where a split screen shows several activities taking place at once, indicating that all such events are in the province of the news. In commercials a montage often is valuable in conveying an idea that otherwise would take a good deal of time. For example, to express quickly the idea of the many operations necessary in constructing, say, an automobile,

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a montage might be used in the form of a sequence of brief shots depicting several of the operations along the assembly line. One shot, by itself, would not convey the idea, but the several shots, in combination, would. Again, in a commercial based, let us say, on a testimonial for the product from a baseball player, it might be helpful in identifying the player to start with a montage showing him in action on the ball field. Many other examples will readily occur to the reader. Montage is especially useful in commercials not only because it is an excellent method of expressing an idea that a single shot would not express but also because it affords a great saving in time, always a paramount concern in commercials.

Interlock

When at least the main scenes have been edited in a version of the commercial satisfactory to those responsible for production, and the sound track has been completed, it is helpful if the client and the agency personnel concerned can attend an "interlock" screening. This refers to a screening in which the picture is on one projector and the sound track another, with the two running in accurate synchronization or "interlock." Missing scenes and opticals are indicated by sections of film either titled "Scene Missing" or marked with a grease pencil to indicate the intended optical. The interlock is the last stage at which changes can be made in the editing or in the sound track without incurring substantial expense. The next stage after interlock consists of the addition of opticals plus any missing scenes and the making of a "composite" which combines the picture in completed form and the sound track on one film.

Opticals

Changes in the picture accomplished through the use of an optical printer after the regular photography has been completed are known as "opticals." The ones most commonly in use are fades, dissolves, and wipes.

"Fade in" describes the gradual appearance of a picture on a blank screen; "fade out" refers to the opposite effect. When one scene is faded out and a new one faded in, there is a definite break between them that has been compared to the lowering of a curtain in the theater between scenes. This sort of pause is rarely needed in a television commercial, first, because the telling of the sales story for most products does not require indicating any notable amount of time elapsing between one scene and another, and, second, because such a definite pause takes up valuable commercial time. On the other hand, fades are frequently used in commercials for other reasons. For example, a product may be faded into a scene or faded out, as may other elements or lettering. This is a somewhat less abrupt way than "popping" them in or out. Especially in animation, fades are used in commercials in this way.

A combination of the two types of fade is a "dissolve": one scene fades out simultaneously with the fading in of another. Since this effect usually is accomplished by overlapping films of the two scenes and printing them together, it is often referred to in film work as a "lap dissolve." Both dissolves and fades can be, if necessary, handled in the camera during the photography by adjusting the amount of light taken in and maneuvering the film, but of course the exact control possible

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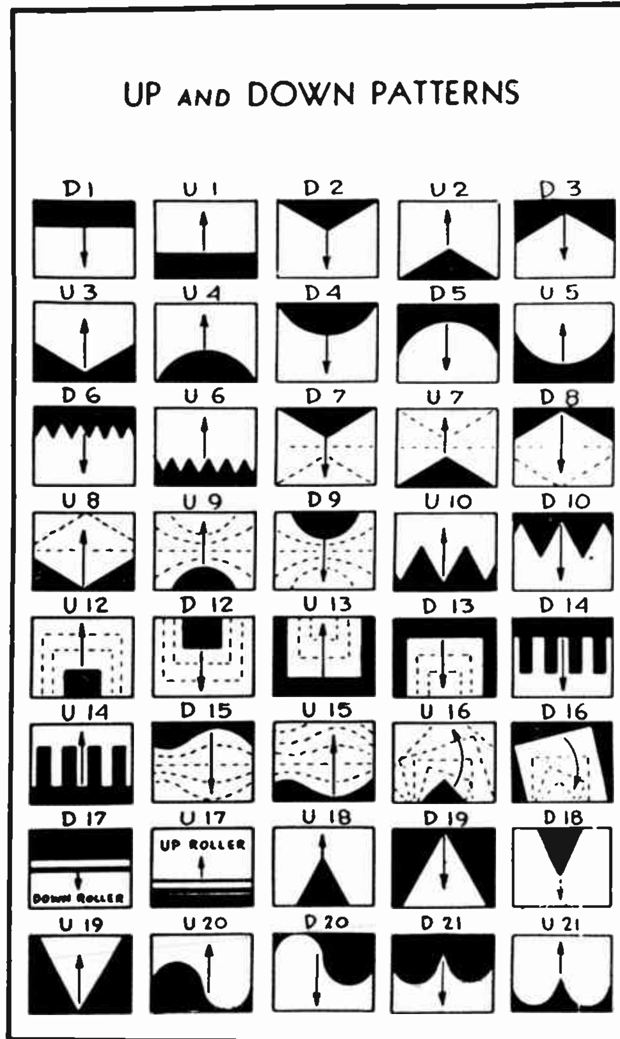
in the laboratory usually cannot be achieved in this way; so the method is rarely used, except where it is urgent to cut down to the minimum the time spent in processing. Ordinarily it requires about a day for the addition of simple opticals in the laboratory, but more time must be allowed for complicated optical work.

Dissolves are used much more often than fades for transitions between scenes in commercials because they do not interrupt the forward movement of the commercial, as a fade-out or fade-in

136 **OPTICAL PRINTER WIPES**



The above diagram shows only a few of the hundreds of optical printer wipes available for use in television filmed commercials. (Courtesy of Robert Lawrence Productions, Inc.)

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does, even if only slightly; during a dissolve there is always a picture on the screen. Sometimes an object, usually the product, seems to stay in the same place through the transition and appear in the second scene. This is a "match dissolve"; the position of the object in the first scene is exactly calibrated in respect to the camera and then matched in the scene to follow. This is not a quick or simple thing to do, as may be imagined, but often the effect is worth the trouble.

An optical transition that indicates even a smaller lapse of time than a dissolve, or even action taking place simultaneously, is the "wipe." A wipe, as the name suggests, gives the impression that the first scene is wiped off the screen by the second. This can be done in a variety of styles. If the second scene starts as a pinpoint and then, in an expanding circle, covers the screen, it is an "iris." A "barn-door" wipe imitates the effect of double doors opening in the center to reveal the new scene. Probably the most common wipes, vertical, horizontal, or diagonal, simply start at one side or corner of the screen and proceed to the one opposite.

Often a vertical wipe is stopped halfway across the screen to provide a split-screen effect, showing action simultaneously taking place in two locations, as in a phone call, for example. Sometimes it is useful to wipe in a shot of the announcer speaking to the camera in a circle or oval on a small part of the screen while a demonstration or other action is taking place on the main portion of the screen. Wipes serve a multitude of purposes in television commercials. A few other examples will further illustrate the diversity of uses. An iris, for instance, may blank out a scene except for the product in the center of the screen, and then reverse itself to reveal a new scene in which the product also plays a part; this would be done by using a combination of a match dissolve with an iris-in and an iris-out. The product itself sometimes is used as one edge of a wipe across the screen, a new scene following the close-up of the product on the screen, the product moving off as the new scene is wiped on. A wipe may be in the form of a trade-mark or product name, permitting the effect of looking at a scene as though through a cutout of the trade-mark or name, which then disappears as the whole scene is revealed. This would not be a standard wipe, of course, and would require additional expense and special preparation.

Another transitional effect is the "flip frame," in which a scene appears to revolve, revealing a new scene. Still a different way of accomplishing the same thing is to call for the new scene to push the first one out of the frame, as though slides were being used, or magic-lantern stills, with the second one pushing the first one away. A page-turning wipe sometimes is effective; a new scene is wiped in as a page of a book or special report of some sort is turned.

The page-turning transition is not always used in combination with a wipe. The page may be turned revealing a still scene which then comes to life and continues as a motion picture. This can be done in two ways: either by keeping everything absolutely still in the beginning of the shot and then starting action on cue, or by "freeze frame" which consists of repeating one frame as long as it is desired to keep the picture a still photograph. The latter usually is preferred because it is difficult to keep absolutely all motion out of a live scene;

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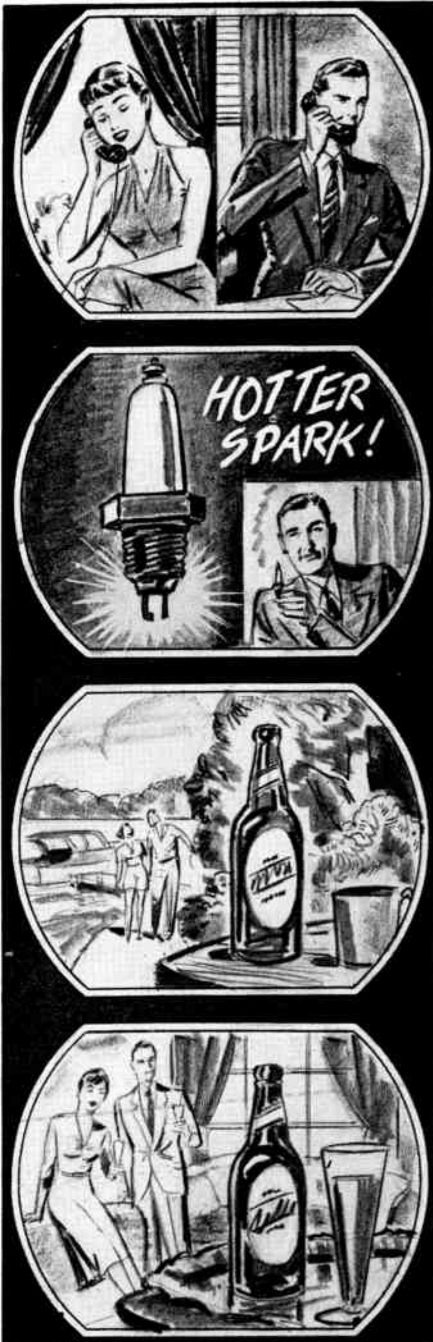
a cloud slowly moving in the background may spoil the illusion or, if the shot is close enough, even the breathing of performers. Each frame in a motion picture actually is, of course, a still photograph, but if there is any motion in the scene that part of the picture may be slightly blurred. The blur is necessary to create the impression of continuous motion from the series of still pictures, but it is undesirable, naturally, in a single still picture.



Another factor that may reduce the clarity of a frozen frame is grain. "Grain" refers to the many very tiny particles that make up the emulsion used on film for black-and-white photography. Usually these are invisible because they are not in exactly the same position in every frame, but if the same frame is repeated they may become evident and thereby reduce the clarity of the picture. A way to avoid this, at least in some cases, is to print two adjacent frames alternately so that the grain is not always in the same position.

Grain also presents a problem in an optical "zoom," in which the camera

These are only a few types of the many opticals possible in both live and film television. Top panel shows the familiar split-screen effect. The second panel shows a wedge wipe, which can grow into the picture or can reverse the action and grow out of the picture. The title can come on later and flash; the spark on the plug can flash; and so on. Virtually any effect that a producer can dream up is feasible both on live and film television. The third and fourth panels show a match dissolve. The effect leaves the bottle of beer on screen in its exact position while the background changes, dissolving from an exterior to an interior scene, including trays, etc. Everything changes except the bottle of beer, which is always the same.

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seems to move in quickly to an extreme close-up of one part of the picture. The magnification of course magnifies the grain as well as the portion of the picture desired. The close-up, therefore, is not so clear as a close-up made in the original photography. But sometimes the need for a zoom—less abrupt than a cut and quicker than a dolly-in—is not apparent until the original photography has been completed and the film put together. The optical zoom solves the problem. Perhaps needless to add, the purpose of the zoom, in a commercial, usually is to bring the product up closer.

One of the hardest-working optical effects in commercials consists of wiping letters or words on or off the screen, or popping or fading them on or off. In many cases this is done on top of a scene and is then referred to as "double-printing" or, more often in television, "superimposing" or "supering" the words or letters. This is a particularly valuable device for calling attention to key words and phrases in the sales story for a product.

Everything that is important in a commercial should be expressed visually and not carried only on the sound track. This includes not only the name of the product and the slogan but also, whenever they can be stated briefly, the principal sales points. The television viewer will remember words he sees on the screen longer than words he only hears.

The possibilities in the use of opticals in a television commercial are almost limitless, and, when wisely used, provide an opportunity to increase greatly the effectiveness of the commercial. There is a danger, however, that enthusiasm for the possibilities in opticals may lead to too lavish use. Instead of helping they may hinder the commercial; they may become confusing or distracting. Probably to the extent that a viewer is aware of it, an optical distracts from the subject matter of the commercial.

All of the opticals mentioned so far may, on some occasions, be distracting, but there are opticals that are not distracting or even noticeable. A "matte" (pronounced "mat") shot is a good example; when properly done it gives an impression of straight photography. A matte is a device that blocks out a part of a picture being photographed. Later, on an optical printer, that part is put into the picture from another film. This makes it possible to combine studio photography with background scenes obtained on location. For example, views through a train window, perhaps of a foreign country, often are matted into studio shots of an actor in a train.

If part of the performer's body should have to move in front of the window, it would call for a "traveling matte," which is considerably more expensive because the blocked-out part of the matte has to change, frame by frame, in accordance with the movement in front of it. For this reason, rather than use a traveling matte, it would be more economical—and quicker—to use rear projection, which is not, however, as vivid and clear as a matte.

Rear projection is a technique for adding background to a scene while it is being photographed or televised, the background desired, either still or in motion, simply being projected onto a translucent screen behind the performers. Not every studio is equipped for rear projection, but the device is coming into more common use, largely because of the demand for it in the production of television commercials.

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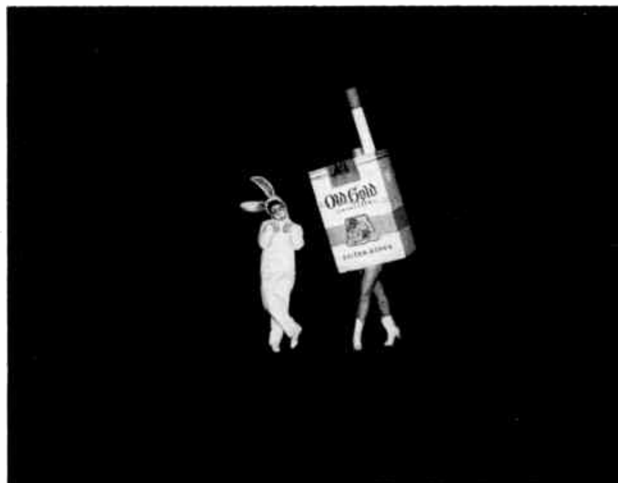
A

B



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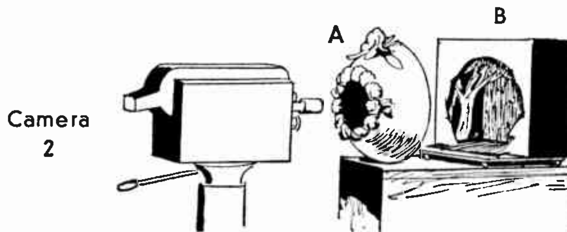

Matte shots can be accomplished electronically on live television at nominal expense. The same effect in motion pictures requires a traveling matte, one of the most expensive optical effects. The above pictures show how a matte shot was produced on live television.

The effect desired was to duplicate the type of fancy Easter egg which contains a landscape or other picture inside. As announcer picked the egg up and placed it to his eye, director cut to camera 2, as shown in diagram, in front of a mock-up of front half of the egg, A, behind which was a paper sculpture in three dimensions, representing the interior B. Camera dollied through aperture of egg, A, and arrived at scene of interior of egg as shown in panel B. Camera 3 was focused on Old Gold Dancing Package and child dancer in rabbit costume, against black velours backdrop and painted black floor, as shown in panel C. When the image on camera 3 was, by use of the matteing amplifier, combined with the picture on camera 2, the result was the picture as shown in D, and the illusion was that of the dancers going through their routine inside the egg. Unlike an ordinary superimposition, in which background elements bleed through the supered object, the image produced by the matteing amplifier is completely opaque. The uses of this equipment are limited only by the imagination of producers. (Courtesy of Lennen and Newell, Inc. Scenic design by Don Gilman.)

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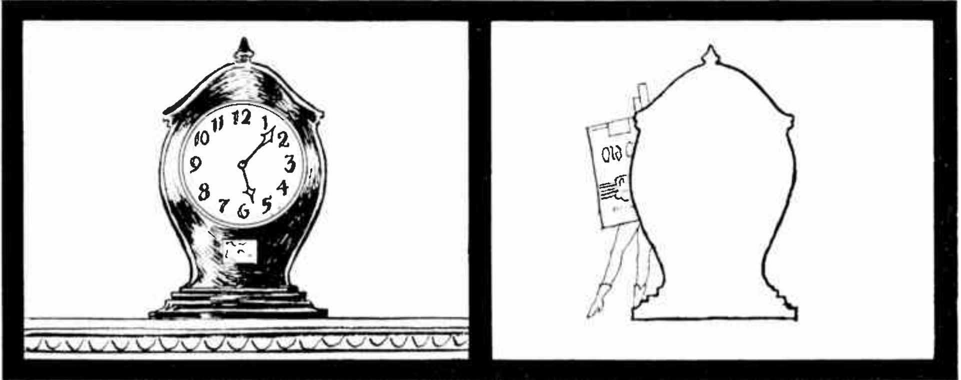
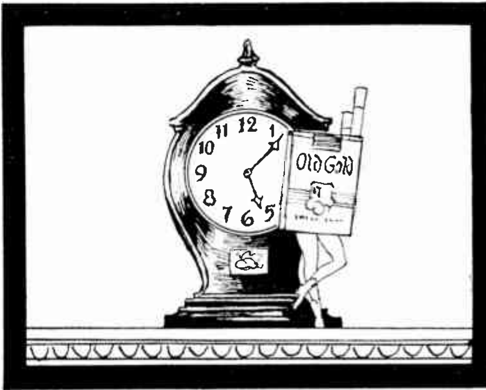


A B



C

Another setup for use of the matteing amplifier. Camera 1 was focused on a clock on a mantle, A. Camera 2 was focused on a piece of profile board covered with black velours, cut in large scale to the exact contour of the clock on mantle, B. This was placed in front of black velours backdrop on floor painted black. When the images of cameras 1 and 2 were combined dancer emerged from behind black profile of clock. Illusion was that of dancer circling clock, C.

Animation

Animation is a way of expressing motion in a film through the use of a series of still drawings. Full animation shows every motion fully; limited animation omits part of the motion, so that action tends to appear more abrupt. This is by no means necessarily a limitation; in some cases it can be an advantage. Modern techniques often call for limited animation.

The still drawings, or paintings, are made on sheets of transparent material, called "cels" or "cells" from the word "celluloid." Perhaps "cel" is the more indicative spelling because it has no other meaning. Cels are standardized in size and perforated to fit over the registration pins on a platform (platen) beneath the animation camera.

The cels are made transparent so that a picture can be put together piecemeal, with one cel on top of another. This makes it possible to use one background in combination with several cels indicating motion. The motion is achieved by photographing several cels in turn over the same background, each cel showing the figure in a slightly different position. When this is projected, the figure is seen moving against the background. It is important at this point to visualize the fact that a figure moving

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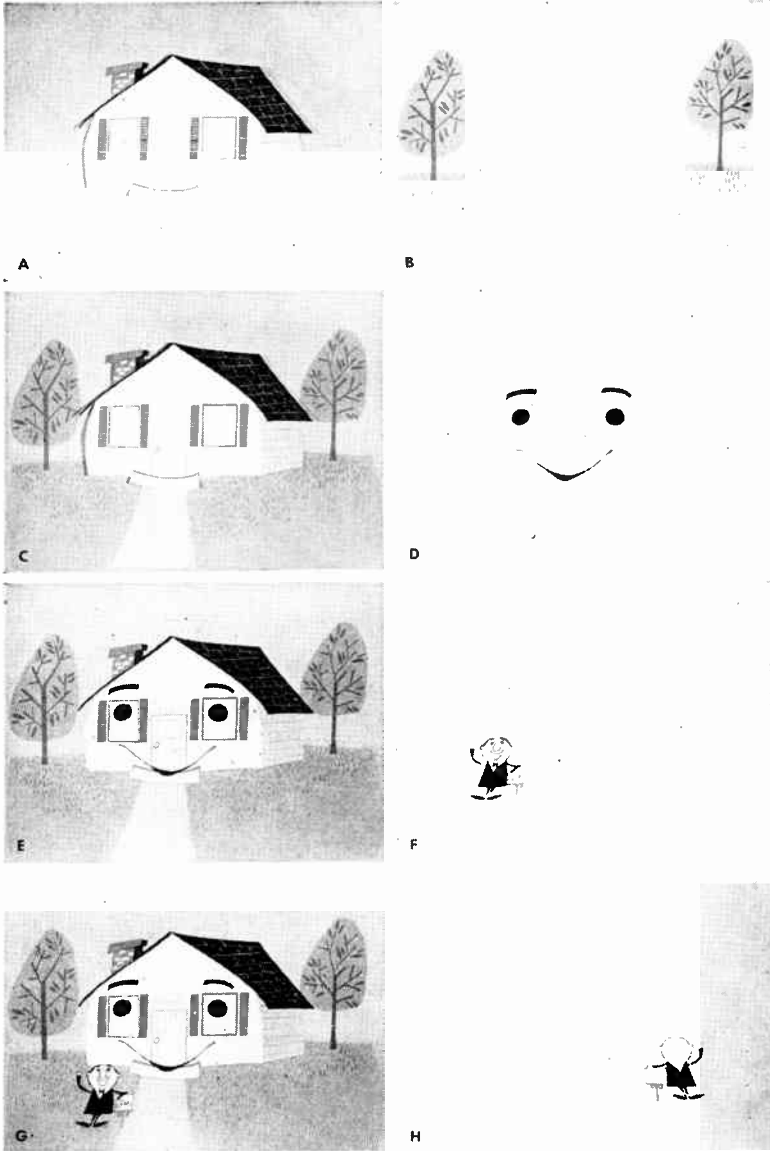

An example of pop-on animation using a basic drawing and three cels. Cel B is added to basic drawing A, producing picture C. Cel D is added to picture C to produce picture E. Cel F is then added to picture E, producing picture G. Panel H shows the back of cel F, showing how cels are opaqued to prevent background material from bleeding through objects in the foreground. (Courtesy of Transfilm, Inc.)

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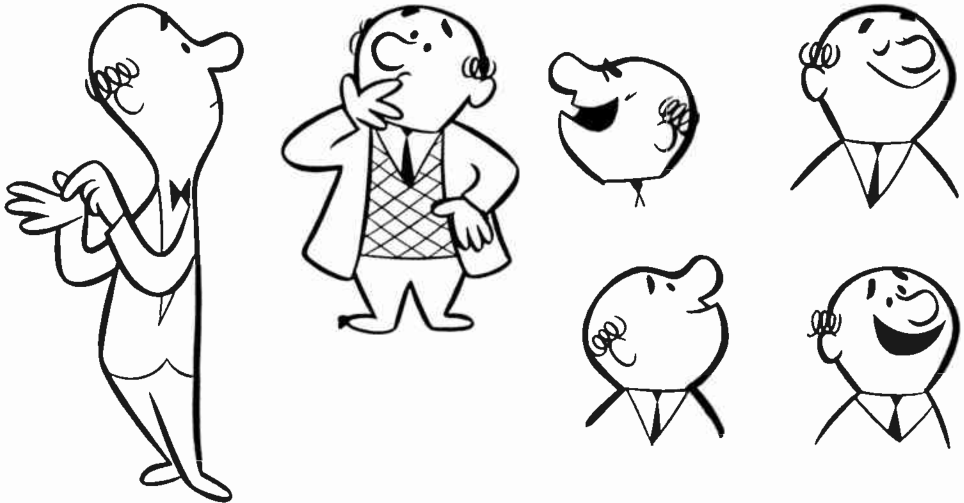

Hundreds of character drawings were made before the creators of Harry and Bert Piel were satisfied that their brain children had been given the breath of life. (In case you've forgotten, one Piel brother brews the beer and the other sells it.) Character drawings like these, showing every conceivable position, are used by animators and inkers in film production studios. (Courtesy of Young & Rubicam, Inc. Characters "Harry and Bert Piel" designed by Jack Sidebotham.)

from one side of the screen to the other stays the same size, but a figure moving toward or away from the camera constantly changes in size. This means that a good deal more work, and therefore more expense, is involved in movement in depth.

Some idea of the number of drawings that may be needed in full animation can be had by considering the fact that one drawing for each frame of film amounts to 24 drawings for each second on the screen and 1,440 for each minute.

Animation is often preferred to live action in filmed television commercials for two reasons particularly. One is that animation has much greater scope than live photography; almost anything can be depicted in animation. For example, the germ-killing power of an antiseptic can be graphically indicated by showing an animated figure representing the product in the process of fighting a desperate but victorious battle with a number of other figures representing the germs. Similarly, the action of medicine, internally or externally, often can best be expressed in animation. In this connection it is worth pointing out that many things that would be completely unacceptable in live action are quite acceptable in cartoon form.

Cartoons appeal to the imagination and avoid criticism by avoiding too close an imitation of reality. A viewer may criticize the appearance, voice, or actions of a live performer but is much less likely to criticize a cartoon character. Animation is at its weakest when it attempts to get too close to reality.

This brings us to the second reason for the widespread popularity of animation in commercials: animation is much more adaptable to use with jingles than is live action. Cartoon characters can perform a great many actions exactly synchronized with the rhythm of a jingle that would be extremely difficult

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The Disney multiplane camera stand. Mr. Disney is shown discussing a scene with one of the operators. The camera and stand are virtually automatic in operation, being pre-set to cue sheets. This equipment makes possible the extraordinary three-dimensional effects in Disney films. Second picture is a close-up of part of the machine, showing the glass levels or backgrounds through which the camera photographs downward. A technician cleans a cel by use of compressed air. (Photos copyright Walt Disney Productions.)

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or impossible to duplicate in real life. Cartoon characters, in a twinkling, can polish a car, clean a sink or bathtub, build a house, or even, if desired, move a mountain, all right on the beat of the song, without ever missing for a fraction of an instant. They can appear or disappear at will or even change into something entirely different in keeping with the lyrics of the jingle. Live performers, by comparison, are decidedly limited.

An animated commercial generally is most felicitous when it is planned from the beginning in collaboration with someone well acquainted with animation techniques. Otherwise it may be unnecessarily expensive and is quite likely not to make the most of the possibilities offered by animation.

Design, or style, is important. It can be traditional, as exemplified in most animated cartoons showing mice, cats, dogs, etc.; it can be modern, as exemplified in such U.P.A. cartoons as *Gerald McBoing Boing* and *Mr. Magoo;* or it can be abstract, as illustrated in parts of Disney's great *Fantasia.* The popular trend today appears to be toward an increasing use of the modern style. Examples of modern style in drawings are readily available in several magazines such as *Vogue, Harper's Bazaar, The New Yorker,* and *Fortune.* The modern style is more sophisticated than the traditional; it tends to be more two-

Walt Disney in one of his frequent rounds of every department in his studio of movie marvels in Burbank, California, chats with one of the scores of young artists who do the inking and painting of the celluloids in the process of cartoon animation on "Alice in Wonderland." The inking stage, here depicted, follows the rough animation. (Photo copyright Walt Disney Productions.)

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dimensional, with relatively little use of perspective; it makes extensive use of limited animation.

The storyboard, which originated as an animation aid, is particularly important in animated commercials. Each action sequence must be clearly and completely indicated in the storyboard, because if it is not and production proceeds along a mistaken line, the cost of redoing all the individual drawings needed will be very high. This danger is one that account executives and clients especially should have in mind from the beginning. Once production is well under way, a change in an animated commercial is much more expensive and much more time-consuming than a similar change in a live-action film commercial.

Once the storyboard has been thoroughly gone over with the client, approved by him, and a contract arrived at with the producer, the first major step in production is the recording of the sound track. An "analysis sheet" is then made of the sound track, showing the relation of the sound to the intended

Another type of animation camera stand in use at Transfilm, Inc. This equipment weighs 3,000 pounds, costs more than $30,000. Operated electrically, it enables cameraman Norman Witlen to shoot special animation effects in a fraction of the time required by conventional methods. More important, its fine calibrations enable the production of flawless animation films. (Photo courtesy of Transfilm, Inc.)

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It used to be a knight on a white charger who rescued damsels in distress, but today the damsel, distressed because she cannot get pots and pans clean, is rescued by the magic bunny and SOS. In this series of commercials, animation is effectively combined with live action. (Photo courtesy of McCann-Erickson, Inc.)

picture for each frame in the entire commercial. This is so that absolutely exact synchronization can be achieved for picture and sound.

One or more expert animators then make the drawings for the key action scenes. "In-betweeners" fill in the more routine actions. Ordinarily a specialist in backgrounds will take care of that phase of the operation. A "pencil test" will show how the main characters will look in action on the screen in the principal scenes. A pencil test is made by photographing the sheets of paper on which the chief animators have made their drawings. It is important for those in the agency responsible for the production to see the pencil test; if any notable changes are to be made, this is the time to make them.

The art work is completed on cels by inkers and painters, and the basic material for the animation is ready for the camera department. For animation work, the camera usually is mounted, lens down, on an animation stand, which is a mechanical monster very solidly built and capable of a high degree of accuracy in movement.

The resulting photography is then handled in much the same manner as in live-action production; opticals are added, picture is matched to sound track, and a composite is made.

Stop Motion

Stop motion actually is a type of animation, but usually the term refers to production using objects rather than drawings. Motion is accomplished by photographing the object in a slightly different position for each frame of film. Stop motion is widely used in television commercials, often in the form of a product parade: marching cigarettes, marching rolls of plastic tape, marching

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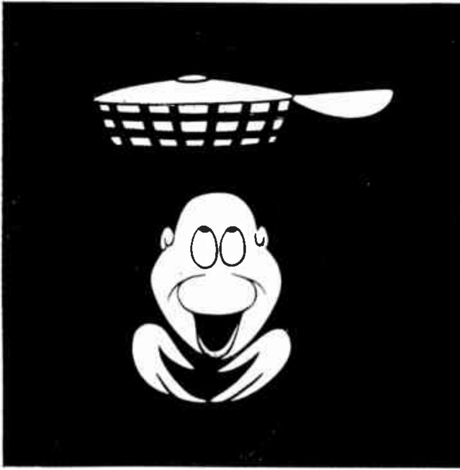

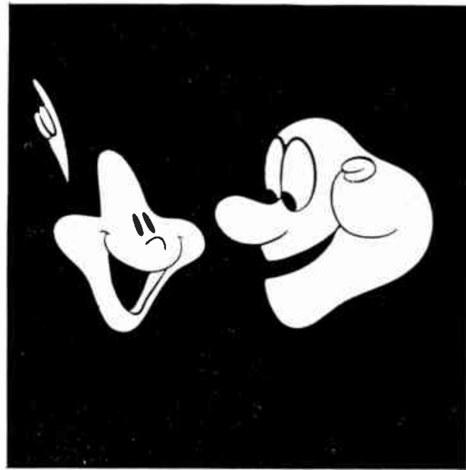

Animated kernels of popcorn carried on a jive conversation to a lively beat in this excellent presentation of E-Z Pop popcorn. There was no visual distraction from the product whatever, since the only characters were diagrammatic representations of the product and there was no background but black. (Courtesy of W. B. Doner and Company.)

automobile equipment, and numerous others.

Simple stop motion can be comparatively inexpensive, but elaborate stop motion can be even more expensive than full animation. Puppets, for instance, may be required to move in several different ways at once, and making such minute changes for every frame of film is an exacting and time-consuming job. It may be necessary for the puppet's expression to change several different times and perhaps for his lips to move in synchronization with recorded speech. This is usually done by using a series of different heads for each puppet, each one with a slightly different expression, so when they are put on the puppet figure, one for each film frame, the expression seems to change in a more or less natural way. As with animated figures, it is best not to try to imitate reality too closely with puppets.

The possibilities offered by the technique of stopping the camera for an indeterminate period between exposures are infinite. The viewer has no way of knowing what happened between one frame of film and the next; the whole action proceeds so quickly that he is inclined to believe that it happened just as he sees it, even when common sense tells him that this is impossible. For example, he sees the bud of a flower gradually open before his astounded eyes into a blossom. He knows that in nature this sort of thing does not happen so quickly, but against that he has the evidence of his own eyes that it is happening. It is puzzling, but wonderful.

The secret of this puzzling wonder was hit upon by an American photographer-producer, Stuart Blackton. In 1906, he produced a stop-motion film, *The Haunted Hotel,* which delighted and thoroughly baffled all who saw it, including other photographic experts here and abroad. An unseen hand seemed to slice meat and bread and work with various tools, all without the

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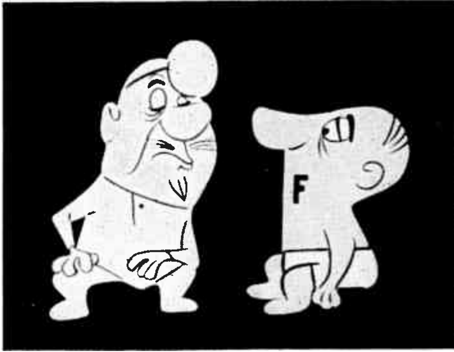

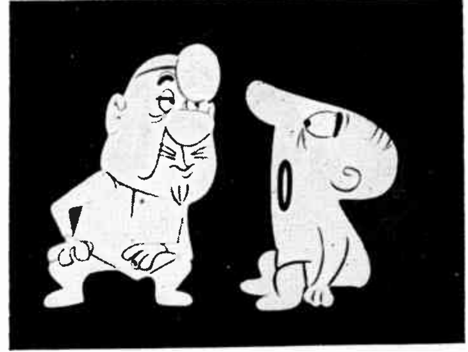

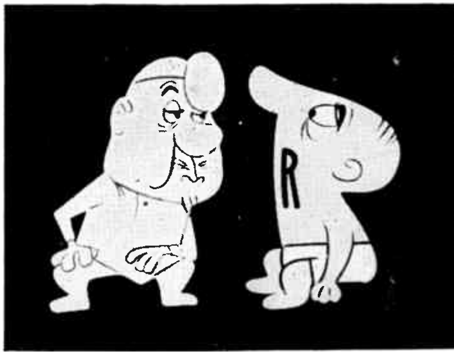

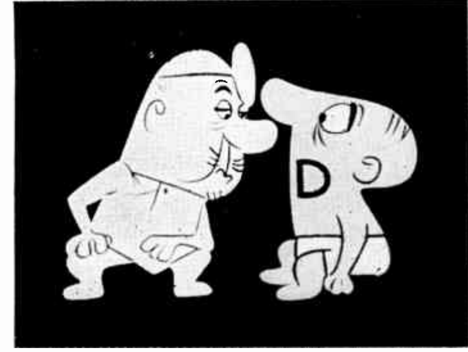

A particularly striking and ingenious way of getting the name of the product on the screen is illustrated in this series of stills from an animated Ford spot commercial. An off-screen voice saying "Ahhh . . . Fooorrrrdddd" heightens the effect of the cartoon character's mouth actually forming the letters. (Courtesy of the J. Walter Thompson Company.)

help of wires or other devices used by magicians. It was a long time before other technicians in motion pictures discovered the secret. Since then all sorts of uses of the possible time lapse between exposures have been made.

It is sometimes advantageous in a commercial to show how a product is put together, step by step. When this is done in stop motion, with no visible human intervention, the viewer's entire attention necessarily is concentrated on the product. There is nothing else there to distract him. Or, in the same way, the product may be demonstrated, tested, altered, or repaired.

Stop motion may, of course, involve people. It is a handy way to have them pop in or out of the picture, if desired, or have objects pop in or out around them. An empty room in a house may be shown, for example; suddenly a young married couple appears in the center of the room and then, one by one, all the necessary objects of furniture and decoration appear. A housewife may be shown in the kitchen gazing with distaste at an old stove and, suddenly, it disappears and, in an instant, to her delight, a fine new one appears in its place. A man may be shown struggling with a lawn mower; in the wink of an eye it disappears and is replaced by a handsome new power

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Two stills of Brewster the Rooster, popular salesman for the Goebel Brewing Company. These films were produced by stop-motion photography, using three-dimensional dolls, at the "Dollywood" studios of Yoop Geesink in Amsterdam, Holland. (Photo courtesy of Transfilm, Inc., U.S. representatives for "Dollywood.")

mower. Endless variations on this technique are possible.

Sometimes a drawing, a painting, or a map seems to construct itself while the viewer watches. This can be done in either a "paint-on" or "scratch-off" technique, whichever suits the occasion better. In the former, a small addition is made to the scene before a new frame is exposed; in the latter, a small amount scratched off; then the film is reversed. These methods are also used to show bus, auto, or airplane routes growing across a map.

Cutout figures may be used instead of puppets. They can be shown either flat against the background or slightly away from it, providing a sense of depth but not, of course, of reality. The main disadvantage of cutouts is that, as soon as much motion is required, animation techniques must be used and the saving which is the principal reason for their use begins to melt away. Often a combination of the two, deliberately planned, is effective, cutouts being used for part of the scene and other elements animated.

Opticals play a big part in animation and stop motion; certain actions can be indicated simply by dissolving from one still picture to another or by using a series of wipes. Part of the picture may be masked off and gradually revealed. Zooms and double exposures are often employed. In fact, the whole photographic bag of tricks is probably utilized at one time or another in frame-by-frame photography.

Composite

A composite is a single film combining both picture and sound; it is the form in which the television commercial finally is telecast.

There is a considerable amount of activity that takes place between the time a scene is originally photographed and the time it appears on a composite print. A large part of this activity takes place in the film laboratory. First, the original negative must be developed, rinsed, fixed, washed, and dried. The rushes (or dailies)—first prints, processed as quickly as possible (usually overnight)—are hurried to the producer.

The producer and director, often also the cameraman and editor or cutter, screen the print and pick out the best

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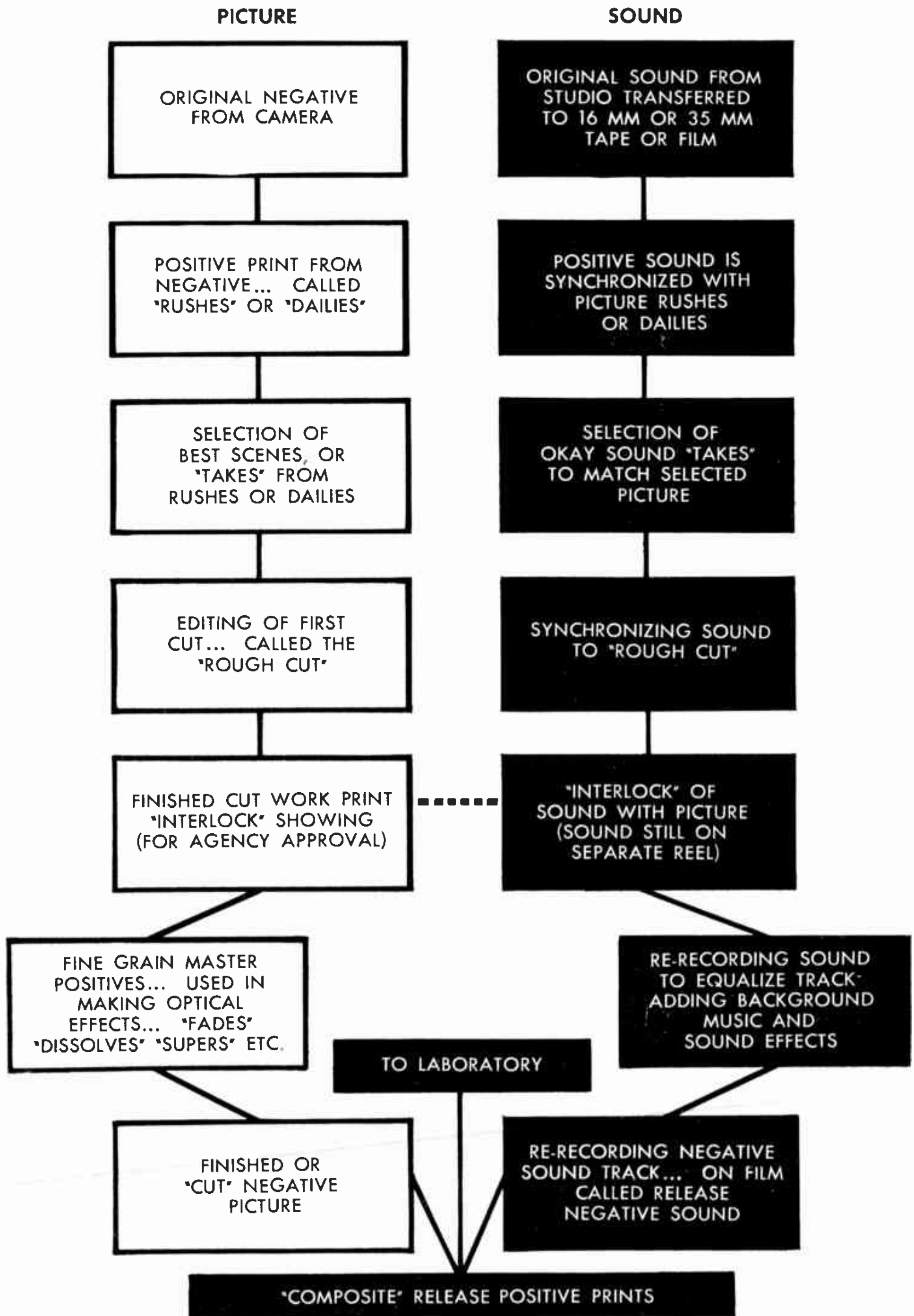

This diagram shows the step-by-step production of a film commercial, from first exposure of film in the camera to the finished composite print ready for use on the air.

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shots. The film then goes to the cutting room and the shots that are usable become a part of the "work print." When all the original photography is in work-print form, the whole film is edited together into the proper sequence, with blank pieces of film (leaders) inserted where opticals will appear and marked with crayon to indicate which optical is intended. Any scenes missing are similarly indicated. The film is then run in synchronization (or interlock) with the sound track, which meanwhile has been recorded, processed, and edited, and any final changes needed are discussed and agreed upon by the producer and the agency or client representatives present.

The production is ready for the cutting of the negative, the addition of opticals and missing scenes, and the final processing and printing. Sometimes, at a later date, a different version of the commercial may be needed; so it is well to make provision for this before negative film is cut. To do this, one print, of the highest possible quality, is made from the original negative. This is called a "fine grain" or a "master" or "duplicating" positive. Then, if another negative (a "dupe" negative) is needed, it can be obtained from the master positive, with considerably better quality than if it were made from an ordinary release print, to say nothing of its superiority over a negative necessarily made from a work print because a given scene exists in no other form.

Sometimes another dupe negative is needed, and perhaps later a third. If a master positive is not available, this can be like successive generations in a family, with each negative made from a print that was made from a previous negative from a previous print, etc. As in a family, each of these steps is known as a "generation," but (as is not necessarily true in families) each succeeding film generation shows a loss in quality. Some shots in film libraries are many generations away from the original and, consequently, very poor in quality.

One reason so many old feature films on television exhibit excessive contrast is that they are several generations away from the original negative; the contrast has been increased at every step to compensate for loss of quality. High contrast gives a picture crispness and snap that hide a number of faults, but it televises poorly. For television purposes the contrast should be considerably less than the optimum for theatrical use.

The laboratory must regulate brightness as well as contrast, so that all the scenes in the film, although they may have been taken under varying light conditions, appear with a uniform brightness. Otherwise the viewer would have to adjust his set every few seconds to keep the picture from becoming too light or too dark.

The first composite, before adjustments are made, is the answer print; the final composite, in as many copies as are immediately needed, is the release print.

The television commercial on film is now ready to go on the air. However, if it is to be telecast over stations without 35mm equipment, one additional step is needed. That is to make reduction prints, copies on 16mm film of the material in the 35mm original. All television stations are equipped to handle 16mm film.

LIVE PRODUCTION

When a commercial is produced live rather than on film, everything about it must be keyed to the fact that the au-

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dience is watching while this one version of the commercial is being presented; there will be no opportunity to revise, to correct any mistakes, or to add anything later. Opticals, for instance, must be accomplished then and there and not, as in film work, added after the regular photography has been finished. Similarly, editing takes places while the production is on the air, although practiced, of course, in rehearsal. Perhaps the most important particulars in which live production is different from film may be grouped under the following subjects: (1) the camera chain, (2) the control room, (3) staging, and (4) graphics.

The Camera Chain

A camera chain consists of a television camera, its control unit, its power supply, and the connecting lines. Television cameras are described as "field" cameras or "studio" cameras, although many stations also use the field camera for studio work. Basically they are the same, the principal difference being that field cameras are equipped with certain additional accessories useful in work outside the studio, such as carrying handles and perhaps a sports view finder. Both types of camera are supplied by all four of the principal companies in television-camera production: RCA, Du Mont, General Electric, and General Precision Laboratory.

The essential features of the four makes of camera are the same. They are built around the RCA image-orthicon tube; they are equipped with electronic view finders and each carries a turret for four lenses.

The problem of parallax, discussed in relation to film cameras and referring to the difference in angle of view through the lens and through a view finder mounted on the camera, is not a factor when an electronic view finder is used, because this type of finder shows the operator exactly what the lens is picking up, revealing both picture area and focus. This same view is shown on the control-room monitors.

A television camera is capable not only of transmitting a normal view of a scene as it would be observed by a spectator or photographed with a film camera, but also of presenting it in several other ways notably different from the normal. For example, by reversing polarity in the camera signal, the picture can be presented as though it were a negative: whites become black and blacks white. This possibility of reversing the picture values frequently is put to good advantage in presenting last-minute news films. Instead of waiting for a postive print to be made, the film negative is used and, with polarity reversed, the picture appears normal.

The picture can be turned upside down or backwards or both by changing the direction of the scanning beam. A picture ordinarily is scanned from left to right and top to bottom. If instead it is scanned left to right, bottom to top, it will be upside down on receivers, and backwards as though seen in a mirror. If scanned top to bottom but right to left, it will also be backwards as though seen in a mirror, but right side up. If reversed both ways and scanned right to left and bottom to top, it will simply be upside down as though the camera were standing on its head.

It should be noted that although all live-television signals are capable of polarity and scanning reversal, special switches are needed on studio cameras because these effects are called for so infrequently. Accordingly, these effects should not be written into live commer-

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cials without first checking whether the necessary equipment will be available. However, the polarity-reversal effect of turning the picture to a negative may be obtained at any time by turning the beam control on the camera-control unit higher than its normal setting. This is sometimes done to provide an eerie effect or to simulate an explosion or a lightning flash.

The Control Room

A live-television control room is an area soundproofed from the studio proper (but usually with a window looking out into the studio) where the equipment and personnel controlling the production are located during the dress rehearsal and broadcast, and often for other rehearsals, as well. The key people there are the director, assistant director, technical director (TD), video engineer, audio engineer, and agency producer or supervisor. The essential equipment consists of a row of monitors (television receivers), one for each camera; a master monitor, which shows the picture being transmitted; a preview monitor, which shows a picture available from outside the studio, such as from a live remote location or from the projection room; control consoles both for video and audio; the switching system, which permits switching from one picture to another; and usually two turntables in the event recorded music is needed.

The video engineer is responsible for the quality of the picture. He helps the cameraman align his camera, correct for distortion, and achieve the desired tonal values. The audio engineer is similarly engaged on the sound portion of the production, seeing to it that microphones are properly located at all times to assure the right quality and volume of sound and that the sound effects (often produced, as in radio, by a sound-effects man in the studio) are being received as they should be.

The technical director, or TD (sometimes called the "switcher"), operates the switching system. In many, perhaps most, stations this is all he does, working on cues from the director, such as: "ready 1—take 1 . . . ready 2—take 2," instructing him to be ready to switch (or cut) to the first camera, make the cut, prepare for the second camera, switch to that one, and so on. The director in the control room talks over an intercommunication system with personnel in the studio while the show is on the air, moving them about and watching the results on the various monitors. The moves, of course, already have been worked out in rehearsals, but, since no two performances ever are exactly alike, the director almost always has to change anticipated camera positions at least to some extent to get just the picture he wants.

There are some stations, especially those operated by NBC, where a different system is followed. This second method places the technical director in sole charge of the cameras, all communications from the director to the cameramen being relayed through the TD. The main reason for this is to ensure optimum picture quality, the technical director being, presumably, more skilled in achieving this than the program director, who is concerned primarily with dramatic and artistic values. Now that good picture quality is no longer a great problem many program directors feel that this system should be abandoned; although it had merit in the early days of television when acceptable picture quality was difficult to obtain,

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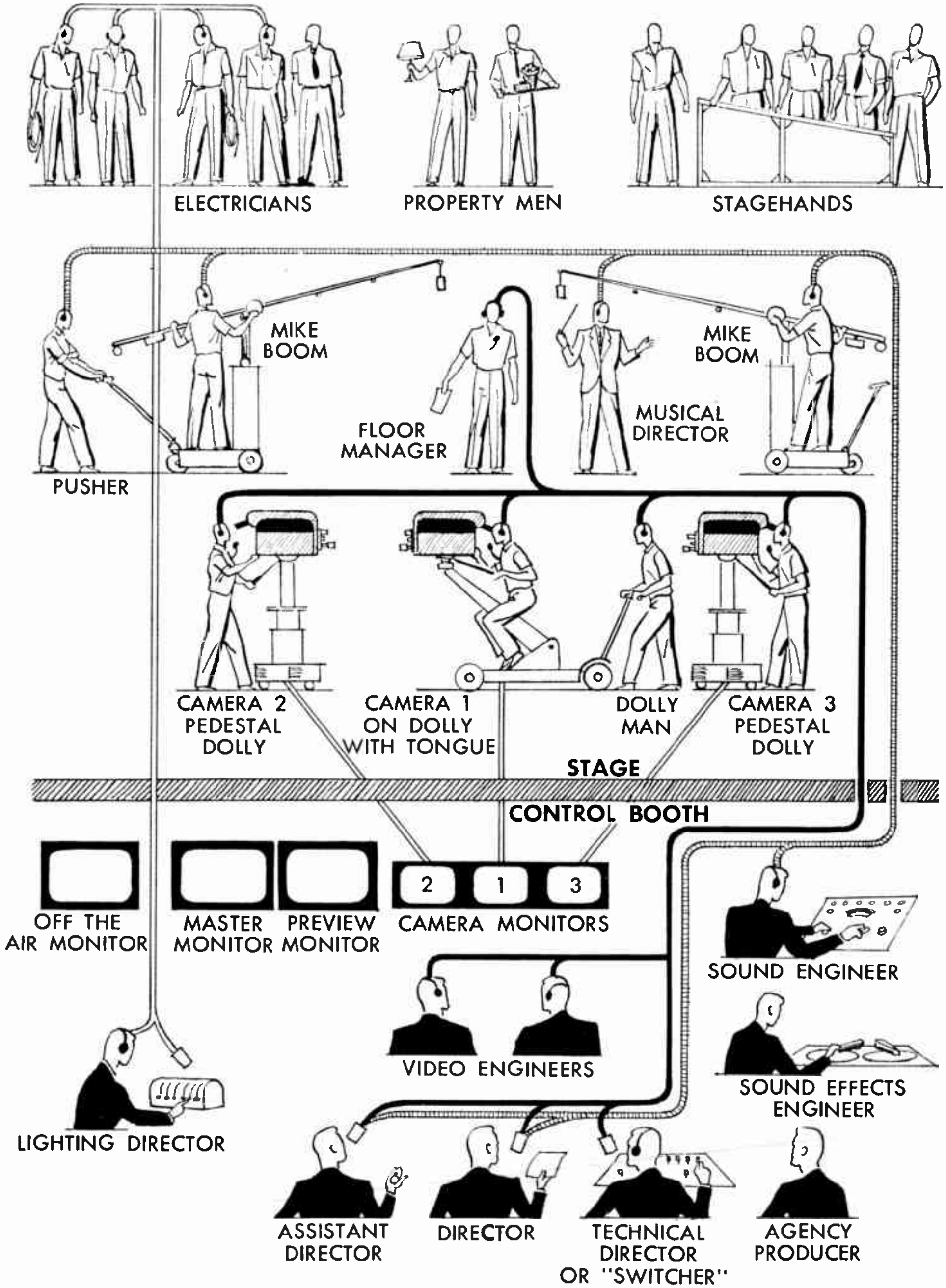
PERSONNEL FOR THREE-CAMERA LIVE TELECAST



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A CBS studio camera.

Typical crew for an average three-camera live-television show. Personnel present on any particular live television show will vary from this, according to requirements. It could be much larger or smaller as the case may be. Two-way communication from control booth to stage is indicated by solid and grayed lines. These are usually called "private lines." Headphones are referred to as "cans." The director and his technicians are in constant communication with the stage crew, and split-second decisions during the performance are thus possible. In the booth, the off-the-air monitor shows the picture being broadcast, at the moment, from the TV station. This monitor can also be tuned to receive programs from other stations. The master monitor shows which camera is on the air. The preview monitor shows pictures at master control, such as balops, titles, film inserts, etc., ready to be punched in by the technical director on cue. The director sees before him the picture being taken from each camera, selects his shots by telling the technical director to "take 1," "take 2," and so on. The technical director also has at his control effects such as wipes, dissolves, split-screen devices, and the multitude of other effects possible in live television. As explained in the text, live television is edited in the control booth. This is possible only because of complete communication between all members of the production staff while the show is being broadcast. Also, it is probably the most difficult of all forms of editing. Decisions, once made, are put into effect, with no chance for second-guessing or rectifying mistakes.

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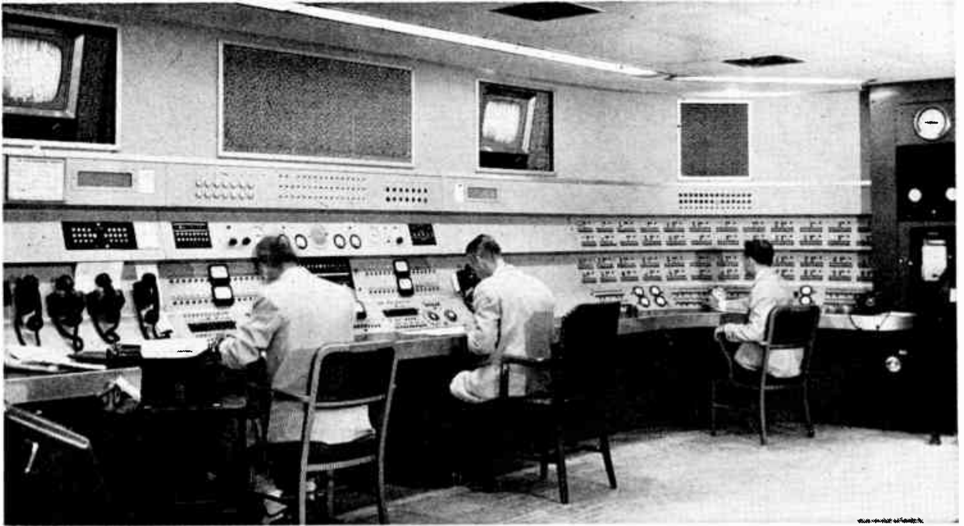


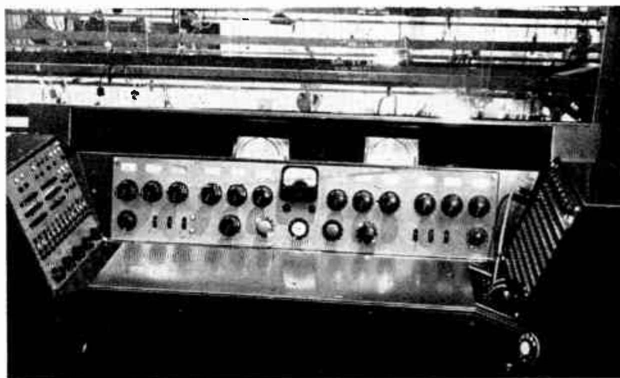
Master control at WRCA-TV, National Broadcasting Company, New York.

under today's conditions the added step in relaying instructions to cameramen only makes directing more cumbersome.

In some stations the two systems are combined, and both the director and the TD may talk to the cameramen. In other stations and on many sports broadcasts, the director also functions as TD and operates the switching system himself.

The switching system is operated through a group of levers, switches, or dials on a control panel. In addition to straight cuts from camera to camera, many optical effects also can be accomplished in live TV.

There are certain complicated optical devices—one the Scenescope and another the Vistascope—through which it is possible, by working with objects in the foreground, to project backgrounds against which an actor appears. A more usual method of simulating background is through rear projection, which is frequently used in television commercials, often with an announcer



Audio-control console, WRCA-TV, NBC, New York.

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in the foreground describing the scenery or action being projected.

Staging

Staging a commercial for live television is usually somewhat different than for film. Scenery, for example, is lighter, because it must be moved more often and more quickly. It is closer to the kind of scenery used in the theater than to the sturdier, more realistic scenery preferred in motion-picture work. Of course the detail needed in most motion pictures is not necessary in television because the picture definition is not so fine; on the other hand, scenery more realistic than is necessary in the theater is needed because the viewer is brought much closer to it.

There are two ways of avoiding this problem in television advertising. One is not to use realistic scenery at all. Often a plain curtain with the product name on it is the only background necessary. The announcer works in front of it with the product and whatever props he needs for a demonstration. Or, to dress up the scene more than this, a photomural sometimes is used, perhaps depicting the interior of a store where the product is sold.

There are several ways of presenting the product itself without the need for much scenery. One method is to dress a performer in a covering representing the product, as has been done, for example, with the Old Gold dancing packs and with Teddy Snowcrop. Or a large version of a small product or a small version of a large product may be used, referred to, respectively, as "magna-scale" and "miniature." A magna-scale version, generally made of light wood or papier-mâché with a large photostat label, may provide a suitable and effective background for a group of singers or dancers. Miniatures of automobiles, gasoline service stations, houses, factories, and other fairly large objects or installations often are helpful. In all these cases, of course, no serious at-

An example of table-top photography on live television. Patti Painter demonstrates jewelry on WCBS-TV.

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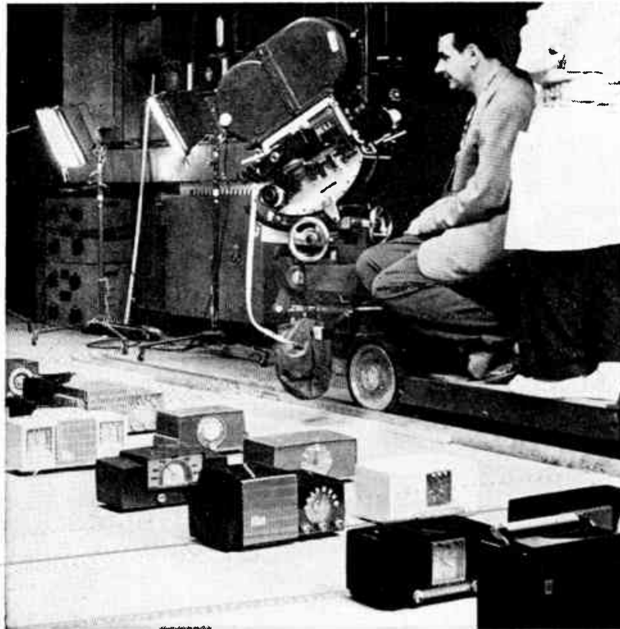
tempt at reality is made. Almost any magna-scale or miniature object is recognizable as such.

Small products may be presented without scenery on a table top. Cigarette lighters, grocery products, portable radios, and similar objects often are effectively presented in this way. Kraft has made a practice not only of presenting but of demonstrating food products in close-up table-top photography. Cheeses are sliced and dishes prepared with only the food and accessories and the hands of the demonstrator being seen.

When several products of a type or brand are displayed, a revolving turntable may be used. Or, if the products are not too large or too heavy, they may be fastened to a revolving drum and moved upward on the screen instead of in a horizontal circle. Most stations are equipped with a drum suitable for this purpose.

The second method of avoiding the problem of insufficiently realistic scenery is to use a set that is thoroughly realistic, a permanent set. A great many stations, for example, have an area set aside as a permanent kitchen set. This is a regular, working kitchen, with running water, gas, and electricity. Its primary purpose, of course, is for homemaking programs or cooking instruction, but it also can be used for commercials involving food preparation on other types of shows. Similarly, many stations have a permanent living-room setting. This can be considerably changed in appearance by using different furniture, mirrors, and other props. A substantial saving in cost can be effected in this way,



An interesting solution to the problem of showing many products in close-up. Camera dollies past products on floor. Angle gives a three-dimensional effect. (Photo courtesy of Transfilm, Inc.)

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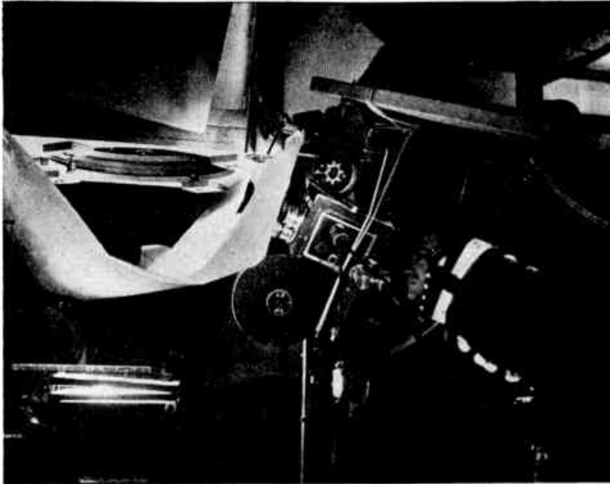

One method of avoiding undesired shadows and reflections in photographing watches, jewelry, etc., is to place products in a tent, turn camera upside down, and shoot from beneath. (Photo courtesy of Transfilm, Inc.)

and much greater reality than is possible with the usual studio flats.

A scenery-saving device for creating the effect of looking through a window into a room is the cutout board, or "gobo," painted to represent the exterior of the window and mounted on a stand between the camera and the interior setting. If desired, the gobo can be in two sections which can be moved apart to permit the camera to continue on into the room. This kind of gobo also is used to represent the cover of a magazine or book with a space cut out for an illustration, the illustration being played by live actors in a scene behind the gobo.

A number of special effects—reflections, inverted images, multiple images, ghosts, and similar trick effects—can be created in the studio through the use of mirrors and prisms. These are not widely used in television commercials but on occasion may be helpful. Similarly, shadows or silhouettes, often seen in dance routines on television, are available if wanted, although they are seldom employed in commercials. Snow, rain, clouds, fire, and many other theatrical effects can also be provided in most studios.

Graphics

Maps, graphs, charts, drawings, still pictures, and other similar materials commonly are grouped under the heading of "graphics." Perhaps the graphic device most frequently used in television commercials is the title card. This may literally be a card, used in front of one of the cameras in the studio where the commercial is taking place, or the title or caption may be on a slide or balop handled in the projection room. A "balop," strictly speaking, is a slide intended only for use in a Balopticon projection machine or the machine itself (so named from the initials of the maker, Bausch and Lomb), but the term

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—along with "Telop"—has come to refer to any opaque slide or any similar machine.

A balop offers the possibility of a sharper, clearer picture than a card used in the studio and also the advantage of not tying up one of the studio cameras; but, on the other hand, many directors prefer to work with cards in the studio because they have more immediate control over them. The cards usually are mounted on a ring binder so that they can be dropped one at a time in front of the camera or lifted one at a time to reveal the next in the series. A simpler method, although not so dependable, is to stack the cards on the stand, without using the rings, and then take them off one at a time. Another way is to arrange them as though they were pages in a book.

Several special devices have been created to handle titles in the studio: various types of drums, for instance, which permit the titles to move slowly, or crawl, up the screen; a pivot device on which the title can be flipped to reveal the opposite side; a kind of paddle-wheel arrangement whereby several titles can be rotated in succession before the camera. A title may be mounted on a disc and spun for a special effect. Titles have been painted on venetian blinds, so that reversing the blind changes the title. Titles often are simply mounted on a desk, a screen, a wall flat, where they are constantly in view, with the camera dollying in when a close-up is indicated.

Standards and requirements for graphic art are not the same in all television stations, so it is well to check the station where the art will be used. But ordinarily titles and other art are prepared on 11- by 14-inch cards with a 1-inch border around the edge for handling the card and the actual camera field considered as the inner 9- by 12-inch area. To provide for cutoff, previously discussed, a further one-sixth of the camera field at each side should be counted only as supplementary area, with everything important contained within the remaining central portion.

Since television does not possess the clarity of picture definition possible in photographic reproduction, graphic work always should be kept simple and bold, uncluttered, and without too much detail. Something along the line of poster art is usually considered most effective. A good way to test for clarity is to stand back a bit from the art work and look at it, with lowered eyelids, through the eyelashes.

Graphic art, as suggested earlier, need not be on cards; it can be on slides, which, in turn, can be either transparent or opaque. The transparencies used often are in the 2- by 2-inch size long familiar to amateur photographers, but some stations are equipped only to project the larger 3¼- by 4-inch size, which in the past has been used principally for projection in auditoriums. It is necessary, therefore, to find out which size the station prefers. A similar situation exists in respect to opaque projection, perhaps even more so because many stations have devised their own opaque projectors which handle art work in a variety of sizes. Artists generally prefer to work in the 11- by 14-inch size and then either photograph or photostat the material to the required size.

For projecting the smaller-sized transparencies, the Eastman Kodaslide Projector is in most common use; for the larger transparencies, a number of different standard projectors are used, but so far only one, the General Electric

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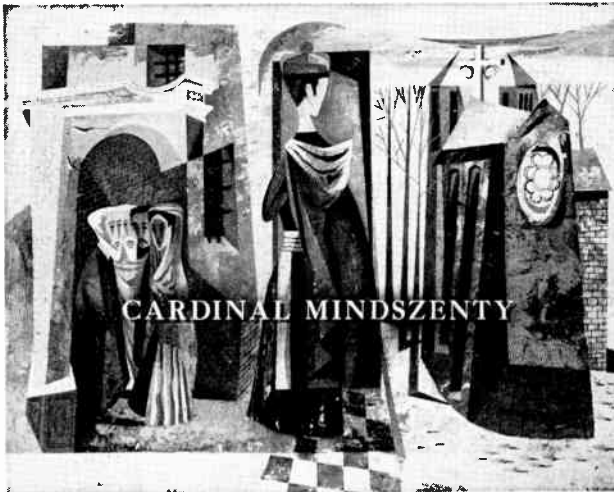
slide projector, has been specially designed for television use.

An opaque projector consists essentially of a suitably lighted platform, or stage, and a lens placed to project an image of the material on the stage onto the tube in the pickup camera. Some opaque projectors have several stages, as many as five, and, through an arrangement of mirrors, often including transparent mirrors, can switch from one stage to another, superimpose images, and split images. For example, the Multiscope, specially designed for television, has five stages that can be projected in any order, with dissolves between if desired, or can all be superimposed at once. The Telop projector,



Graphic art in television has reached a high degree of excellence, comparable to fine art. Above are two examples produced under the supervision of George Olden, CBS art director.

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also created for television, has four stages, two of which can be superimposed at a time, and dimmers provide a fade-in, fade-out effect, if wanted. Many stations are equipped with Telops but few of them use all four stages; for two of them, because of the use of mirrors, project in reverse. A two-stage Telop, avoiding this problem, also is available.

Instead of projecting the image on the stage it can be picked up by the camera directly through what is known as a "shadow box." A simple form of this consists of two lighted boxes at right angles to each other with a transparent mirror bisecting the angle and a camera directly in front of one of the boxes. When both stages are lighted the result is a superimposition. When only one is lighted it is seen alone either through the transparent mirror or reflected. Obviously, if it is reflected, the image will be seen backward, so that the cards in that box will have to be prepared in reverse. This is corrected in some shadow boxes through the use of a second mirror. A two-mirror, three-stage shadow box also permits two stages to be superimposed and then dissolved out together as the third stage is dissolved in.

Television has led to the development of several fairly complicated machines for the handling of graphics: for example, a two-stage shadow box that permits wipes as well as dissolves and through which live action can also be picked up by the same camera. An opaque projector, the Projectall, using a sliding mirror that is not transparent, produces wipes instead of dissolves between its two stages. Two transparent projectors, the Vue-Graph and Visualcast, each with a single large, horizontal, open stage, make possible quite a variety of effects. Parts can be added to pictures, for example, by putting them on cels and dropping them over the original drawing or photograph. Simple movement can be indicated in a similar way, by moving the cel over the background. Since the light originates from underneath, a person may write or draw on the stage and have the result projected, but, of course, the shadow of the hand is included.

There are other methods, too, of showing writing in progress without the operator's being visible, perhaps the most common being writing from behind the scene on an area covered by a sheet of paper, ground glass, matte celluloid, or tracing cloth. This unfortunately requires writing in reverse, which is somewhat awkward. The difficulty can be avoided by using a separate camera and a mirror and performing the whole operation off stage, but this method may lack some of the showmanship of the writing appearing on stage right along with the live action.

Sometimes it is desirable to put a picture together on camera without actually drawing it or while drawing only part of it. This can be accomplished by using magnets, cellophane tape, or a background of velvet or flannel with the picture elements on sandpaper or velours paper that will stick to the cloth.

Simple movements in graphic art can be achieved by using cutouts manipulated from out-of-camera range by wires or levers. Often titles or slogans are revealed simply by sliding away a panel that has covered them. The progress of a graph or routes over a map, or cities appearing on the map, also may be depicted in this way. Stills of action that can be indicated in two pictures, such as the movement of a piston, for example, one picture showing the down position, the other the up position, can be imparted a sense of motion by putting one

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picture in each stage of a projector or shadow box and then cutting rapidly from one to the other. A similar effect may be achieved in one picture by putting the two stages of the action in different colors and then using revolving filters or alternating light sources that bring out only one version of the picture at a time.

Many new and ingenious methods of creating special effects in live-television production are constantly appearing. Most individual stations, and certainly all networks, heartily encourage this, not only because it helps to free them from too great a reliance on film for effects, but also because it attracts advertisers through opening up opportunities for different and striking visualization that may heighten the value of live commercials. Everyone engaged in the creation or production of television commercials will profit by keeping in close touch with production groups in stations and networks. A good commercial idea should never be discarded out of hand only because it seems, at first thought, to be impractical to produce. It may be that, at that very moment, a studio technician has discovered a way to accomplish exactly the effect needed.

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10: use

If you owned the finest automobile in the world, it would not be much use to you unless you knew how to drive it or had someone to drive it for you. The finest television commercial in the world is not much use to an advertiser unless he knows how to use it properly, or has someone who does know how to direct its use for him.

To the average television viewer, the problem might seem to be simply one of choosing an attractive program at a reasonably good time of day and putting the commercial in it. The situation is somewhat more complicated than that. The proper use of television advertising requires consideration of such factors as these: the market or markets to be reached; whether a program or spot announcements will be used; if a program, what kind and what specific one of that kind; whether it will be telecast on film or live, whether through networks or individual stations; whether it will be shared with another sponsor or sponsors; whether the time of telecast is right; whether all legal technicalities and other restrictions have been observed. And, of course, all these factors must be considered in relation to the budget.

Repetition

Is there any fundamental principle of use that applies to all television advertising? Yes, there is; it is the principle of repetition, or frequency of im-

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pact on the consumer, of the sales message. There is a cumulative effect achieved by repetition that is most valuable to the advertiser. George Dibert, an executive of J. Walter Thompson Company, calls such repetition "the key to effective advertising."

"It is possible to achieve an effective result, at least on a segment of the market, with almost any budget," he explains, "as long as the importance of repetition is appreciated and the advertising, accordingly, concentrated for frequency of impression, rather than dissipated in an effort to cover too much territory." Clearly, it is better to close a sale with one prospect than to make a superficial impression on a dozen.

However, there is no specific rule for the most effective *rate* of repetition. Once a week or even once a month might prove to have more value than once a day, in certain circumstances (depending on the type of program, its popularity, the time of day, etc.). A few large advertisers concentrate huge budgets on once-a-year programs. Frequency of repetition of the sales message is not the only factor involved. Prestige, size of audience, cost, and numerous other elements have a bearing on the problem. Nevertheless, the fundamental always to be considered first is the accumulation of impacts of the sales message on the mind of the consumer; certainly, the more the better.

MARKETS

Smaller advertisers must, of course, confine their efforts to a limited number of markets. A few of the very largest advertisers are able to maintain a fairly constant pressure on most of the markets in the country. The sixty or seventy largest markets, because of their concentration of buying power, are most profitable for the advertiser, and beyond that the cost of reaching a prospect rises until, at some point, it is no longer profitable at all.

There are over 500 United States television stations, but they do not match the service provided by radio, with over 3,000 stations. Rosel Hyde, as Chairman of the Federal Communications Commission (FCC), forecast, as an eventual plan, the operation of some 1,900 television stations in about 1,300 cities and towns. This is considered wildly optimistic by certain members of the industry, especially some of the new UHF-television-station operators who have been experiencing severe economic difficulty. It is conceivable that too many stations may have started operations too quickly, without waiting for certain problems (UHF vs. VHF competition, for example) to be solved, and as solutions are worked out the prospect will appear brighter. In any case, one must keep in mind that the forecast mentioned above is concerned with an "eventual" plan—and there is no year, or even century, specified in "eventual."

Community, Relay, and Translator

Many communities, unable to receive television signals because the nearest station is too far away for ordinary reception or because the signals are cut off by hills or other obstacles, make use of what is known as a "community-television system." This consists essentially of a powerful receiving apparatus, located in such a way that signals from one or more stations can be received and connected through specially installed lines to all of the subscribing homes in the community. In

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some systems, programs (usually on film) also are originated by the system operators and sent to subscribers. Since the programs are not broadcast, the community systems do not require a Federal Communications Commission license.

A second method of bringing television to outlying areas is by means of relay stations, which simply pick up and rebroadcast programs from already established stations. These may be paid for by residents of the community or by the state. The state of Utah, for example, permits counties in remote areas of the state to use public funds to construct and maintain relay stations atop mountains. This step was taken, it is said, because "a wired television system, installed in some communities, had proved too costly."

A third way in which remote areas may receive television is through translator stations. Translator stations, which are assigned channels in the upper ultra-high-frequency band, rebroadcast programs of existing stations as relay stations do, but instead of merely relaying the usual very-high-frequency (VHF) signal, they "translate" it into UHF. The FCC looks with particular favor on translator stations because it wants to encourage UHF. In order to tune in, residents of the area must of course have sets capable of receiving UHF signals. Existing VHF sets can be converted for UHF fairly inexpensively, and new sets are available which receive either VHF or UHF.

Community systems, relay stations, and translators appreciably increase the television audience without the addition of any new originating stations at all, and it is conceivable that eventually, through these or similar arrangements, almost every home, no matter where located, will be able to receive at least some television.

Motion-picture Theaters

The audience for television film commercials may be widened a great deal by showing the films in motion-picture theaters. Out of the 19,230 theaters in the United States (14,230 conventional, 5,000 drive-ins) about 16,400, or 85 per cent, are regularly available for showing film commercials, and a number of the others will accept commercials which they have specifically approved in advance. Further, through showings in theaters, the advertiser has an opportunity to make considerable use of commercials filmed in color even before very many, or any, of his markets are provided with color-television service. An increasing number of advertisers are making use of this opportunity.

Test Markets

Often, before embarking on a national television campaign, an advertiser will test the campaign in, say, three cities: a large, a medium, and a small one, in the East, South, and Midwest. He compares sales results in the test cities with sales in three other cities, each as nearly comparable as possible to the test cities in size, business activity, and all other pertinent factors. These are referred to as "control cities" and do not carry the campaign being tested.

There are many factors in this kind of test which may make it extremely difficult to get even a rough indication of the course to follow, and even the rough indication may be misleading, but the very large advertisers, quite naturally, want to take as few chances as possible before committing huge budgets.

Some of the complicating factors are

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these: activity of competing products in either a test or a control city; activity of competing television stations in a television city; the form of the television commercial, the time at which it is aired, the program material surrounding it; the merchandising effort accompanying the campaign; and the length of time during which the test is run. One such test by a large soap company was thrown wholly out of focus by a strong sampling campaign simultaneously inaugurated by a competitor in one of the test cities.

Solomon Dutka, president of Audits and Surveys Company, tartly remarks: "There is no typical test city." The mere entrance of a new product into a so-called typical city, he points out, immediately makes it an atypical city

SPONSORSHIP

The advertiser must decide whether he will best achieve the results he wants by sponsoring a program, alone or with someone else, or by using a spot-announcement campaign, or a combination of these methods.

Program or Spots

There are two principal reasons for sponsoring a program: one is prestige, together with a certain amount of friendliness toward the product on the part of viewers who enjoy the show; the other reason is that a program provides a good deal more elbow-room for the commercials. Most spot announcements run ten or twenty seconds or a minute, with the shorter ones far easier to place than the longer, whereas a program permits about 10 per cent of the total program time, at night, and about 15 per cent in the daytime, for commercials.

A spot-announcement campaign, on the other hand, has two great advantages: the possibility of much increased frequency, up to the point of saturation, and far more flexibility as to markets. An advertiser who is launching a new product often finds it effective to open with a flood of spot announcements in a market in order to achieve strong recognition, and then later switch to a program for sustained selling, possibly continuing some of the spots, for added support, on a less frequent basis. Or if a product is slipping in a particular market, an intensive spot-announcement campaign can be rushed in to stop the decline. Because of these factors of frequency and flexibility, most large advertisers commonly use both programs and spot announcements, as the occasion warrants.

Obviously, an advertiser, if he decides to use a program for his major television effort, would much prefer to be the only sponsor of the program. In this way he capitalizes most on the prestige value of the program; he has all the commercial time allowable; and in some cases he is able to enjoy the additional benefit of an endorsement by the star of the program. To do this on a full-network nighttime scale is not inexpensive, of course, but it is necessary to keep in mind that, although total costs have been rising, cost per viewer has been dropping rapidly. So, for the advertiser who can afford to buy in wholesale quantities, the single-sponsored network program offers a great many advantages.

Network Advantages

Other advantages of a live network program are: control of the program from a single originating source, which makes possible last-minute changes; simultaneous coverage, so that any news

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value in program or commercials is at its most effective; and the considerable bookkeeping advantage in a single billing for time and talent.

Network Organization. Networks are made up of basic stations, supplementary stations, groups, and bonus stations. The basic stations are located in the major markets. Supplementary stations are in lesser markets and are available, individually, at the option of the sponsor. Group stations are not available individually because they are located on a cable loop that feeds the program from one station to another, so that if one should drop out, all others behind it on the loop would be left with dead air. Bonus stations, often owned by supplementary stations, are in small markets and are offered free to the sponsor, until such time as the market expands enough to justify a charge. The prestige of good programs on a bonus station helps the sale of television sets in the area and thereby increases the value of the market to advertisers.

At NBC and CBS, a sponsor who wants a network at all is required to purchase all the basic stations in the network (NBC, 58; CBS, 57), whether he wants them all or not. He may, if he likes, add affiliated supplementary stations or groups. Naturally, this limits his choice of stations, although he is permitted to make use of non-network or rival-network stations in certain circumstances: for example, when the station affiliated with his network in a particular market is unable to provide him with the time he needs and another station in that market can do so.

Clearing Time. The problem of clearing choice time on established stations often is acute, whether it is done through networks or independently. One advantage in buying through networks is that most of the very best time on affiliated stations is under option to the networks. That is to say, the stations are obliged, by contract, to release certain time to the networks, on request, with a grace period of fifty-six days permitted to clear the time. Each network has its own pattern of option time, but by FCC rules no station may option to its network more than three hours in any of the four segments into which the FCC has divided the broadcast day:

8 A.M. to 1 P.M.
1 P.M. to 6 P.M.
6 P.M. to 11 P.M.
11 P.M. to 8 A.M.

Sometimes a network will request and be granted the use of time that is supposed to be reserved for a station's local broadcast, and in return the station may insist on taking back for local use a similar portion of network-option time. However, as stated, most of the prime time is presumed to be available to the network.

Merchandising. Television stations and networks, as yet, have not been as active as many publications in merchandising—that is, in promoting both the advertising medium and the advertised product to the trade and to the public. It appears, however, especially at NBC, that increasing effort is being made in this direction.

At NBC, the network's merchandising people meet with representatives from the sponsor's own advertising and marketing departments and from his advertising agency, and discuss all the various marketing and distribution factors with which the network might be able to help. NBC lists nine merchandising services that are available to all network advertisers.

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As a service, NBC will:

1. Merchandise the entire campaign (this means all the media being used, not just NBC).
2. Work with advertiser's sales personnel to indoctrinate them in the best methods of merchandising the company's advertising for their product at the point of sale.
3. Do the same with the advertiser's wholesalers, jobbers, distributors, and their salesmen.
4. Consult with advertisers on the preparation of special presentations for advertiser's sales meetings, wholesaler or distributor meetings. Attend these meetings to put on special presentations if the advertiser so wishes.
5. Examine and make recommendations to advertisers, covering new developments in merchandising practices and procedures.
6. Give the advertiser specific help with problem accounts.
7. Conduct, when desired by the advertiser, such special survey functions as spot checks, attitude surveys, and local market tests.
8. Develop and inaugurate special store-wide merchandising promotions in the food, drug, and department store fields.
9. Coordinate and implement the merchandising plan with NBC-affiliated stations to deliver the greatest possible local impact.

The network stresses that this is only the general pattern; it is seldom that any two companies' problems are exactly the same. Each merchandising plan must be arranged to suit the specific needs of each individual advertiser.

National Spot

As suggested above (point 9), television stations themselves sometimes maintain merchandising departments. Many stations are prepared to offer the advertiser valuable help in merchandising whether the program is placed through a network or not. Station time for national advertising that is sold directly, rather than through a network, is designated as "national spot." This must not be confused with the use of the word "spot" in referring to a kind of commercial, a short commercial that can stand by itself and need not be in a program. National spot includes both programs and spot commercials. Rates for national spot generally are lower than network rates but higher than rates for local advertising.

According to a survey of ninety-two established stations, a good deal more of their business comes from national spot —44 per cent—than from network—24 per cent. And although national spot rates are usually lower than network rates, the stations make more money on the spot basis. As explained by T. F. Flanagan, consultant to and former managing director of the Station Representatives Association: ". . . as national spot business, the station's income is approximately 72% of the advertiser's dollar, while as network business, the station gets about 30%." Under such circumstances, it is not surprising if a station prefers national spot to network business.

Spot Advantages. In addition to enjoying lower rates, a national advertiser may realize other advantages in operating on a spot rather than network basis. One big advantage is that markets and

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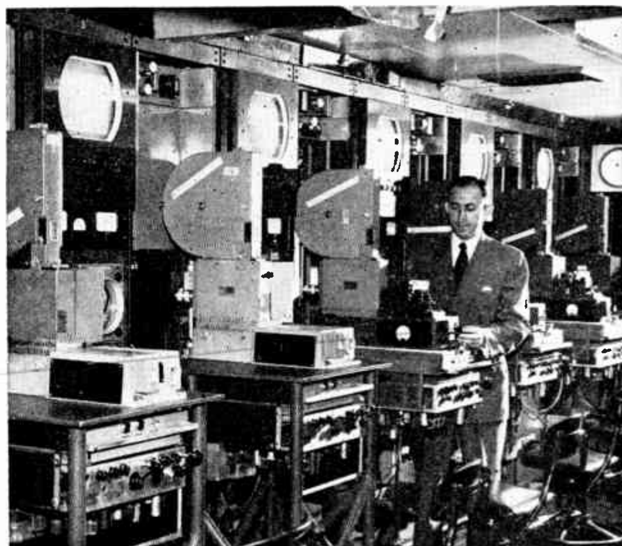
stations may be individually selected to suit the advertiser's needs exactly. When he must contract for all the basic stations in a network, he may find that some of the stations do him little or no good because he has little or no distribution in those areas. Through national spot, he can make up his own "network," covering one market, a regional group of markets, or markets scattered all over the United States. Kool cigarettes, for example, are reported to have obtained national coverage through some 220 stations, all on a national spot basis.

Different programs may be used in each market to appeal to the different audiences. Most stations work hard to build up personalities that will be identified with the station. An advertiser sometimes can do much better with one of these local personalities than he could with a program of national prestige. In addition there are regional tastes in programs that are important. In some sections a barn-dance program may be more popular than a big dramatic show or comedy show. Local and regional activities and enthusiasms always offer the possibility of generating a higher level of audience interest than affairs that are wider in appeal or are centered far away.

Time of Day

Another advantage of national spot television is in the matter of local time. There are four main time zones in the United States; so a program may be broadcast at an excellent time in one part of the country but, carried simultaneously on a network, appear in other places at a much less desirable time. A network program broadcast at 8 P.M. in New York, for example, if broadcast simultaneously on the West Coast, is seen at 5 P.M. This means, generally, a considerable difference in the composition and size of the audience. Contracting with each station individually avoids this problem.

Kinescopes. One way in which the



A battery of kinescope recording machines. (Photo courtesy of National Broadcasting Company.)

difficulty sometimes can be overcome by networks is through the use of a "hot" kinescope. A kinescope (kine)—or television recording (TR)—is a movie of a live television show taken from the picture tube; a hot kine is one that is broadcast shortly after it is made, in negative with polarity reversed so that the picture appears positive on screens, without waiting for a positive print to be made. In this way the program in the example cited, originating in New York at 8 P.M., could be kinescoped at 5 P.M. on the West Coast and broadcast as a hot kine at 8 P.M., matching the time of origination in New York.

The regular kinescopes have been especially useful in extending a network television show to non-interconnected stations. Over the past year or so they have been improved immensely in quality, but they are still noticeably inferior to live shows and to shows filmed directly without the intervention of the tube. Even at best, of course, some loss will be inevitable because picture definition on the tube cannot be perfect.

This whole problem, however, may become academic when the video tape recorder (see Chapter 11 on future development) becomes widely available.

Film. The time-lag difficulty can also be overcome by networks when the program is a filmed show, since film need not be broadcast simultaneously everywhere. A film can be broadcast over a network at 8 P.M. in New York, seen in Chicago at 7 P.M., and, if the time can be cleared, broadcast separately in the Rocky Mountain and West Coast time zones at 7 or 8 P.M.

Of course, in such a case the question always arises as to why a network should be used at all, if each station separately can broadcast the film. Part of the answer is that each station separately cannot broadcast the film if it is in the 35mm size, which generally provides better quality both in picture and sound than 16mm, because a great many stations are equipped only for 16mm. In addition, all the factors mentioned previously in connection with networks must be taken into account, such as prestige, centralized control, and supervision, and the advantage of doing business with one concern rather than with a number of separate and scattered companies.

Bicycling. The cost of supplying each station with its own print of a film also is an element that cannot be overlooked. When many stations are used, this cost could be sizable. Generally it is kept down through purchasing a small number of prints and moving them from station to station. This is known as "bicycling," apparently from a now outmoded practice in print advertising of moving advertising plates, by bicycle, from one newspaper shop to another. When prints are bicycled, of course, a given program cannot appear on all the stations the same day, but it can appear on all stations at the same *time* of day, and the same *day* of the week, which enables the advertiser to keep the composition of his audience about the same.

Film Financing

A few large advertisers, in order to maintain greater control over their programs and to reduce substantially their initial costs, have moved to some extent into the business of producing original motion pictures for their television programs. The advertiser puts up the money to make the series and then owns it or a substantial part of it when it is finished. In this way he enjoys the benefits of a first showing of the series in all the markets in which he has an

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interest; in addition he is enabled to realize a healthy return on his investment by permitting other advertisers to show it in markets he is not using or re-run it in the same markets later.

Lever Brothers Company, for example, provided money for the production of the *Big Town* series, which Lever sponsored on many stations throughout the country. Subsequently they received back a sizable amount of the original investment from re-runs on behalf of other sponsors, with only the title and the commercials being changed.

This type of operation provides an excellent opportunity for the advertiser with considerable funds at his disposal and personnel equipped to supervise it all, but is likely to prove too intricate and unwieldy for most smaller advertisers. In fact, total television costs have risen so much that more and more advertisers tend to take a smaller rather than a greater part in the entire matter of programs in television. Where, in radio, it was customary for the advertiser to own or at least largely control his own program, this is fairly rare, at present, in television. Most programs in television are owned or controlled by the networks or by independent program producers.

Package Shows

When they are presented to the advertiser complete, ready to go on the air, shows are known as "packages." A package show may be either live or on film.

The independently produced package show may have had its beginning in Hollywood a number of years ago when several prominent motion-picture stars found that they could improve their tax situation by producing their own pictures and paying a capital-gains tax on the returns instead of paying income tax on salaries.

The idea proved as feasible in radio as in motion pictures, and over the past decade a growing number of popular radio shows have been presented as packages. With the advent of television, the package plan, by then widely accepted as a technique, found a new medium well suited to its use. The plan has become so popular that the Treasury Department has indicated that new tax-law interpretations, or new laws, may be needed to cope with it.

Film packages have proved especially popular because they have made it possible to broadcast, on an individual-station basis, programs of a quality that otherwise would be available only through a network.

In the beginning practically all television shows were live, but film quickly began making inroads and in a few years half-hour film packages and feature films were flooding television.

In 1956, the pre-1948 feature-film libraries of RKO, Warner Brothers, and MGM—and groups of pictures from Twentieth Century Fox and Columbia—were released to television at a total sales price estimated at 100 million dollars. This was the price to distributors, of course, to be amortized over several years as the films are telecast with commercials.

The film-for-television distribution business was proceeding at a rate of 120 million dollars per year, or more, in 1957. And by that year at least eight one-time motion-picture studios were devoted entirely, or almost entirely, to producing films for television. One of them alone, the Hal Roach Studio, was reported to be using more film than the combined footage of MGM, Twentieth Century Fox, and Warner Brothers.

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Nearly 70 per cent of the millions of feet of negative sold by Eastman Kodak to the movie industry was going to television.

A half-hour film package may cost $25,000 to $50,000 or more to produce, but the producer rarely expects to get back all of this on the first showing. Usually he hopes to recover, say, 75 per cent if the package is sold to a large national advertiser—or perhaps 50 per cent if it is sold to smaller advertisers on a market-by-market basis. The rest of the cost, plus profit, is expected to be made up on subsequent showings.

Generally, half-hour film packages have been sold to advertisers on a fifty-two-week basis (thirty-nine originals and thirteen repeats). If the show proves less successful than the advertiser expected and he wants to cancel at the end of, say, twenty-six weeks, that privilege may cost him from $1,000 to $10,000 a film over the fifty-two-week rate. For example, suppose the average cost per showing is $30,000 at the fifty-two-week rate ($35,000 for each of thirty-nine originals, $15,000 for each of thirteen repeats) and the advertiser decides to cancel after twenty-six weeks. He then must pay the difference between the fifty-two-week average price and what the show would cost on a twenty-six-week basis. This means that about $260,000 may be due the producer for a failure.

The reason producers feel they need such protection is that they are generally expected to have at least ten films ready to go before air time. They have made commitments for studio space, sets, props, costumes, technical personnel, and talent on a seasonal basis—at least thirty-nine weeks in most cases. If they have twenty-six or thirty-nine film shows already finished, they may be able to recoup some of the losses from a short-term cancellation by selling them to another sponsor (or sponsors) but if the show has been considered a failure by one advertiser, it is not easy to sell it to others. Nor can the shows already telecast be sold for re-runs too cheaply, because residual payments on each repeat run around $5,000 to $6,000.

On the other hand, there is evidence that re-runs of well-made, popular films can achieve ratings as high as first showings, or even higher. The noted NBC film *Victory at Sea* was rated by ARB at 5.2 on its first New York showing and on a re-run about a year later rated 11.3, which, considering the greater number of sets in the area a year later, represents an increase of 153 per cent in the number of homes reached. Years later, on its *eighth* run, it rated 7.8, reaching a far bigger audience than it had on its first run, and, except for two network shows, topped all competition in New York's seven-station market.

An A. C. Nielsen research study on repeat shows for ABC, CBS, and NBC suggests that the repetition of a film show at least is not detrimental to its popularity. Quite a few people (about 41 per cent) reported they enjoyed watching the shows over again. Many popular film shows—*Hopalong Cassidy,* for example—have been re-run as many as five times in the same city.

Then, too, when a half-hour film series has lost its momentum as a once-a-week nighttime program, it may come to life again quite successfully as a five-times-a-week ("across the board") daytime offering.

Most film-package houses, for some time, have been shooting at least one series—and a few of them, virtually all their production—in color. Black-and-white prints are then made from the

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color originals for use until the demand for color in a market, or markets, makes it feasible to release the color versions.

Advertisers and their agencies, generally speaking, have tended to encourage the development of television packages, both live and film, because television-program production has proved to be so much more complicated and expensive than radio-program production. A few of the largest advertisers and agencies participate in television-program production, but most have contented themselves, so far, with a supervisory role.

Joint Sponsorship

A growing number of advertisers find that it is more practical for them to forego sole sponsorship of a program, let alone own and produce it. So several methods of joint sponsorship have been developed, among them the co-sponsored program, the cooperative program, and participating and announcement programs. Single-sponsored television programs already are in the minority, and joint sponsorship is becoming increasingly popular.

Co-sponsored. A co-sponsored program is one that is paid for by two or more advertisers, who share the commercial time. Usually it is only two advertisers, and ordinarily they alternate as sole sponsor, each one taking the program in turn and allowing a portion of commercial time to the other near the close of each show. Needless to say, for the venture to be harmonious, the products involved must not be competitive.

It is not a co-sponsored program, strictly speaking, when two or more products of the same advertiser are featured in the commercials of a program, although it is true it may sometimes approach that status when the advertiser is a very large company and the managements of the products involved are so separated that they might almost be in separate companies. The effect in either case is the same, for each product enjoys the prestige of a more elaborate program than could be afforded on an individual-sponsorship basis.

Naturally, in gaining the added prestige, the co-sponsor must be prepared to sacrifice a certain amount in sponsor identification. The audience may become at least a little confused as to who is sponsoring the show. And inevitably, of course, the co-sponsor will have fewer minutes of commercial time over a given period in which to sell his product. A Nielsen study of one show indicated that when it was sponsored entirely by one advertiser it afforded him a total of 53,046,000 commercial impacts in four weeks, but when he shared it with another advertiser, the four-week score dropped to 26,523,000 commercial impacts. Even this might be more than he could obtain by switching to sole sponsorship of a less popular show for the same amount of money he pays as a co-sponsor. Each case, obviously, must be judged according to the circumstances.

Cooperative. There are two general types of cooperative program. One is a program that is paid for jointly by a manufacturer and his dealers. Sometimes this is in the form of an allowance for television advertising, and the dealer can spend it on whatever show he likes; sometimes the manufacturer supplies the program and the dealers pay the time costs, either individually as local broadcasts when the program is on film, or as a group buying network time for either a film or a live show.

The second type of cooperative is a

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program originated by a network but available to local sponsors, who simply cut into the network show at prearranged intervals with local commercials.

Spot Carriers. Quite often, in advertising circles, all participating and announcement programs are sweepingly included in the term "spot carriers," although sensitive students wince at this and insist that a distinction should be made between the two types. It appears that, while both are intended for messages from more than one sponsor, on a participating program the commercials are prepared by the program staff from background material submitted by the advertisers or their agencies, whereas, on an announcement program, the commercials are received by the program staff in full bloom, as it were, ready to be aired.

According to this distinction, then, participating programs are those in which the commercials of several advertisers are woven right into the show, with the star perhaps ad-libbing much of the material from facts supplied by the agency or advertiser. Many local programs fall into this category: homemaking programs, cooking schools, interviews, and the like. Perhaps a few network shows, too, could be included, such as *Today*.

Announcement programs, on the other hand, are programs on which the commercials of two or more advertisers are separate from the program proper. Any program on which several sponsors are represented by filmed commercials is, in this view, automatically an announcement program. If some of the commercials or all of them are presented live but strictly in accordance with the sponsor's script, it is still an announcement program. Feature films often are announcement shows. Perhaps the easiest way to distinguish is simply to keep in mind that a commercial *participates* in a participating show, but stands apart, announcing itself, on an announcement show.

Magazine Format. "Magazine format," in time buying, means that, instead of committing himself to thirteen weeks or a multiple thereof, an advertiser can buy time on a program only once, if he likes, just as he may buy space in a magazine. In programs, the term "magazine format" sometimes refers to any program in which the editorial control is retained by the station or network; sometimes, more narrowly, it is used to describe the practice, common in many magazines, of dividing the editorial content into several sections, each devoted to one subject. The NBC *Home* show, for example, was divided in this way.

Time Availabilities

Sometimes an advertiser is given an opportunity to buy a particularly desirable segment of time before he has decided on a program with which to fill it. Naturally this is more likely to happen to an advertiser who is already in television and acquainted with the station or network. Such advertisers, of course, are usually notified first of desirable availabilities, so that if they wish to improve the time of their programs, or add a second program, they may do so. Or an advertiser may prefer to drop his present program in favor of a better one at the improved time.

The Audience. The time factor is of particular importance in television because it has a bearing both on the size and on the composition of the viewing audience. The largest audience, generally speaking, is the nighttime audience, although special news and sports

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events during the day sometimes attract recording-breaking numbers of viewers in isolated cases. Except for such cases —and some early-morning and, in rural areas, noontime viewing—the evening is about the only time to reach men viewers. There are always more women in a television audience than men or children. During the day, women make up almost the entire audience. Teen-agers are best reached between 6:30 and 7:30 P.M., and children from 4:30 to 7 P.M.

It is by no means unfortunate for advertisers that women are by far the most faithful group of viewers because there is evidence that they influence over 88 per cent of all purchases made in the United States.

Children are important to advertisers not only because they represent the future but because even as children (two to twelve years) they now spend or control the spending of about 20 billion dollars a year. It is estimated that some 12 million children under eleven have television sets to watch and that, with 10,000 new members entering the market every day, their number will grow to 19 million by 1962. Children are enthusiastic and loyal television viewers, remember the name of the sponsor, request Mother to purchase the brand advertised—and usually get it.

Obviously, the time of the program, because of its relationship to the nature of the audience, has a good deal to do with the *kind* of program to be used. There are many stations, for example, that will not carry crime shows before 9 P.M. in order to screen out the younger viewers. And the *size* of the audience has a definite bearing; the cost of any program must always be related to the number of viewers who may see it, so that, just on the basis of audience size, it is often practical to spend more money on a program broadcast at a good time at night than on a similar type of show during the day.

Competitive Programs. The programs offered by competing stations and their popularity are factors that must be taken into account when an advertiser is considering a particular time on a station or network. The network will provide him with a list of stations available at his time and for his program, the estimated number of television sets and viewers in those markets, and information concerning programs on competitive stations. If he is making up his own network, his advertising agency or his own organization will be able to obtain this sort of information directly from the stations or their representatives.

Cost per Thousand

The two most frequently used methods of arriving at a cost per thousand sets or viewers are: (1) dividing the gross rate of the time period by the potential set circulation, and (2) dividing the total cost per program to the advertiser by the program audience as measured by the rating services.

Cost per thousand is fairly easy to calculate, but unfortunately the calculations are contaminated by considerable but ill-defined inaccuracy. To begin with, there is, at present, no accurate, up-to-the-minute count of the number of sets in any given market. Manufacturers' reports are available from time to time on how many new sets are sold in various markets, but of course this does not reveal how many old sets are still in operation and where (for example, whether in single-set homes or as second sets). Estimates based on samples are provided by several re-

search organizations, notably by the U.S. Census Bureau for the Advertising Research Foundation; but these, while reliable as the circumstances permit and certainly useful as indications, are not accurate counts.

In order to obtain an accurate and current count it would be necessary to maintain a continual census because, in new-station areas especially, the number of sets often increases with startling rapidity and, in established-station areas, there is a constantly increasing number of homes with more than one set.

An accurate count of the number of *viewers* per set would be an even more monumental and complicated task because the number of viewers for any given set is likely to be different at different times of the day and on different days of the week and, in addition, varies according to the number of sets in the neighborhood and according to how long the given set and other sets have been there. Inevitably, as things stand, a certain amount of guesswork is involved.

Tests of Popularity. Ratings of programs, discussed in Chapter 4 on Research, are obtained through various methods of audience sampling. Generally only programs carrying advertising are rated, but through special arrangements a rating may be obtained on a sustaining program.

Another way of testing a new, as yet unsponsored, program is by showing the program to a carefully selected cross-section audience in a theater or studio and noting the reactions. Unless a proposed program involves an entertainer whose popularity is already well known, advertisers usually insist on some sort of concrete evidence that the program will be popular before signing up for it on a thirteen- or twenty-six-week basis.

Frequency. Contracts for time and talent almost always are on the basis of thirteen weeks or a multiple thereof, following the radio pattern, although, as mentioned above, there are several programs (and the number is increasing) on which an advertiser may place a commercial once or as many times as he likes.

Network shows at night most often are broadcast on a once-a-week schedule and run an hour, a half-hour, or a quarter of an hour. Spectaculars and one-time shows are noteworthy exceptions.

Spectaculars. In 1954 Sylvester L. Weaver, Jr., then president of NBC, announced a series of one-and-a-half-hour, once-a-month color musical extravaganzas which he designated "spectaculars." The term, although rejected by CBS, soon came to be widely used to mean any lavish color show employing big stars and running an hour or longer for presentation not oftener than once a month. Although ratings on the spectaculars have not been as astronomical as the name might lead one to expect, advertisers participating undoubtedly have enjoyed many other uncommon advantages, such as heavy, widespread publicity, extraordinary prestige and glamour, and heightened enthusiasm among dealers and salesmen.

The time and talent cost for spectaculars has run as high as $350,000, and has averaged around $200,000, but even more has been paid for certain one-time shows on television. Certain of these, in time cost at least, out-spectaculared the most lavish spectaculars. The Ford Fiftieth Anniversary Show, for example, was broadcast over *both* the NBC and CBS networks, and the Rodgers and Hammerstein Show in 1954

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was carried by *all four* networks! Most one-time shows, of course, are more circumspect; they often run two hours, but ordinarily are confined to one network.

The occasion for a one-time show generally is an anniversary or a holiday on which the advertiser feels an extraordinary effort will be justified. The one-time show does not, and is not intended to, take the place of a regular schedule of television advertising.

J. L. Van Volkenburg, when President of CBS Television, said: "Special 'one-time' broadcasts almost without exception have been used to supplement regular campaigns rather than used as a replacement for continuing effort.

"An examination of the nine special 'one-time' broadcasts carried on CBS Television in one year reveals that in every instance they were associated with a special event of some kind. They included, for example, the Election Night broadcasts, the Kentucky Derby, the special Thanksgiving and Christmas Day holiday programs, and those broadcasts which celebrated a major event in business or industrial history, such as the 50th Anniversary of the General Foods Company and 'The Diamond Jubilee of Light.'

"These special broadcasts totaled only nine out of more than 10,000 programs aired on a regular basis by CBS Television during the year. Moreover, sponsors of the nine 'one-time' broadcasts were at the same time conducting continuous campaigns either on a network or national spot basis on CBS Television. . . . Essentially, the 'one-time' broadcast must be regarded as an integral part of the overall promotion."

Sometimes a regular advertiser will take over, on an irregular schedule, an additional half-hour or hour to present outstanding programs that add luster to the entire series. The Hallmark greeting card company, for example, has presented several Shakespearean and other fine plays in this fashion.

In the other direction, a national advertiser who wishes to reduce his cost has three basic alternatives: he may reduce the length of his show, reduce the number of stations carrying it, or share the program with someone else, inside or outside his company, in one of the ways previously discussed.

Local Retail Advertising

The local retail advertiser has a problem somewhat different from that of the national advertiser, because the latter, usually a manufacturer, is interested in selling his merchandise anywhere, through any store; the local advertiser, naturally, is interested only in sales that are made through his own store or stores. This means that the local advertiser has an added task: he must sell not only the product but also a specific place to get it. This is quite an assignment. Commercials, to be most effective, must be simple, and, at their best, contain only one main sales argument.

Many retail merchants, through long custom in newspaper advertising, insist on including a great many items in their television advertising. Presumably this is because they feel the need for immediate and measurable results from advertising. A poll of stores in the National Retail Dry Goods Association revealed that 60 per cent of retailers polled believed in using television for immediate sales, only 27 per cent felt it was more important to promote the store itself, and 13 per cent held that both objectives were of equal importance. It would appear from this that

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television advertising is not being used as effectively as it could be in retail advertising. The newspaper style of advertising is not appropriate to television.

Perhaps one example will serve to illustrate the difference between the two media. Let us say that a potential customer is interested in a certain type of sofa. A newspaper advertisement may show a half-dozen different types of sofas and also several chairs. The potential customer glances over the page, sees the desired type illustrated, carefully reads the caption, and perhaps tears the illustration from the paper as a reminder. This is effective advertising.

On the other hand, watching the same merchandise shown in a television commercial may result only in confusion. The potential customer has no opportunity to stop the commercial at the desired item and concentrate on that (let alone clip it out) but instead is bombarded with a bewildering succession of items in which he is not interested. He may be able to remember the information pertinent to his own interest, but the style of the commercial does not make it easy for him.

Emphasis on one main idea, with only a few subsidiary ideas which bolster the main one, is a fundamental in good television advertising. If, in the example above, the commercial had concentrated on one sofa or one chair, perhaps with supporting arguments concerned with advantages of shopping in that particular store, the sales strength of the commercial surely would have been greatly increased. Perhaps even more effective would have been to put the main emphasis on the advantages of the store, citing a few outstanding values obtainable as one of the advantages.

A good example of how it can be done has been provided by the Al Terrence Carpet Company of Los Angeles. This company, a small one when it started in television, did $482,000 worth of business in 1952, with a television expenditure of $17,500 and $1,800 spent in newspapers. In 1956, after spending $169,794 in television and $3,000 in newspapers, the company's annual volume was $3,250,000!

The commercials not only concentrated on the store but were actually broadcast from the store. They were kept simple; only one camera was used. Two specials, with prices quoted, were offered on each broadcast, and their location in the store was made absolutely clear to the viewer. The location of all the merchandise in the store was made clear to the viewer so that he could feel right at home from the moment he walked in the door. How much simpler, more agreeable—and more effective—this is than to overwhelm the viewer with an avalanche of items, each of which he sees for only a few seconds!

Most single-store retail television advertising is placed directly with the station, rather than through an advertising agency. This is because it is unprofitable for an agency to handle accounts that are relatively small in comparison with regional and national advertising accounts. Of course, as we have just seen in the case of the Terrence Carpet Company, small accounts can grow into big ones, and the agency that helps (in that case, Hunter and Willhite, Los Angeles) can grow with them. When an account appears to have a good growth potential but would be limited in the beginning to so small an advertising budget that the commission would not cover the agency's costs, an arrangement often is made

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for the agency to work on a commission plus fee basis.

Stores dealing directly with television stations must themselves, of course, assume the duties customarily performed by an agency in handling the advertising. There is indication of the growing importance of television in retail selling in the fact that, according to the survey mentioned, about half the stores queried already have separate television-advertising departments.

The duties of a television-advertising manager in a retail store run all the way from creating television policy in accord with the general policies of the store and suggesting a television budget to keeping the staff of the store informed on the television activities of the store and seeing to it that placards, banners, or other devices in the store merchandise the advertising being done on television. His duties may also include the preparation and production of commercials.

REGULATION

There are certain regulations and restrictions concerned with television advertising with which it is well for everyone interested in that field to be acquainted.

The first and most fundamental of these are in connection with the Federal Communications Commission.

The FCC

The Federal Communications Commission was created by the Communications Act of 1934 and began to function in July of that year. One of the major activities of the Commission is the general regulation of broadcasting, both radio and television. This regulation is largely, although by no means exclusively, concerned with technical matters. Fundamentally it may be divided into two areas.

The first deals with the allocation of wavelengths to the various types of broadcast services in accordance with Commission policies, and rules to fulfill the intent of international agreements, the Communications Act, and other domestic laws that apply.

The second area covers individual stations and includes consideration of applications to build and operate stations; the assignment of specific frequencies, power, time of operation, and call letters; the periodic inspection of equipment and engineering practices in the stations; transfers and assignments of facilities; various changes in authorizations; modification and renewal of construction permits and licenses; a review of the kind of service rendered by each station to see if it has been operating in the public interest; and certain other similar regulatory duties.

It is important to notice that it is required that each station be operated in the public interest. The air is considered to belong to the public; a broadcaster is licensed to use it only so long as the Commission is satisfied that it is being used in the public interest. And this refers to the public in general; any message addressed to an individual, rather than to the public at large, is contrary to the terms of a broadcast license. This rule is sometimes winked at in the form of an occasional "Hello, Mom" or some such greeting, but every station operator is aware that serious infringement must be avoided.

Applicants for broadcasting licenses must be citizens; they must be legally, technically, and financially qualified, and must be able to show that their

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proposed operation will be in the public interest.

The FCC has no power of censorship and does not check on individual programs or commercials unless complaints have been received, but every station is required to keep a program log and these records may be checked at the time a license renewal is due, to help determine whether a station has lived up to its obligations and to the promises made when the license originally was acquired. The possibility that a license renewal may be delayed or even refused because of some element in programs or commercials that is considered not in the public interest constitutes a deterrent of some magnitude to projects that might be borderline cases.

The United States Criminal Code prohibits broadcast of information concerning "any lottery, gift enterprise, or similar scheme," utterance of obscene, indecent, or profane language, and fraud by wire, radio, or television. There is rarely any occasion for obscene, indecent, or profane language in a television commercial, but there does occasionally exist some possibility of an interpretation of fraud; and of course, it is always necessary to tread a very narrow line where a free offer or anything similar is involved. Because there has been such a complexity of rulings in regard to fraud and to free offers, it is wise to have someone well acquainted with advertising law check carefully any commercials about which there is doubt.

The Communications Act states that broadcasting is not a common-carrier operation; so a station is not required to sell or give air time to all who apply. However, "If any licensee shall permit any person who is a legally qualified candidate for any public office to use a broadcasting station, he shall afford equal opportunities to all other such candidates for that office in the use of such broadcasting station, and the Commission shall make rules and regulations to carry this provision into effect: *Provided,* That such licensee shall have no power of censorship over the material broadcast under the provisions of this section. No obligation is hereby imposed upon any licensee to allow the use of its station by any such candidate."

Section 317 of the Act provides that: "All matter broadcast by any radio station (or television station) for which service, money, or any other valuable consideration is directly or indirectly paid, or promised to or charged or accepted by, the station so broadcasting, from any person, shall, at the time the same is so broadcast, be announced as paid for or furnished as the case may be, by such person." This means that the sponsor must always be identified and that a commercial cannot be presented in the guise of news. Many stations specifically forbid news lead-ins to commercials that might be misconstrued.

It is the direct responsibility of the station management to decide whether any program or commercial is suitable, and this responsibility cannot be passed on to the networks because the networks are not licensed by the Commission.

Even though the responsibility for every network broadcast rests ultimately on each individual station doing the broadcasting, all the networks maintain continuity acceptance departments charged with the duty of carefully checking every program and commercial before broadcast, not only as a legal protection but to ensure that certain quality standards are met.

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The industry has generally agreed on a set of standards, set forth in the television code of the National Association of Radio and Television Broadcasters (NARTB).

The NARTB Code

The NARTB, founded in 1922 as the National Association of Broadcasters, is a trade group with membership open to all AM, FM, TV, and facsimile stations ("facsimile" refers to the transmission and reproduction of printed matter by radio), with networks granted associate memberships. Television stations subscribing to the Code and in good standing have been permitted since March 1, 1952, to display the Association's "Seal of Good Practice," a public declaration of adherence to the Code.

Relevant text from the Code will be found in the Appendix. It covers acceptability of program material, responsibility toward children, decency and decorum in production, community responsibility, presentation of advertising, acceptability of advertisers and products, advertising of medical products, contests, premiums and offers, time standards for advertising copy, sponsor identification, and a number of other subjects. The preamble to the Code states in part:

"The revenues from advertising support the free, competitive American system of telecasting, and make available to the eyes and ears of the American people the finest programs of information, education, culture and entertainment. By law the television broadcaster is responsible for the programming of his station. He, however, is obligated to bring his positive responsibility for excellence and good taste in programming to bear upon all who have a hand in the production of programs, including networks, sponsors, producers of film and of live programs, advertising agencies and talent agencies.

"The American businesses which utilize television for conveying their advertising messages to the home by pictures with sound, seen free-of-charge on the home screen, are reminded that their responsibilities are not limited to the sale of goods and the creation of a favorable attitude toward the sponsor by the presentation of entertainment. They include, as well, responsibility for utilizing television to bring the best programs, regardless of kind, into American homes."

In the unhappy event that an advertiser and a station both somehow slip up in their responsibilities, there is a second government organization, in addition to the FCC, that may take a hand in setting things to rights. This is the FTC, the Federal Trade Commission.

The FTC

When the Federal Trade Commission was created in 1914, Congress declared that "unfair methods of competition in commerce are hereby declared unlawful" and gave the FTC two specific and separate kinds of power. One was the power to investigate business activities and report findings to Congress, the President, or the public at large. The second was to issue a complaint against any company considered to be practicing unfair competition, with the company required to reply and provide testimony under oath on the issue involved. If the testimony indicated that a case could not be made out, the Commission was required by statute to dismiss the case; if, on the other hand, a valid cause for action was indicated, the Commission was obliged to issue to the

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company an order to cease and desist from the offending method.

Under amendments in the Wheeler-Lea Act of 1938, Congress provided definite and substantial civil penalities for violation of FTC orders after they have become final. Further, Congress specifically prohibited the dissemination of false advertisements of food, drugs, cosmetics, and therapeutic devices. When the use of such commodities might be injurious to health or when they are falsely advertised with fraudulent intent, criminal penalties are imposed.

The members of the FTC rarely seem to disagree in matters involving deception, but sometimes disagree sharply on cases concerned with price discrimination and monopolistic practices. However, the attitude of the Commission has varied a good deal over a period of time in regard to the possible deceptiveness of the word "free" as used in various advertisements. A few years ago the interpretation was quite strict, but more recently the Commission has somewhat liberalized the interpretation.

The types of claims that are especially scrutinized and most often result in direct action include:

1. Food: claims involving caloric content or quantity, or ingredients whose significance is exaggerated
2. Drugs: claims of cure when the actual effect is merely relief of symptoms
3. Cosmetics: fictitious prices; claims for hair restorers, dandruff removers, deodorants, and pimple removers; overdramatization of ingredients
4. Apparel: claims for health shoes and synthetic fibers
5. Building materials: claims for waterproofing compounds and the durability of plastic-base paints
6. Electrical products: claims of savings on deep-freeze food plans, durability of light bulbs
7. Agricultural products: claims for fertilizers, soil conditioners, and miracle flower gardens
8. In general: bait advertising, misleading use of foreign names, ambiguous guarantees, and the use of words like "U.S. government" or "university" in connection with correspondence schools

Also in 1938, the FTC established its Radio (including television) and Periodical Division. This division receives copies of radio and television commercials:

1. Once a week from networks
2. Once a month from transcription-film companies
3. Three times a year, each covering a specified week, from individual broadcasting stations

In 1956 a special unit of lawyers and investigators was set up to monitor television programs, review scripts, and run special checks on shows and commercials complained about by viewers. It appears that the Commission has become increasingly disturbed by charges of false claims made by some television advertisers and especially by the way some sponsors disparage the products of their competitors.

"The script for a commercial may be perfectly harmless," an FTC official has remarked. "But something often happens when it is dramatized for the television audience. The girl who recites the

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script may wink an eye. Or the announcer may raise an eyebrow. The gesture may add a meaning that wasn't in the script at all."

The Commission feels an advertiser sometimes may be acting unfairly when he demonstrates in a television commercial how much better his own product works than that of a competitor. When he shows only his own product and claims that his is the "best" in its field, the Commission benignly looks on this as simple "puffery," the natural exaggeration of one who is proud of his product. But when he shows his product working beautifully and, alongside it, a competitor's product not working at all, the Commission considers this manifestly unfair.

"It is one thing to tell the truth about the merits of one's product in relation to the merits of competitive products," the head of the special unit declared. "It is another when the impression is given to the public that regardless of whether or not the advertiser's products may be better than the competitor's, the competitor's products are undesirable or unfit for use."

The FTC, naturally, works in close cooperation with the FCC in matters relating to broadcasting, and the license of a radio or television station found by the FTC to be broadcasting deceptive advertising might well be jeopardized.

The Robinson-Patman Act, administered by the FTC, states that funds of money distributed by national or regional advertisers to local retailers for local cooperative advertising purposes must be used for advertising and must not be considered as a trade discount. Therefore, where television is involved, the careful advertiser will require proof from the local television station or the retailer that the money was used for television.

In addition to the FCC and the FTC, there are other Federal agencies that are sometimes interested in television advertising, especially the Food and Drug Administration and the Post Office. Even when there is no question of fraud, all the relevant facts, including the statement "Use only as directed," or one to that effect, must be contained in commercials when the food or drug product being advertised might be seriously injurious to health. Post Office regulations obviously are important whenever a campaign involves the use of the mails. These regulations stipulate which products are unacceptable for mailing and include rules on packaging, postage, weight limits, and so on.

The Federal government has been particularly interested in broadcasting because so much of it is interstate, there being as yet no practical way of stopping radio or television signals at state lines for inspection. Nevertheless, all the states have passed legislation that applies to broadcast advertising originating within the state. A basic law is known as the "Printers' Ink Model Statute." This was drawn up for the trade publication *Printers' Ink* in 1911, and all the states have incorporated it or a modification of it into their law. Principally it provides that anyone who advertises in an untrue, deceptive, or misleading way shall be guilty of a misdemeanor. Besides this, many states have enacted legislation dealing with specific groups of products, notably food and drug products and alcoholic beverages.

Although a national campaign on a network, strictly speaking, might not be required to comply with the regulations in each state, but only in the state in

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which the broadcast originates, most advertisers naturally try to keep their advertising as widely acceptable as possible.

Some states have their own interpretations of libel, slander, lotteries, etc., which might apply to certain advertising, and, in addition, regulations regarding the use of premiums, coupons, and trading stamps. Where any doubt exists, it is well to check up on state regulations as well as Federal.

The Better Business Bureau

In addition to regulation by government bodies and by organizations within the industry itself, television advertising is regulated to some extent by many other organizations, groups, and individuals in society at large. Probably the best known of these organizations is the Better Business Bureau, which was started about 1912 as the National Vigilance Committee of the Associated Advertising Clubs of the World. Today the BBB has branches throughout the United States and in Hawaii and Canada. The Bureau investigates complaints of all sorts about advertising in any form and, where the complaint seems justified, gets in touch with the station, network, publication, or advertiser about it. In most cases the difficulty is settled peaceably, but, where it isn't, the Bureau is capable of digging in for a campaign of indefinite length to right what it considers a wrong in advertising.

Other Groups and Individuals

Parent-Teacher Associations and many other interested groups in schools and colleges makes their views known, often in terms to turn a sponsor's hair gray overnight, when they are affronted by something seen or heard on television. Every viewer is an indefatigable critic of television, and an astonishing number of viewers write to sponsors, newspapers, stations, networks, Congressmen, and even television-set manufacturers, explaining what they think about television. Usually it is something unfavorable. Apparently the people who like television sit there and enjoy it quietly; everyone engaged in bringing it to them would be most happy to hear from them. Applause from outside the studio is the loudest kind of all.

RELEASES

Sometimes people who want to get into television advertising send program or commercial ideas to advertisers or their agencies. In many cases the suggestions are excellent, in themselves, but usually they are not well fitted to the plan the advertiser has in mind. This is not surprising when two important factors in this connection are considered: (1) Television programs and commercials almost always are planned well in advance of broadcast, often several months; so the material currently being shown does not by any means necessarily represent the next step in the plan. (2) There are a great many possibilities and limitations peculiar to each industry and each product with which an outsider has very little opportunity to become acquainted.

Advertisers have departments and agencies that work full time producing ideas and variations on those ideas in endless quantities. The work is done by people not only experienced in advertising but with the inestimable advantage of knowing both the plan intended and the infinite detail in background information regarding the product. So an

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unsolicited idea that happens to hit the mark is probably the result of great intuitive genius or else just sheer, blind, and very rare, luck. Then, to make its success still more difficult, that one, rare, excellent idea, in all likelihood, has been thought of and well considered before, perhaps many times, by the advertiser.

Countless people over the years have thought of "Be Happy, Go Lucky" for Lucky Strike cigarettes, and perhaps about as many have suggested for Camels: "In the old days, camels carried wise men; today wise men carry Camels."

Still, a new idea that occurs to any of us is an original idea to *us,* no matter how many other people may have thought of it. And quite a few of us, it appears, are ready to go to the considerable trouble and expense of a lawsuit to claim credit—and money—for it. Advertisers and their agencies are boneweary of that threat. For this reason, it is the custom not to look at or listen to an unsolicited idea unless the person submitting it signs a legal release that relinquishes all claims he may have to it and leaves any and all reimbursement for it entirely up to the advertiser or agency.

Releases also must be signed by people who are not professional actors and who appear in television commercials. The reason is the same. There have been lawsuits charging invasion of privacy and sundry other malefactions instituted by people who saw themselves, or thought they did, in film shots of street scenes, sports events, and so on, used in one connection or another with television advertising. It is important, therefore, in shooting or selecting such scenes to make sure that everyone recognizable in each scene has duly signed a release.

UNIONS

The two principal unions for professional actors in television commercials are: the Screen Actors' Guild (SAG) for film and the American Federation of Television and Radio Artists (AFTRA) for live. Everyone who acts on television professionally is expected to join one or both of these unions (except movie extras in California, who are under different jurisdiction, the Screen Extras Guild). "Professionally" means for pay and with the expectation of earning pay more than once. Quiz contestants are not required to join because they are not paid actors; they may expect to win money, but, strictly speaking, it is not pay, it is not "acting," and they seldom appear on more than one show.

Others not required to join the unions are guest speakers, amateur talent, and politicians. A person who works for the sponsor need not join a union provided the work he does on television is close to the work he does for the sponsor outside television. For example, a gasoline-service-station attendant may appear for his company on television as long as he appears as a service-station attendant. If he appears instead as a test driver (and he does not test drive for the company) he would be considered an actor and under union jurisdiction.

A person who is not an actor but is appearing in a testimonial or recommendation of some sort for the sponsor's product may do so once without joining a union, but any appearances after that would give rise to a strong suspicion that the person was interested in the work in more than an amateur way.

The main jurisdictional difference between the two unions is that SAG is

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concerned with filmed commercials and AFTRA with live, including kinescopes.

Musicians

Often musicians appear professionally on television, but they are not required to join SAG or AFTRA unless they act as well as play music, because they have their own union for music, the American Federation of Musicians (AFM).

If a sponsor wishes to use a musician who is not a member of the union on his program, he will do well first to seek permission of the AFM. Otherwise, not only his own future use of music, but that of his agency, the station, and the network may be jeopardized. The union often grants such special permission when it is for musicians who are in the Armed Forces, the Boy Scouts, the Salvation Army, or other similar organizations of a patriotic or religious nature.

If the musician would not fit into any of these categories, it is sometimes possible to use a stand-by. A stand-by is a member of the union, hired at the regular rate, who simply stands by while the nonunion musician performs. In this way, a nonmember is not depriving a member of work, so there is no violation of the union principle of the closed shop.

If an advertiser wishes to use musicians in a filmed commercial, either on or off screen, he must do so through an organization that has a contract with the union covering such work. Most film-production groups have signed the contract, but most advertising agencies have not; it is not necessary that the agency do so provided the producer employing the musicians is a signatory.

Music Clearance

Not only must clearance be obtained for musicians in television, but also for the music itself, unless it is in the public domain. Copyright clearance usually is obtained either from the American Society of Composers, Authors, and Publishers (ASCAP) or Broadcast Music Incorporated (BMI). These organizations issue licenses to television stations and networks covering performance rights.

The advertiser or his agency notifies the station or network of the specific musical compositions desired for a broadcast, and the station or network then determines whether it is permissible to use them. Copyright clearance for library music in filmed commercials ordinarily is the responsibility of the producer.

Other Unions

Other unions and guilds that have or may have a connection with television advertising include the following:

- Actors Equity Association
- American Guild of Musical Artists (AGMA)
- American Guild of Variety Artists (AGVA)
- Chorus Equity Association of America
- International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators (IATSE)
- International Brotherhood of Electrical Workers (IBEW)
- International Union of Electrical, Radio and Machine Workers (IUE)
- National Association of Broadcast Employes and Technicians (NABET)

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National Association of Broadcast Unions and Guilds (NABUG)
Radio and Television Directors Guild (RTDG)
Radio Writers Guild (RWG)
Screen Directors Guild
Screen Extras Guild (SEG)
Screen Writers Guild (SWG)
Television Writers of America (TWA)
United Electrical, Radio and Machine Workers of America
United Scenic Artists

Union Costs

A survey by *Sponsor* magazine indicates that union labor accounts for the bulk of production and talent cost of network television and filmed programs.

	½-hr. live situation comedy, %	½-hr. film situation comedy, %	1-hr. live dramatic, %
Cast (all talent)	32.75	23.5	23.0
Music (all costs)		4.0	
Script	14.0	10.0	8.5
Supervision-direction	7.75	4.5	9.0
Below-the-line costs	8.8	21.8	17.7
Total	63.3	63.8	58.2

Below-the-line costs are the charges made by the network for the use of a rehearsal hall or studio, with the necessary facilities, and manned by the personnel required. In the above list, only the portion of the charge covering union labor is included.

REBATES AND PREEMPTIONS

When a part of the advertiser's program, especially the commercial, does not go out over the air as it should, because of a fault on the part of the station or network, the advertiser is entitled to a rebate for that portion.

When a program is entirely eliminated because the station or network preferred to broadcast something else considered of greater public interest, the broadcast time is said to have been preempted, and the advertiser, of course, is not charged at all. The right of preemption always is retained by the station as part of its obligation, under Federal license, to broadcast in the public interest.

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11: the future

One day, perhaps in the not too distant future, your television screen, instead of being the large end of an electronic tube, may be simply a thin glass panel, of almost any size you choose. It may be framed and hung on the wall like a picture or it may cover the entire wall. The pictures, of course, will be in color and will be received from all over the world. Some of the broadcasts will be live but most of them, probably, will be from video tape. The bulk of the programs will be sponsored, as today, although a few of them, such as big sports events and new major motion pictures, quite possibly may be on some form of pay television. Many of the commercials may be invisible.

TECHNICAL IMPROVEMENTS

All of the foregoing was, in 1958, either already available or in an advanced stage of experimental operation. Qualified observers felt that most, if not all, of the elements mentioned would come into widespread use within five years.

Glass-panel Screen

Light amplifiers, capable of brightening images projected onto them, making possible tubeless television screens of almost unlimited size, were announced in 1954 by the Radio Corpora-

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TELEVISION PICTURES AS BIG AS YOUR WALL

Now in early stages of development, wall-sized color television with stereophonic sound will present new problems to advertisers. Showing the product "full screen" in extreme close-up, customary because of the relatively small screen sizes now in use, could achieve frightening results on a wall-sized screen. The commercials will not necessarily be better simply because they are bigger. "Personal salesmanship" as we know it today will undergo change, because one of television's greatest assets, the feeling of intimacy, will suffer a degree of loss on the giant screen. A change in commercial television technique must either anticipate or closely follow the percentage of giant wall-sized screens as compared to small screen sets in use in homes. In the past, the change from the original eight inch to the present thirty inch screens was made without too much difficulty, accomplished so gradually that it was not readily apparent. However, a comparison of commercials aired ten years ago with today's commercials reveals great development in concept. In the future, television commercial writers and producers, and their clients, must show this same adaptability and creativity in respect to giant screen, wall-sized television, and to the other technical developments to come.

tion of America and the General Electric Company.

In 1957, Sylvania Electric Products, Inc., demonstrated the reproduction of motion pictures optically on a coated (electroluminescent) flat glass panel only ⅛ inch thick. The pictures were of good resolution and rapid response, similar to those now seen on conventional television screens. The panels

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demonstrated were small, about 6 inches square, but company spokesmen explained that there were no insuperable problems to building panels of almost any size, including those large enough to cover the wall of a room. The panels will not be available to the public for some time yet because most of the work in this direction is for national defense or for specialized industrial purposes. Still, one representative ventured the guess that flat-wall television would be in operation "within five years" of 1957.

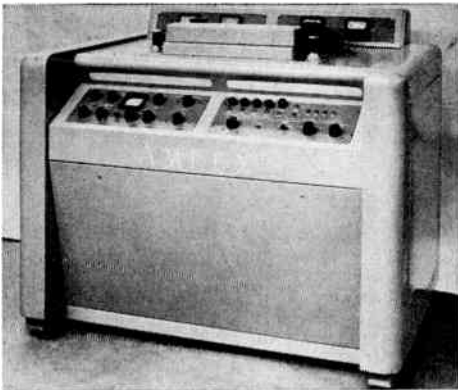
Video Tape

A revolution in the recording of motion pictures began in 1956 when the Ampex Electric Corporation demonstrated a video tape recorder that was ready for commercial use.

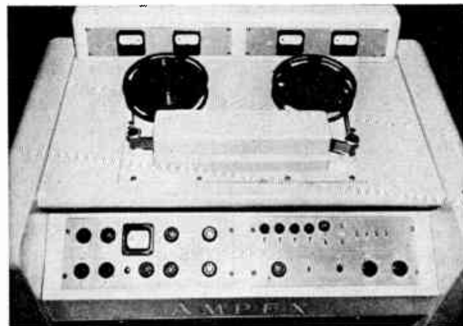
A video tape recorder is an electronic device that records both picture and sound on magnetic tape much as sound alone is recorded by an audio tape recorder. The tape, made of plastic, is coated with tracks of ferrous oxide. When a signal is received, a rearrangement of the molecules of ferrous oxide occurs. The molecules then stay in the new arrangement until the tape is passed again over the recording head, either in re-recording or to wipe it clear of all signals.

No processing, as needed with film, is necessary. As soon as a recording has been made, the information can be played back or broadcast. Prints can be made from the master tape with high quality and excellent fidelity.

Although video tape recording has been practical for a number of years, commercial use has been held back because of the enormous quantity of tape required to record a given scene. Earlier methods, using ½-inch tape, required tape speeds of 180 to 240 inches per second. Ampex, by using a 2-inch tape and four recording heads, was able to reduce the speed to 15 inches per second. An hour show, recorded in this way, requires only a 14-inch reel, whereas previous methods called for a



A revolutionary concept in the recording of television programs is embodied in the video magnetic tape recorder, introduced by the Ampex Corporation. Shown above, the unit, only slightly larger than an office desk, is capable of recording a full hour's television program, both pictures and sound, on a single reel of magnetic tape. In the future tape may supplant film in the making of motion pictures.



Top view of the Ampex video tape recorder, showing the magnetic head and reel assembly. The tape is 2 inches wide, the reels only 14 inches in diameter.

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reel the size of a manhole cover. The Ampex system in use in 1957 was limited to black and white, but during the year RCA demonstrated a color video tape system, compatible with Ampex, which was expected to be ready for the market late in 1958, which also was target date for Ampex color.

The original incentive for the development of magnetic video tape was to provide a better method of television recording. The principal weakness of television recordings on film (or kinescopes) lies in the fact that the electronic information from the television tube first is transferred in optical form to photographic film and then, for broadcast, converted back to electronic form. When tape is used, the electronic information remains electronic throughout the process, so there is a minimum loss involved. Engineers have noted some fourteen points in the process of making and transmitting television recordings on film, at which a loss in quality occurs, and at most of these the signal is in optical form. A properly recorded video-tape show is indistinguishable from a live performance.

Possibly the greatest advantage of tape recording to television will be in the matter of time. Time is required to process and to ship film. Video tape requires no processing time and a network can transmit pictures electronically from one station to another by coaxial cable.

Video tape undoubtedly will play an important part in the future of television advertising. There are problems of optical effects and editing still to be solved, and the equipment is awkward to transport for location shooting compared to film equipment, but other advantages of tape promise considerable improvement over film for commercials. It will lower cost, speed up production, permit changes to be made more easily and quickly, and encourage inexpensive experimentation. When a commercial scene has been put on video tape, the director can play it back and see at once whether it is good or needs to be reshot. It will not cost him much to try the scene several ways and compare them, because the tape can be wiped clean later and used again. When a commercial has been completed it can at once be viewed in its entirety by the producer, the agency, and the sponsor, and, if it is not correct, new scenes may be added immediately, without going back through processing channels. The revised commercial then could be made available for telecast the moment it is approved. All of this promises considerable saving in time and money.

The first big network commercial television show to be presented on tape was the Arthur Godfrey *Talent Scouts* program, early in 1957, although a few local shows had been presented on tape earlier and video tape was used at President Eisenhower's second inauguration. Reports indicated that CBS planned to switch gradually from film to tape for shows produced at CBS Television City on the West Coast, and similar steps appeared likely at NBC's Burbank facilities and ABC's planned 30-million-dollar West Coast TV Center.

Electronic Cameras

More than half the television shows in 1957 were on film, as were about three-quarters of the television commercials. However, the trend in production techniques appeared to be away from traditional motion-picture methods and, more and more, toward the techniques developed for live television.

The usual motion-picture routines,

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formalized almost into rituals by Hollywood over the years, have been considered too slow and too costly for television. Traditionally, for example, a motion-picture scene has been shot by only one camera at a time, the camera being moved to different positions and the scene repeated to provide a variety of angles. This method was obviously unsuited to live television where the scene must continue without interruption from beginning to end. So multi-camera techniques were devised for television, with two or more cameras providing different views of the same scene at the same time.

Further, the necessity of waiting for film to be developed and printed before he could know for sure whether he had an acceptable version of a scene bred a great impatience in the director trained in live television.

So, in answer to the need, new equipment was created to film scenes with electronic cameras. Two examples of such equipment are the Electronicam, developed by the DuMont Laboratories in the United States, and the Electronoscope from Great Britain.

The electronic cameras, in both cases, operate much as regular live-television cameras do, except that the picture, instead of being broadcast, is recorded on film. As in live television, the cameraman is able to watch the scene, with no parallax problem, while his camera is operating, and the director in the control room sees the same scene on a monitor. Both know what is being recorded without waiting for the film to be processed. The film used may be either 16mm or 35mm and it is expected that, when equipment becomes available, video tape may be substituted for film.

The multi-camera television technique does not require electronic cameras. Increasingly, in New York and Hollywood, standard film cameras are utilized in this way, with two or more cameras filming the scene simultaneously.

The "Invisible Commercial"

Another electronic development with possibilities for the future is the "invisible commercial": a commercial flashed on the screen, over the program picture, for only 1/3,000 second, too briefly for the eye to see it but not too quickly for the subconscious to register it. After repeated exposures in such a manner, according to proponents of the technique, the subconscious prods the conscious mind into action. The urge felt is below the threshold of awareness, or subliminal; the name of the company offering the process, the Subliminal Projection Company. The process was advanced by James Vicary, who has been prominent for a number of years in motivational and other research of interest to advertisers.

Subliminal advertising isn't expected to be strong enough to make a person change brands or buy a brand he doesn't like but is intended to be useful as reminder advertising

Dr. Robert H. Felix, director of the National Institute of Mental Health, has said that some results might be obtained through invisible advertising among people with an already established receptivity, but that he doubted if the method would be very productive for advertising, adding, "I'm not so sure it would be ethical."

A spokesman for the Federal Trade Commission has indicated that action would be taken against invisible commercials only if there were complaints that the advertising was false or misleading.

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COLOR TELEVISION

Background

Color television became a reality in the United States on December 17, 1953, after more than a dozen years of experimentation and controversy. The main controversy was between CBS and RCA as to which color system should be adopted as standard. CBS proposed a system that required a mechanical color wheel, a rotating three-color filter, for both camera and receiver. RCA claimed that color television, like black and white, should be all electronic, not requiring any such wheel, and that, furthermore, color-television broadcasts should be "compatible," i.e., capable of being picked up in black and white without the need for an adapter. The RCA system was compatible, and the CBS system was not. Still, in 1950, the color quality of the CBS system appeared to be superior, and, since it was also considerably less expensive, on September 1, 1950, the FCC declared CBS the winner. CBS was licensed to begin commercial color broadcasting the following year.

A long stage wait followed. This was partly due to a shortage of materials, but mostly due to the fact that virtually the entire electronics industry opposed the CBS system. Finally, in March, 1953, CBS stated that "the problem of incompatibility has now grown to such proportions that, in combination with other factors, it becomes quixotic and economically foolish for us single-handedly at this time to resume large-scale broadcasting and manufacturing."

Meanwhile, an industry-wide group, the National Television System Committee, had been formed and was working along the lines pioneered by RCA, in the direction of an all-electronic, compatible color system. The system at last was demonstrated to the FCC in the fall of 1953 and, as stated, was approved in the final month of that year as the new standard system.

Operation

The NTSC-RCA system uses a camera that has three tubes—one for each of the three primary colors, red, blue, and green—instead of a mechanical wheel; by means of a system of mirrors, the scene being televised is separated into three images, one for each color, and then sent through lenses and filters to the proper tubes. The color signals from the three tubes are sent in two directions: one set goes to an "adder" and the other to an "encoder." The adder translates the color signals into a black-and-white signal; that is, it sends out information only in respect to brightness. The encoder receives the three color signals and puts them together into one color signal. Then the brightness signal from the adder and the color signal from the encoder are combined and broadcast as one signal.

Any ordinary television antenna is capable of picking up a color broadcast. A black-and-white set, of course, is not able to make any use of the color information in the signal. The picture, received in black and white, appears somewhat softer and less well defined than pictures originally broadcast in black and white.

In a color receiving set, the color part of the signal is broken down again into the three separate signals, red, blue, and green, and to each one of these a proper proportion of the black-and-white signal, which carries the brightness, is added. These three properly brightened signals are then propelled onto the pic-

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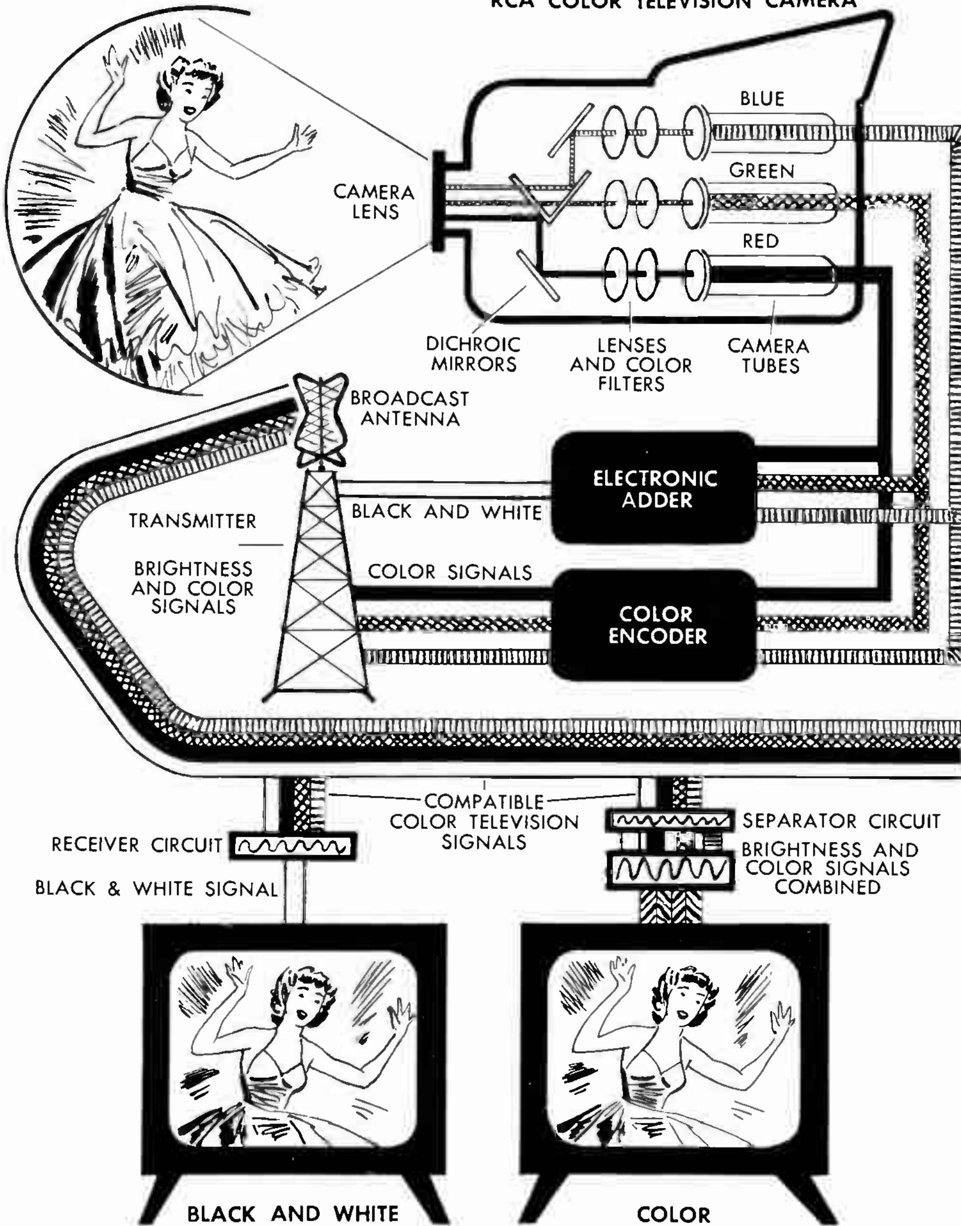

ture tube, which contains red, blue, and green phosphors that respond when hit by a signal of the right color. This operation results in a reproduction in color of the scene telecast.

The fidelity of the reproduction is remarkably high. Some say the colors are much more accurate, much more natural and true to life, than the colors generally seen in a color motion picture. Others

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object that the colors occasionally break up to some extent when there is rapid motion on the screen. This has been a problem from the beginning in color television, but it has been solved essentially and is no longer of major concern.

Another bothersome problem (not, we are assured, insuperable) has been the tendency of one color to run or "bleed" into another, when an intense color is adjacent to one of milder hue. For example, if a dancer is wearing bright red shoes the red may bleed along her legs and give the impression of a severe burn. This may be no more than a mildly annoying impairment of the entertainment portion of a program, but it can easily be a calamity in the commercial.

A great part of the value to an advertiser of color in television is that it enables him to show his product to the viewer with a high degree of reality. If the colors are not true the viewer is not getting a correct impression of the product and color has become a hindrance rather than a help. It is advisable to test products, on camera, well before broadcast time to determine the most effective way to present them with greatest fidelity. Often as simple a thing as a change in background color can result in an astonishing improvement.

Film

The use of film, especially 16mm film, in color television presents problems of its own, of particular significance to the advertiser because film has become so important in commercials. Apparently, the basic trouble is the same as it has been in handling black-and-white films on television, namely, that sharp contrasts do not televise well, and so lighting that is best for theatrical use is likely to be seriously wrong for television. Presumably this difficulty can be overcome in color television just as it has been in black and white, where the quality of film for television has improved so much that it frequently is impossible to tell whether a given scene or program is on film or is being presented live.

Not all of this improvement can be ascribed to better or more suitable film, of course; much is due to improved electronic equipment and techniques. Color television is young and far more complicated technically than black and white. Several years may be required before color television achieves the degree of accomplishment and viewer satisfaction, technically, that has been reached in black and white. Meanwhile, existing limitations should be kept in mind.

Six Rules

Stan Parlan, color-film consultant for NBC, has suggested six production rules for increasing the effectiveness of color film on television. They are: (1) use flat lighting with a lot of fill lighting; (2) avoid large dark areas; (3) use as many close-ups as practicable; (4) avoid many long shots or sustained long shots; (5) use complementary colors; and (6) for illusion of depth and better contrast, arrange for color separation between background and foreground in scenes.

Fortunately for the better use of color television, flat lighting has been generally accepted as the standard method of lighting for color films, as opposed to the much greater use of highlights and shadows in black-and-white motion-picture photography. Color itself may be used, as shadows are used in black and white, to create the feeling of depth and modeling. This impression of dimension is of the greatest importance

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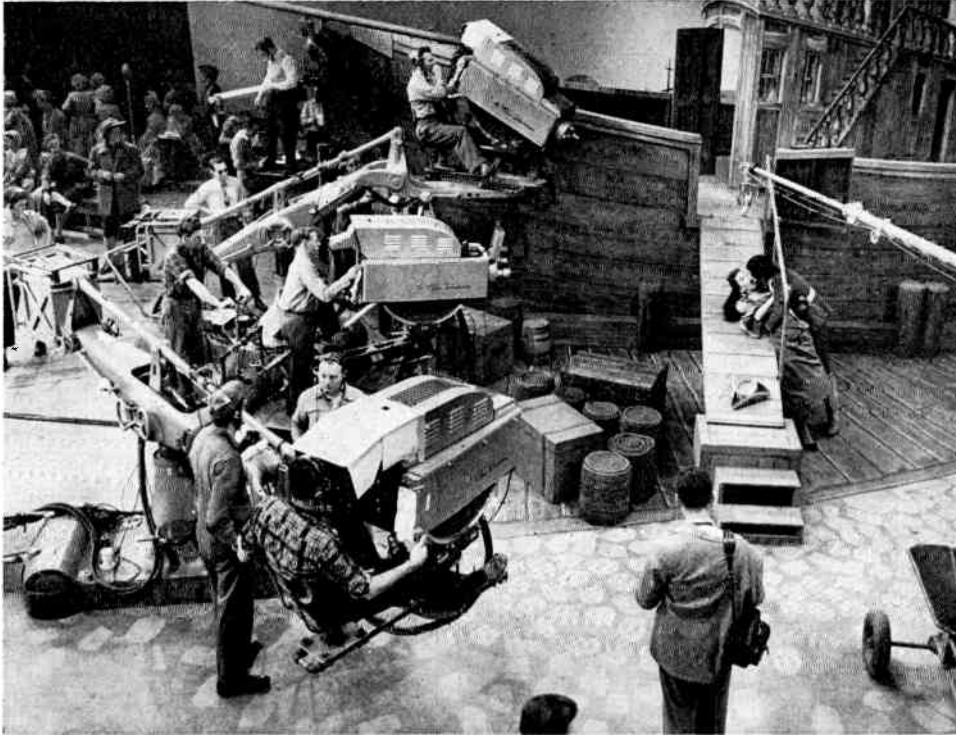

Production shot during telecast of NBC spectacular "Naughty Marietta" in full color. Note mobility of the three cameras.

and never should be neglected on the mistaken supposition that almost any colors at all will serve the purpose. The colors must be deliberately chosen in combinations that will enhance the dimensional quality of the scene, and particularly of the advertised product.

A careful study of how dimension is achieved in black and white will be useful in this respect. Dr. Matthew Luckiesh, a prominent lighting consultant and former director of the General Electric Lighting Research Laboratory in Cleveland, has this to say on the subject:

"Basically we see only brightness and colors. Every visual impression of an object or scene is a more or less complexity of light, shade and color. Almost without exception light and shade (or highlights and shadows) model the form of an object with little or no help from color. Even in extreme cases, such as flowers where color is important, their identification is basically a matter of form produced by light and shade. A rose is recognized as a rose even in a colorless photograph or TV picture.

"Certainly no careful observer can fail to see that good design utilizes form primarily and color as an embellishment. The form may be reproduced from the product when this is distinctive, or it may be borrowed as exemplified in four roses, a shell, a keystone or what not. Most of these lessons could be learned from careful observation of the printed page, but they are strikingly emphatic on a TV screen without color."

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Color may be used either to make form stand out or to conceal form, as in camouflage. It can easily happen, when color is not properly used in a setting, that the product will tend to disappear as though camouflaged. Simplicity in the setting is a primary step in avoiding this unfortunate effect. Camouflage ordinarily is accomplished by using a complexity of shades and hues that simulates the complexity in nature surrounding the object. So simplicity, with clear contrast between the product and its background, is essential in bringing the product strongly to the attention of the viewer.

Industrial designers have long been conscious of the value of simplicity in both form and color for products and their packages. Clean, well-defined lines and blocks of color are more effective, both on a market shelf and on television, than fussy, ornate designs and color employed in complicated patterns.

On the other hand, simplicity and fidelity in color can be carried too far. In some cases other considerations may be more important. A product with an appeal based on romance or glamour, for instance, may well be much more effectively presented through the use of subdued rather than bright colors, perhaps in a romantic setting that is slightly hazy rather than sharply defined. A rendezvous by candlelight is more romantic than a meeting in the brightness of high noon, and any loss in color fidelity is more than made up for by the gain in emotional value.

Accuracy in color reproduction, for its own sake, is really of concern only to technicians and engineers and is beside the point when the aim is to convey a dramatic effect, a certain mood or emotion. The engineering passion for accuracy, which evokes unstinted applause when it results in a color image of a product, by itself or on a shelf, precisely as a buyer will see it in a store, should not be permitted to ruin the emo-

Portion of control booth in one of NBC's color studios.

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tional effect of a scene intended to enhance product appeal.

Progress in the development of faster color film indicates that lighting for color will be less of a problem in the future. Film so sensitive that good color pictures could be taken with it almost in the dark was being tested both by Eastman and by Ansco in 1958.

More than half the stations on the air (55 per cent) were equipped to transmit network color shows in 1958; about 16 per cent could transmit local color slides, and about 18 per cent could telecast color film locally. The growth in stations equipped to program local live color has been slow (6 per cent) but even so has far outpaced the growth in color-set sales. Only about 200,000 color sets were in operation in early 1958.

The viewing public has been reluctant to buy color television sets for a number of reasons. One is that color set prices have been high, although, relatively, no higher than prices for black-and-white sets when television itself was a novelty. Another reason is the general and not unfounded belief that good color reception requires considerable technical skill in adjusting the set. Probably the biggest reason for the lag in color-set sales, however, is that so few programs have been broadcast in color on a regular basis.

NBC-TV has been scheduling more programs in color than have the other networks. This is not surprising, since

Television's coming of age has resulted in many broadcasts of subjects with cultural interest, a trend that is illustrated by this scene from Maurice Evans' production of "Macbeth" on NBC-TV's Hallmark Hall of Fame, which scored a Nielsen rating of 25.5, thus indicating that Shakespeare on TV is successful both artistically and commercially. Evans had previously produced and starred in "Hamlet" and "King Richard II" on the Hallmark series. Scene above shows Evans as Macbeth, Judith Anderson as Lady Macbeth, Staats Cotsworth as Banquo, and Richard Waring as Macduff. The commercials on the programs were handled with taste and restraint, fully in keeping with the subject matter. (Photo courtesy of the National Broadcasting System.)

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RCA has been the most interested and most aggressive company in the manufacture of color sets. Most of the highest-rated shows on NBC-TV are broadcast in color, as are most of the special or spectacular shows.

CBS-TV has been less active in color and ABC-TV has scarcely been active at all. Big special shows usually are broadcast in color on CBS-TV and, from time to time, a regular program is colorcast.

SUBSCRIPTION TELEVISION

Subscription television—referred to variously as "pay TV," "toll TV," "fee TV," etc.—operates in several different ways but the principle is the same, namely, that a special broadcast can be picked up by any set in a given area provided arrangements are made to pay a fee for seeing it. If no such arrangement has been made, the screen may remain blank, the picture may be blurred, or it may be seen clearly but without sound.

In one method, the transaction is handled through the telephone company, which "unscrambles" the picture after a telephone order and sends a bill to the subscriber. In another method, a subscriber is given an identification number which enables him to buy a code number from slot machines located in nearby shopping centers. He then dials the code number on an air code transmitter, which unscrambles the picture. In other systems, coins are placed in meters attached to the television sets and the picture is unscrambled for a certain period of time. One company has suggested a combination system in which the pictures would be broadcast, with no distortion, for anyone to pick up clearly, but the audio portion would be transmitted over special wires so that only subscribers could receive it.

Broadcast

Programs or parts of programs sent over cables or wires could be made available to viewers without the need for the sender to be licensed by the government. But everything broadcast, of course, is subject to license and regulation by the Federal Communications Commission. The principal difficulty, in respect to subscription television, is that the air is presumed to belong to everyone equally, and it may be discrimination if some people are denied access to something broadcast because they have not paid a fee. Proponents of subscription television argue that practically everyone who has a television set would like to see a program, at least once in a while, so elaborate and expensive that it could be presented only on a fee basis.

First-run motion pictures, for example, have been suggested as probable program material for subscription broadcast. World Series baseball games and championship prize fights no doubt would be taken off the free list and included, too. Live Broadway shows might be presented from time to time, and if audience interest proved sufficient, so might occasional ballets or operas.

Opponents scornfully declare that high-flown talk of presenting any appreciable amount of ballet or opera is ridiculous and intended only to create a false aura of culture around the enterprise. Ballet and opera audiences are relatively small audiences. Admittedly, the argument goes, they and other minority audiences have been neglected by free commercial television. Advertisers usually want to reach the largest

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possible audience, so minority tastes ordinarily go by the board. But, the critics ask, would not the proprietors of subscription television proceed in exactly the same way? Would they not prefer the mass audience and big profits to the small audience and less profit?

Further, say those opposed, subscription television would take away people and programs the public has been accustomed to seeing free. They point triumphantly to baseball. Not only would the World Series be lost, they declare, but all other big-league baseball, as well, right through the season. All the leading performers, producers, directors, and writers, if they could earn more on subscription television, surely would desert the free variety, and could hardly be blamed. In brief, opponents claim, free television would suffer immeasurably and the public's rights would be transgressed.

Proponents of subscription television, on the other hand, vigorously insist it is *they* who are the real defenders of the rights of the public. The public should have the right to choose whether a program is worth paying to see or not. If not, there will always be plenty of free television available, paid for by advertisers. Why should the public have to go out to a theater to see a first-run movie if it is practical to see the same movie in the comfort of one's own home, and at a much lower cost, at that?

As for the World Series and championship fights: they will be lost to free television in any case, subscription defenders claim. Closed-circuit theater television will take them over if subscription television does not. In closed-circuit theater television, special lines are brought into theaters, and telecasts of the events, transmitted over the lines, are shown on the screen to audiences of paying customers. Championship fights, and even grand opera, already have been presented in this way. It seems most likely that theater television definitely will be a factor to reckon with in the future. Since it is not broadcast, it does not fall under the jurisdiction of the FCC, although there is the possibility that nationwide theater television may be subject to regulation as interstate commerce.

Some of the advertisers who have been sponsoring quite expensive shows on television feel that something along the line of subscription television must come into use if upward cost trends continue. They would like to see a sharing of the cost between the advertiser and the audience.

William Lewis, president of Kenyon & Eckhardt advertising agency, has remarked in this regard: "There is no reason why television, like print media, should not receive income both from commercial interests and the general public which the producers are serving. . . . People do not dislike advertising. They simply—and rightfully—resent bad advertising. It is a complete fallacy to say people will not pay for something that has advertising in it. There is the additional, and very realistic, fact that it is becoming too expensive for many advertisers to pay the cost of bringing television entertainment into homes."

Not only are most of our publications supported in part by advertising, but most of our motion-picture theaters, outside the large metropolitan areas, are partially supported by advertising. This has been a practice for many years, long before television. So, to a large part of our population, there would be nothing new in paying to see a show which included advertising. Some form of subscription television, with advertising,

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ultimately may be necessary to meet the costs of the kind of television that seems indicated for the future.

The FCC, in late 1957, appeared to favor a three-year test of subscription television, possibly starting sometime in 1958, but a decision of the Commission to authorize television stations to apply for permission to take part in the test did not go into such details as whether efforts will be made to limit the amount of pay-programming or to control the fees that are charged for installing equipment and for viewing the program. Neither did the FCC specify, or even indicate a preference, among the several systems available. Apparently it was intended that each station authorized for the test should be permitted to choose whichever system it considered most feasible.

Non-broadcast

Subscription television may, of course, be in the form of closed-circuit transmission by wire used in theaters, rather than broadcast. A test of one such wired system began operations September 3, 1957, in Bartlesville, Oklahoma. This system, known as Telemovies and intended solely for the transmission of motion pictures, was a joint venture of the Jerrold Electronics Corporation of Philadelphia, long prominent in the field of community antenna systems, and Video Independent Theatres, Inc., of Oklahoma City.

Bartlesville, a city of 30,000 population and 8,000 television sets, promised to provide a stringent test of the pay idea because viewers there were in a position to choose between the subscription offerings and programs from all three major networks.

The plan was to provide twenty-six movies per month (thirteen first-run and thirteen second-run) at a subscription cost of $9.50, with the first month free. The operators hoped ultimately to reach at least half of the available sets.

To break even, 1,600 subscribers were needed; only 650 had signed by March, 1958, so the rate was dropped to $4.50 a month. Even this resulted in an increase to only about 800 subscribers, forcing abandonment of the Bartlesville project in June of the same year.

Henry S. Griffing, president of Video Independent Theatres, reported that apparently viewers did not favor the subscription method, preferring to pay only for movies seen. Further, he suggested, sports and other attractions would be needed; films alone would not be enough to support a toll system.

Nat Halperin, president of Theater Network Television, an organization well experienced in closed-circuit theater television, has not been optimistic about city-wide toll television:

"The one great expense item in closed-circuit television is the television lines, the wires that carry the signal. The telephone company provides all the wires for television, but on a regular show going from New York to Los Angeles, say, the line goes only from the point of origin to the Los Angeles transmitting station, which then broadcasts throughout its area. On the closed circuit, there must be a line from the point of origin to the station and then local lines to every reception point—to every single home receiving the show, in other words.

"Ordinary telephone wires won't do. It must be what is popularly called the coaxial cable. Our cost for lines to 150 theaters will be close to $150,000."

At this rate, of course—$1,000 rather than $100 for each installation—

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the cost of wiring homes even in one large city, let alone of operating on a national basis, might well be prohibitive.

There is some hope that development of a lower-cost wire might point to a solution of the difficulty. The government has developed such a wire, but, according to Mr. Halperin, the picture it produces has poor definition and quality. "I do not believe," he adds, "the public will pay for a picture that is not as good as that on free television."

Cost of installation, to be sure, is only one of the problems facing a company preparing to enter closed-circuit subscription television. Availability and cost of program material to be presented over the system pose difficulties that might possibly be even greater. The closed-circuit system must compete, right from the beginning, with the offerings of free television. Will a company operating only locally be able consistently to match the efforts of the major networks, with not only big, expensive spectaculars to offer but many regular programs that have won devoted followings?

It may be that, purely from financial considerations, subscription television, whether closed-circuit or broadcast, ultimately will have to rely, as does free television, on the interest of the advertiser in reaching his market and on the commercials with which he does so.

WORLD TELEVISION ADVERTISING

Television supported by advertising has proved far more dynamic than government-sponsored television in every country in which it has been introduced. People have bought more sets, more programs have been made available, and enthusiasm for television invariably has quickened. This livelier interest should hasten the day when we send and receive programs directly from points all over the free world on a regular basis.

Robert W. Sarnoff, president of the National Broadcasting Company, has said that he believes European television interests eventually will pick up programs directly from the United States "as a matter of economics." The direct servicing of European stations could be accomplished by a trans-Atlantic coaxial cable or through "scatter" transmission. Scatter transmission is a technique by which television signals can be made to cover great distances by bouncing them off an upper layer of atmosphere.

American programs, on film, already are leading favorites in Great Britain, where commercial television has been in operation since 1955. In fact, so popular have the commercial programs become, they have forced the sedate British Broadcasting Corporation to revamp its entire television schedule. BBC officials, in 1957, ruefully admitted: "There's no doubt that in communities where the public has a choice between our shows and those of the Independent Television Authority (ITA), the majority prefer the latter." A Nielsen research report showed that 78 per cent of the homes chose commercial ITA programs against only 22 per cent for the noncommercial BBC.

The ITA, financed partly by the government but chiefly by advertising, began operations in September, 1955. The system differs in some notable respects from the American method of commercial broadcasting. To begin with, the ITA, responsible to Parliament, owns the transmitters and approves program content, but the programs themselves

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Another first step into the future occurred on an overseas broadcast from Havana, Cuba, to a nationwide audience in the U.S., carried on NBC's "Wide, Wide World." Photos show the stage in Havana and interiors of the huge transport airplane, with equipment capable of receiving and retransmitting sound and picture from Havana to the U.S. Intercontinental television will be a reality within the near future.

are prepared by and broadcast from studios owned by private contractors. The private contractors are somewhat in the position of newspaper or magazine publishers (or editors) in that they decide not only what the programs will be, but also what advertisements will be accepted and where they will be placed.

Sponsors and advertising agencies are forbidden to have any part in programming. Advertisers are not permitted to sponsor shows. Commercials, up to one minute in length, are rotated so that none will be in exactly the same time spot regularly, although an advertiser may specify preferred time. From the advertiser's point of view, the effect presumably is much the same as that of a commercial on one of our participating or announcement shows (spot carriers), or a station break.

Television-set ownership in Great Britain, which passed the 7-million mark in 1957, accounts for about half the television sets in the world, excluding the U.S. and Canada. About half the British families had television sets but less than half could receive com-

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Today's increased ingenuity in television programming is reflected in television commercials, and vice versa. The above photos are performance shots from a commercial conceived by Mike Levin, TV consultant to the Fletcher D. Richards agency for the United States Rubber Company, in order to show U.S. Kedettes, play shoes for women, in an ethereal manner. Many technical problems required solution to arrive at the final result on film, as shown in the third photograph. Produced by Transfilm, Inc.

mercial broadcasts. Sets designed before commercial television could pick up only BBC broadcasts and some geographical areas were not yet serviced by the ITA.

Commercial television was showing signs of booming expansion in other areas of the world, too, in 1957. Japan, having started only in 1953, was expected to have over 1 million sets by 1958. Even a later starter, in 1956, Australia already had 250,000 sets.

Latin America was moving ahead vigorously on almost all fronts: Brazil, 400,000 sets; Cuba, 280,000; Mexico, 250,000; Argentina, 100,000; and Venezuela, 100,000. Commercial television also was under way in Colombia, Uruguay, San Salvador, and Guatemala, and was soon to start in Peru and Chile.

There were strong pressures for commercial television in the Netherlands, Austria, Denmark, Finland, Ireland, Sweden, and Switzerland. Sweden missed commercial television in 1957 by only one vote in the legislature.

The people in all these countries, watching the U.S. and Britain, were becoming restive at the unsatisfactory service of government television and the high costs involved. In Switzerland, for example, set owners were accustomed to paying an annual license fee of $6 for radio and were shocked to find the charge raised to $13.80 for television.

West Germany, a late comer to com-

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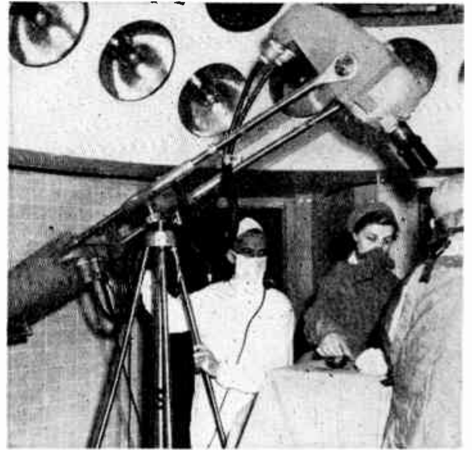

Cameras and camera techniques are under constant development. New TV color cameras are shown in use to televise a brain operation from Johns Hopkins Hospital in Baltimore, Md., to a convention of the American Medical Association in Washington, D.C. (Photo courtesy of CBS Television.)

mercial television, had 906,000 sets in 1957, as opposed to only 700,000 in France, where government television has been in operation for many years.

International cooperation in television has been proceeding slowly but persistently. It appears to have better prospects for success than similar attempts in radio because language differences are not so important in television as in radio. The sale and exchange of film programs, including kinescopes,

Want to show your product as a paratrooper might see it from the air? TV engineers will supply you with a small, light, "creepy-peepy" TV camera, which can transmit signals to a ground pickup unit. For a shot like this, it is advisable to enlist the services of the Army Pictorial Center and an expert parachutist like Capt. K. M. Elk, whose TV pictures, taken during a parachute drop, were broadcast to the nation on NBC's "Wide, Wide World" program. (Approved for release, Information Office, Army Pictorial Center. U.S. Army photograph.)

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among nations have been increasing; perhaps even more important, ways have been found to set up practical networks operating across national boundaries.

In 1950 an informal network of European stations, called Eurovision, began operations and has enjoyed a constantly increasing success. It links all the non-Communist countries of Europe except Spain, Portugal, Norway, and Finland, and has even penetrated the Iron Curtain.

Eurovision was created for the purpose of broadcasting special events to interested countries. For example, the coronation of Queen Elizabeth II was broadcast from England to France, Belgium, the Netherlands, and Germany. Each country can tie-in or not, as it pleases. England may want to see a fashion show in France, Italy may want to see a soccer match in England, and so on. Announcers usually are sent from participating countries to provide "on the scene" commentaries in the language spoken at home.

The Brussels World's Fair in 1958 proved to be an event of wide interest. The opening day ceremonies were seen by an estimated 30 million viewers in twelve countries. They were described by announcers in six languages. A month later, rifts appeared in the Iron Curtain as Czechoslovakia and Hungary hooked into Eurovision.

Soviet Russia continued to remain aloof, but interest in television was growing rapidly throughout the Communist world. Although there were only eighty-seven stations in Communist countries in 1958, twenty-eight more were scheduled to be added during that year and the Red nations were estimated to have some 3 million television sets in use.

Ultimately, through coaxial trans-oceanic cables, scatter techniques, and microwave relays, it may well be possible to unite the whole world in one vast television audience. Whether politically this will be feasible is another matter, but technically it is entirely possible in the near future.

A preliminary step will be a network linking the nations of the free world. In all likelihood, this will be under the dynamic impetus of commercial television. Even though it will be expensive, the opportunity to reach so wide an audience simultaneously undoubtedly will have a strong appeal to companies engaged in international commerce.

Lord Heyworth, chairman of Unilever, the world's largest advertiser, told the annual general meeting of the company in London in 1958:

"Television costs the advertiser a lot, but it is worth the money, and it gets more economic as it covers more and more of the country. Both in the United States, where it is now generally our first choice, and in Britain, it has provided a means of communicating with our customers in a way that not only seems very welcome to them but has proved efficient to us."

When the day at last arrives for the telecast that will be seen and heard around the world, it probably will start with "a word from our sponsor."

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television advertising dictionary

A

AAAA (*the four A's*) American Association of Advertising Agencies. Also, Associated Actors and Artists of America.

ABC The American Broadcasting Company. Also, Audit Bureau of Circulation.

ABN American Broadcasting Network—for radio.

above the line Motion picture or television costs relating to artistic or creative elements in production (writing, acting, directing, music, etc.). (Compare with BELOW THE LINE.)

abstract set A TV set that is symbolic rather than realistic.

accommodation (Visual) Faculty of the lens of the eye to focus.

account executive Individual in an advertising agency responsible for administration of one or more advertising accounts; he functions as liaison between a client or clients and all the services performed by the agency.

acetate A noninflammable film base. Also, a transcription disc for temporary use.

achromatic Colorless. Refracting white light without separating its component colors.

across the board A program broadcast every day at the same time, or at least five days in a week.

actinic light Light high in photo value which quickly affects film or camera tube.

adaptation A TV script prepared from a work in a different literary form, e.g., a book, play, short story, etc.

adjacencies The program immediately preceding and the one immediately following a given show on a station.

ad lib Impromptu. Words, action, or music played without reference to script or score.

adlux Photo transparency, usually back-lit, depicting product display, interiors, scenic views, or exteriors.

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advertising agency Organization that handles all phases of advertising for clients, especially, in TV, the creation of commercials, time and program buying, and the supervision of production and research.

affiliate Television station associated by contract with a network.

AFM American Federation of Musicians.

AFTRA American Federation of Television and Radio Artists.

after-image Image seen by closing eyes or looking quickly away from bright TV screen. After-image of a color is the complement of the color seen.

agency commission Fifteen per cent discount on time allowed to recognized advertising agencies by broadcasting stations and networks. Agency charges client full cost, thereby receiving 15 per cent in payment for services. Agencies also usually add commission to cost of talent and certain materials and services bought by the agency for a client.

agent One who represents actors, writers, etc., in dealing with advertising agencies, clients, and broadcasting stations.

AGMA American Guild of Musical Artists.

air check Verbatim record made while TV show is being broadcast, often accompanied by series of still photographs. Also, transcriptions made of radio shows or audio portion of TV shows.

all in–all out Description of progress of a superimposition on TV.

ambient light Light in the studio generally, not especially on the subject.

angle shot Picture taken from any direction other than straight ahead at eye level.

angstrom unit Standard used to express length of light waves, or to describe color values from various types of illumination.

Animatic A system of showing still pictures on 16mm film, very rapidly if desired, by means of a special projector. An effect resembling limited animation may be achieved in this way.

animation Photographing a series of still drawings, each progressing the action a trifle, in such a way that, when projected, the effect is one of continuous motion.

animation cycle Series of drawings repeated over and over.

animation, limited Omitting some of the steps in full animation, resulting in more abrupt movements.

animation, mechanical Drawings moved by a special apparatus.

animator A device that throws a galaxy of brilliant, flashing, moving lights on a scene by means of a series of lamps, reflectors, mirrors, lenses, etc. Also, an artist who plans animation.

announcement, spot Brief commercial not integrated into program.

announcement program A SPOT CARRIER, accommodating spot commercials for more than one advertiser.

answer print First COMPOSITE (film print combining sight and sound) after final editing decisions have been made.

anticipate To start an action just before it is called for in the script so it will synchronize smoothly with the dialogue. Camera movement should anticipate both action and dialogue.

appeal (Advertising) A notable quality or value the consumer is promised to receive from a given product. Prominent appeals include beauty, health, appetite, economy.

ARF Advertising Research Foundation.

art director (TV) In an agency, the artist responsible for storyboards and for designing and/or supervising design of sets, props, costumes, and other art factors in a commercial or program.

art still A still photograph, made to look as glamorous as possible, usually of the product or of the star of a show.

ASCAP American Society of Composers, Authors and Publishers.

aspect ratio Ratio of the width of a picture to its height; 4 to 3 in television and standard motion pictures.

atmosphere Mood of a scene. Sets, action, lighting, music—in fact, all elements, aural and visual—to create the proper atmosphere, must be in harmony.

ATS American Television Society.

attenuator See MIXER.

audience accumulation Increase in audience achieved by broadcasting a program in a series rather than just once.

audience composition The relative number of men, women, and children in a TV audience at a given time.

audience flow The shift in audience from one station or network to another over a specified time.

audience turnover Relationship of new to previous viewers as programs progress in a

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series (a breakdown of AUDIENCE ACCUMULATION).

Audimeter Device used by the A. C. Nielsen Company to record the radio and TV tuning of sets in selected homes.

audio The sound portion of a TV broadcast.

audition. A sample program for sales purposes or a tryout of talent for a program.

availability Time open for sponsorship on a TV station or network.

B

baby spot A small spotlight, generally used for highlighting. Also called "pin spot."

backdrop Curtain or painted flat which can be lifted out of scene or lowered into it. (See FLY.)

background Scenery, actors, sound effects, or music not in the foreground, kept subdued but useful for atmosphere.

back lighting Illumination of a performer or object from the side away from the camera.

back timing Notations throughout a script showing time remaining, so director can slow down, speed up, or cut performance accordingly.

back-to-back Two adjacent television shows, which are often sponsored by the same company for different products.

baffle A sound- and/or light-absorbing material.

bait (Advertising) A well-known product offered at an unusual bargain to entice buyers to a store where they find it difficult or impossible to buy the product at the advertised price.

balance In audio, arrangement of instruments, voices, and effects so that each sound has desired relationship with others. In video, arrangement of people and objects so that the proper visual effect is achieved.

balop Strictly, a Bausch and Lomb Balopticon projector. Generally, any opaque projector or the slides and art work prepared for it. The projector consists of (1) an illuminated stage or surface to hold the object to be televised and (2) a lens placed to project the image on the tube in the pickup camera. Multistage balops permit dissolves, superimpositions, and simple animation.

Balowstar lens Fastest of television lenses (f/1.3) with long focal length (7 inches) especially useful for field pickups where light levels are low.

barn doors Shades which fit over lights and can be adjusted to narrow the beam of light.

barn-door wipe An optical effect resembling doors being opened in the middle revealing a new scene.

base or *basic light* All portions of a set illuminated equally from every possible angle. Usually highlighting, back lighting, etc., are added to increase interest, give depth and dimension to scene.

basic network The principal stations in a TV network. Every network advertiser on NBC and CBS is required to use all basic stations and may add others if desired and if available.

battens Pipes across a studio ceiling on which lights may be clamped. Also, the long pieces of wood across the top and bottom of a canvas drop or flat.

bayonet mount Lens mounting without threads, requiring only one twist to secure it. Adapter needed for TV, since TV cameras take only threaded lenses.

beam control TV camera control which, when turned higher than proper setting, causes picture to turn negative. Useful to simulate lightning or flash of explosion or for eerie effect.

beard stick Grease-base make-up applied over beard to make an actor look clean-shaven.

below the line Motion picture or television costs relating to the technical or material elements in production (props, sets, equipment, staging services, etc.) (Compare with ABOVE THE LINE.)

BG Background.

bicycle To route a film from one station to another rather than send each station a separate print.

billboard Credits at opening and/or closing of show listing sponsor, actors, producer, director, writer, etc,

billing Inclusion in billboard credits. Also, total of bills charged clients by an agency (*total billing*).

bit A short act or routine, as a *comedy bit.* A brief part in a play is a *bit part;* the performer, a *bit player.*

black light Infrared or ultraviolet light, used where normal TV lighting is not feasible.

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black on black The effect achieved when a performer is dressed in black against a black set. In TV, an artificial black-level circuit permits solid black areas without affecting other tones in the picture.

blast Severe distortion of sight or sound caused by overloading equipment.

bleed-through The transparency of a picture element from one camera when superimposed on the picture from a second camera.

blizzard head. A blonde.

bloom A hot white spot with black halations around the edges caused by an object reflecting too much light into the lens.

blooping Treating a splice in a film sound track so that it will not be audible. Also, marking film for synchronization with other film.

blossom A BLOOM.

blowup An enlargement of a picture or printed matter so it may be seen more easily on TV.

blue base An anti-halation backing applied to most modern film negatives to minimize light kickback and flare during exposure to strong highlights.

boom (Camera) A crane or TONGUE used to hoist a camera and sometimes a cameraman into the air and move them from one position to another. (Microphone) A horizontal, adjustable rod used to hold a microphone out of camera range.

brand image Mental picture of a brand rightly or wrongly held by consumers.

brand loyalty Faithfulness of consumers to certain products.

brand ratings The degree to which consumers recognize the names of various products.

brand switching The lack of BRAND LOYALTY.

breakaway Object constructed so it will break easily on contact. Useful in fight scenes, comedy routines, etc. Also, a type of GOBO which splits into two sides to allow camera to move through.

breakdown (Script) List of cost factors in script: actors, scenery, props, music. etc. Also, notations on script indicating camera shots as action progresses through script.

bridge Music or picture sequence sometimes needed to fill a time or distance gap between one scene and another.

burn Spot or after-image on camera tube that has been focused too long on bright object.

business Action of no great significance added to keep a scene from becoming static.

busy A picture so cluttered that the desired significance is reduced or lost entirely.

C

C.A. Courtesy announcement. A free advertisement of a show or a charitable appeal, bond drive, or other public-service function.

call Offer of a part to a television performer. Also, notice of the time rehearsal starts.

camera Film: most popular, Mitchell 35 mm. Others, Mitchell 16mm, Bell and Howell "Specialist" 16mm, Bell and Howell "Eyemo" 35mm, Debrie 35mm, Arriflex 35mm and 16mm, Bolex 16mm, Eastman Kodak Ciné Special 16mm, Maurer 16mm. TV: RCA field camera, RCA studio camera, RCA field-studio camera, DuMont field camera, G.E. studio camera, General Precision Laboratory field camera. All utilize RCA image-orthicon tube, an electronic view finder, a turret holding four lenses; focus by sliding tube in camera to or from lens.

camera chain TV camera, its camera-control unit, and its power supply.

camera light Red light on TV camera which glows only when camera is on the air.

camera rehearsal Practice performances using live cameras. Final version is as intended for broadcast and is called DRESS REHEARSAL.

camera shots Of people, often described by where the lower edge of the frame cuts the actor, as: *head shot, shoulder shot, waist shot, thigh shot, knee shot;* also, by number of people in scene, as: *one shot, two shot, three shot.* ECU (or TCU, BCU). EXTREME (TIGHT, BIG) CLOSE-UP. As close as possible to point of interest, filling screen with it. CU. CLOSE-UP. Not quite so close as ECU, but close enough to avoid distraction from any other visual element. MCU. MEDIUM CLOSE-UP. Still close, but permitting some view of other elements in scene. MS. MEDIUM SHOT. View permitting subject to be seen most clearly in relationship to other elements in scene. LS. LONG SHOT. Far enough away from subject clearly to estab-

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lish locale. (See ESTABLISHING SHOT). FOS. FOLLOWING SHOT. View accomplished by moving the camera as the subject moves, keeping the subject centered. REVS. REVERSE SHOT. View from exactly the opposite direction of the shot preceding. CANTED (or DUTCH ANGLE) SHOT. Made with camera tilted to diagonal. DOLLY (or TRUCK) SHOT. Camera mounted on wheeled platform changes its position as the shot progresses. This may be toward the subject (dolly in or up), away from the subject (dolly out or back or "pull back"), around the subject, or alongside the subject. (See TRUCKING SHOT.) PAN. (From "panorama.") Sweeping view as would be seen by a person standing in one place but moving head right, left, or up and down. TILT. Camera shifted from the horizontal (tilt up, tilt down).

campaign A series of advertisements (commercials) with the same theme.

canned Material filmed or recorded previously, often not for the show in question; if not, it is STOCK or LIBRARY film or record.

cans Slang for earphones worn by cameramen, floor manager, director, TD, video engineer, etc.

CBS Columbia Broadcasting System.

cel (or *cell*) From "celluloid." Transparent sheet used in animation to permit a change without altering a basic drawing. By using a series of such sheets each showing a motion slightly progressed from the preceding, and by photographing them in turn over the basic drawing, an illusion of continuous motion is achieved. Also, title cards and other still art.

character actor Person able to change voice, appearance, mannerisms to fit one or more characterizations other than the one most natural to him.

cheat To pretend to be in one position or attitude while actually in a slightly different one, the pretended one, however, seeming real or natural to the camera. Two people talking, for example, may "cheat" toward the camera—i.e., turn more in that direction than would be natural—and yet appear to be facing each other in a natural manner. Also, a camera shot in which a thing appears to be what it is not because a telltale part of it has been excluded from view.

cherry pie Extra money earned by someone in TV for doing something other than his regular work.

Chinese turn A camera turned through a complete circle of 360 degrees, or through an arc greater than the usual 180 degrees.

choreographer Creator of dance routines.

chroma The richness of a color, varying from neutral gray to the fully saturated hue. Strictly, the dimension of the Munsell color system that corresponds most closely to saturation.

circulation Strictly, the regular or habitual audience of a TV station. Sometimes used interchangeably with COVERAGE.

clearance The right to use a literary, dramatic, or musical work on TV. Also, the obtaining of a specific time segment on one or more stations.

clip (Film) A scene or section of film taken from material previously shot for another purpose. (See STOCK SHOT.)

closed-circuit TV transmission not broadcast, but directed privately to certain sets, excluding viewing by the general public.

coaxial cable An insulated conductor tube surrounding a central core of conducting material, used for sending telephone, telegraph, radio, and television signals.

coincidental (Telephone) Method of checking the viewers of a program by phoning a sample of possible viewers while the program is in progress.

cold light Illumination with little red value. Usually from mercury-arc-vapor or fluorescent lamps, which produce less heat than incandescent lamps.

color circle The closed, finite system of hues, including red, orange, yellow, green, cyan, blue, purple, and magenta, which is characteristic of trichromatic vision.

color correction The obtaining of a desired tonal value in a colored object by using filters, lights, shades, etc. Also, in art, rendering a color subject in its corresponding correct gray values.

commercials Advertising messages, delivered either "live" or on film. Usual lengths are: ten seconds (IDs), twenty seconds, one minute, and two minutes. NARTB Code restricts commercial time to about 10 per cent of total program time at night, 15 per cent in the daytime.

complementary colors Any pair of colors that combine to form white or whitish light.

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composite Single film carrying both picture and sound.

condenser Lens which collects light from a lamp and focuses it on a film or slide being projected. Also, spotlight lens for focusing light on subject.

conflict Dilemma of a performer called for two programs rehearsed or broadcast at the same time.

contiguous rates Special rates to an advertiser who buys two adjacent time periods or divides a larger period into smaller segments. For example, a half-hour contiguous rate for two quarter-hour periods is less than the total cost of the two quarter-hour periods at the regular rate.

continuity Proper progression of a story, smoothly and understandably, from beginning to end. Also, the script for the story.

contour curtain Curtain rigged to open in series of loops or scallops.

contrast Relationship of the light to the dark elements in the picture. High contrast if the difference is great; low contrast if the difference is not distinct.

control room A section, soundproofed from the rest of the studio, where the engineering controls are located. (See MONITOR.) A monitor for each camera shows the picture being taken by that camera. A master (or on-the-air) monitor shows the picture leaving the control room. A preview monitor shows pictures from sources other than the studio (films, remote pickups, etc.). A video engineer operates the controls which determine quality of the camera picture. A technical director (TD) operates the dials or levers (switching system) that switch the various cameras on and off the air. The director is in charge of the entire operation, often aided by an assistant director.

cookie See CUCALORUS.

copy platform Condensed statement of product facts, advertising aims, and fundamentals (slogans, taboos, etc.) prepared in an advertising agency as basic information for all involved with advertising for the subject product. (See FACT SHEET.)

corner post See RETURN POST.

cost per thousand The cost to reach 1,000 viewers with a specific program or commercial, calculated by dividing the total cost by the total number of people in the audience reached (in thousands).

cover shot (Film) An extra take in case a previous take that seemed satisfactory might have contained an unnoticed mistake or might be damaged in film processing.

coverage Area reached by the signals of a station or network. Also, area included in the usable photographic image of any given lens.

cowcatcher A commercial after the opening announcement of a program but before the start of the program proper. Used to advertise a different product of the sponsor from the one given main emphasis during the program. (Compare HITCHHIKE.)

crane Large, boom-type camera mount, permitting wide variety of camera movement from very high to very low.

crawl (Titles) Titles that crawl slowly up the screen and disappear. Often lettered on a long strip, which is then fastened to a drum, motor-driven or hand-cranked, to turn at a suitable speed. Another method is to run the strip through the projector stage of an opaque projector. (Parabola) Curved piece of art work; camera pans across one section at a time, giving same effect as drum crawl.

credits List of people participating in the program: actors, writer, director, etc., at the beginning or the end of the program.

cropping Loss of part of the picture, around the edges, on a home receiver, due to improper adjustment in the direction of overscanning. So widespread that most stations compensate by considering a certain area (often one-sixth of the width on each side and one-sixth of the height, top and bottom) supplementary area which may be lost, and only the middle portion essential area.

crowfoot Device, usually three-legged, sometimes used under camera tripod to prevent slipping. (Also called "spider" or "triangle.")

cucalorus Screen or filter placed on light to throw a design on a backdrop. Also, COOKIE.

cue A signal, by sight or sound, to start a show or a specific speech, sound effect, song, musical number, etc. *Biting a cue* (stepping on a line) is starting before a line has been completed by another performer.

cushion Material that may be omitted if necessary to finish a show on time.

cut An instant change from a picture taken by a camera in one position to that taken by a camera in another. Done by switching

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in live TV; by cutting the film in motion pictures.

cutoff Portion of televised picture lost on a poorly adjusted (overscanned) set. It is the outer portion, around the sides. (See SAFE AREA.)

cyclodrum Rotating drum with holes cut in the sides and a light within, to create the effect of passing lights. The same effect often is achieved with the light outside and mirrors on the drum. A similar effect may be brought about by a disc (a GLOCCAMORRA) rotating in front of a light.

cyclorama or *cyc* (*"sike"*) A semicircular or U-shaped hanging covering at least one end of the studio and often three studio walls, made of stout duck or linen canvas. Most useful is the SKY CYC, which is stretched tight instead of falling in drapery folds. The apparent studio size is considerably extended by use of a cyclorama.

D

dailies. See RUSHES.

dampen (The studio) Reduce the sharpness of sound in a studio, by rugs, draperies, portable sound-absorbing panels, etc.

delayed broadcast Rebroadcast of a show at a later time, usually on film (KINESCOPE).

decibel (*db*) A unit for measuring the volume of sound.

definition Resolution. Degree of clarity with which detail in a TV picture can be seen. (See PICTURE DEFINITION.)

defocus transition Akin to a dissolve: picture becomes blurred, then clears up, revealing a new picture. Often used to indicate a dream or memory.

depth of field The distance within which a subject can move toward or away from the camera without going out of focus, assuming no camera adjustment. Often confused with DEPTH OF FOCUS.

depth of focus Inside the TV camera, the distance within which the plate (MOSAIC) can move toward and away from the lens without throwing the image out of focus. Also, area of sharp focus in a motion-picture lens.

depth interview A personal interview in which there is no set list of formal questions, but in which the interviewer guides the discussion in order to obtain as complete as possible a reaction on the subject from the respondent. Also called conversational, detailed, informal, intensive, or nondirective interview.

diary Written record kept by selected individuals showing specific TV watching during a given period.

dimmer Equipment for gradually changing light intensity. Four main types are: resistance (used in most theaters), reactance (used in some theaters, generally too costly for TV studios), autotransformer (being built into many TV dimmer-control systems), and electronic-tube, the most advanced and in many ways the most flexible type, though not yet in wide use.

dimmer board A master control board for several series or combinations of lights.

dinky Very small spotlight.

diorama Picture painted on a set of transparent cloth curtains and viewed through a small opening. Also, a miniature scene, usually three-dimensional, to establish locale in a long shot.

director Person who directs or controls all the elements in a TV presentation, dialogue, acting, music, camera shots, etc., being responsible for molding them all into an effective whole.

direct recording Recording sound as it occurs, not dubbing it in later. Also known as LIVE SOUND.

dishpan Slang term for large circular object used in microwave relay of TV transmission.

dissolve (*dis.*) A transition in which the first picture becomes weaker and the second stronger on the screen until only the second is visible. Stopped midway, a superimposition results. (See OPTICALS.)

documentary Story or commercial purporting to show real-life rather than make-believe scenes, the presumption being that it could all be authenticated by documents.

dolly To move a camera, mounted on wheels, during a shot; or the wheeled platform on which the camera is mounted. (See CAMERA SHOTS.)

double To perform two separate tasks (or play two roles) in a TV production.

double jump Use of two relay transmitters instead of only one for a TV field pickup, necessary often where hills, high buildings, etc., interfere with line of sight between relay receiver and primary transmitter.

double spotting Broadcasting two spot announcements consecutively. Sometimes

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there is *triple spotting,* with three announcements.

double system Motion-picture production method in which picture and sound are recorded on separate film; later these are combined in one film, the COMPOSITE.

downstage Front of stage or toward camera.

dress (A set) Decorate the set in complete detail ready for shooting.

dress rehearsal Final rehearsal in costume, intended to be just as production will appear on the air.

dry run Practice without cameras; often held in rehearsal hall instead of studio.

drum beater A publicity man. (See FLACK.)

dub To re-record one or more sound tracks onto a master track.

dupe Duplicate of film.

dupe negative A negative made from a fine-grain print ("duping print" or "lavender"). For safety, a duping print always should be made before original negative is cut.

duplicate audience Viewers common to two or more programs.

Dynabeam Large (3-kilowatt) spotlight with iris control, usually mounted on balcony or high platform at rear of studio. Especially useful in musical or variety shows.

E

editing. Selecting, cutting, and putting together in final form the individual film shots in a production.

edge flare Unwanted light effect at edges of TV picture.

edge numbers See KEY NUMBERS.

effect A visual or auditory impression created artificially rather than happening naturally at the time. Many sound effects are recorded. Many visual effects are created by screens, cards, cutouts, etc. Special effects, OPTICALS, are created in the processing of film or, in live TV, electronically.

Electra-Zoom See LENSES.

electronic matteing (See OPTICALS, MATTE.) The technique, in live television, of combining images from two cameras in such a way that the resulting picture appears to be taken by only one camera. Images are solid; there is no BLEED-THROUGH. Effect requires special electronic equipment.

establishing shot View of a scene from far enough back to establish the relationships of the people and objects in it to one another. (See CAMERA SHOTS.)

F

fact sheet (See COPY PLATFORM.) Statement of fundamental product and advertising facts for the use of those engaged in preparing advertising for the subject product.

fade in or *out.* A scene which slowly appears or disappears. (See CAMERA SHOTS.)

fader See MIXER.

fax See PRODUCTION FACILITIES.

FCC Federal Communications Commission.

feed To send a program from one point or one station to another.

feedback Howling noise caused by using a microphone in front of its loudspeaker, which then "feeds back" the sound into the microphone.

fill Add material, sight, and/or sound to complete allotted time.

fill light Light used to soften or eliminate shadows.

film clip See CLIP.

film loop Length of film spliced together so that it has neither beginning nor end, but runs continuously and repetitively; it can be projected indefinitely, usually for background effect, either picture or sound.

filter (Lens) Colored glass or plastic which fits over camera lens to alter the intensity or the color of light received. (Mike) Device for reducing or eliminating certain tones picked up by a microphone. Useful in suggesting "voice on telephone" or "voice of conscience," etc.

flack A DRUM BEATER, a publicity man.

flag A source of portable shade. (See GOBO.) A card, sheet, mat, or wire screen on a standard, adjustable to deflect light from the camera or from the subject.

flare Light reflection from a shiny object so bright that it "blinds" the camera, causing distortion, halation, black spot. Also called HOT SPOT. Powder, soap, wax, buttermilk, etc., are used to stop flare.

flat A rectangular frame covered with canvas on which scenery is painted. When two such frames are hinged together it is a "two-fold flat," when three a "three-fold."

flat light Illumination of a set so that brightness is the same everywhere. Usually the first step in lighting for television or for color films.

flip cards Series of cards, often titles, with

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holes for ring-mounting, that are flipped down or up in sequence before camera.

flipper Narrow flat hinged to normal flat to prevent camera shooting off set.

floor manager Representative of the director who remains on the stage or nearby, wearing earphones, and relays instructions from director to members of cast.

fluff A mistake.

fly To pull something above the stage out of sight of the audience, usually a backdrop, curtain, microphone, or lights. Above-stage area is known as *the flies.*

following shot (FoS) See CAMERA SHOTS.

forced perspective Creation of a desired size relationship between people and objects or background through the construction or painting of the set. For example, people can be made to appear larger or smaller, or the set can be made to appear larger or smaller in this way.

frame In motion pictures, a single picture of the many that make up the whole. In television, the field of view in any particular shot. Adjustments in this are known as *framing.* An improper adjustment is *off frame.* When the subject crowds the sides of the picture it is *tight framing;* when there is plenty of room it is *loose framing.*

G

gaffer Head electrician.

gallows mike See GOOSENECK MIKE.

gimmick Any idea, scheme, or device believed to be of unusual merit in accomplishing a particular purpose.

glass shot Use of a sheet of glass with scenery painted on it, in front of the camera, so that a view through it of people in the background makes them appear to be in the scenery depicted.

gobo See FLAG. Also, a cutout through which a camera shoots to scene beyond.

go to black Fade out picture entirely.

gloccamorra A disc with holes in it of irregular shape, which can be revolved in front of a light to give the effect of firelight – or other uneven flashing light.

gooseneck mike A microphone on a gallows support for use of talent seated at table. Also called a GALLOWS MIKE.

grain The many very tiny particles of which the emulsion for black-and-white film is composed. When they are visible on the screen, the picture is "grainy."

gray scale The gradations in tones of gray, from almost white to almost black, that can be used on monochromatic television.

grip A workman who handles scenery.

H

halation A blurred halo effect caused by reflection or dispersion of light around outline of performers or objects.

headroom The distance the camera may take in above an actor's head without revealing the top of the set.

headsets Earphones. (See CANS.)

high hat Camera mount lower than provided by a tripod.

hitchhike A short commercial tagged on the end of a program, advertising another product of the company sponsoring the program. When at the front, it is a COW-CATCHER.

hook Any interest-capturing device, for programs or commercials, e.g., a contest or a gift offer.

Hooperating An audience rating prepared by the C. E. Hooper Company.

hot Too much light on talent or set.

hot spot See FLARE.

I

IATSE International Alliance of Theatrical Stage Employes. Includes N.Y. technicians, stage hands, and all New York wardrobe mistresses and handlers. Also personnel of scenic construction companies.

IBEW International Brotherhood of Electrical Workers. Includes CBS cameramen and technicians. NBC and ABC cameramen, engineers, and technicians are members of NABET.

iconoscope Camera tube now generally supplanted by the IMAGE-ORTHICON.

ID 10-second spot for station identification, usually on film, with 2 seconds for call letters, 8 for commercial (6 sec. audio).

image-orthicon Extremely sensitive camera tube developed by RCA to replace, and requiring less light than, the ICONOSCOPE tube.

insert Shot inserted in the action to explain or emphasize point. For example, a woman picks up coat to examine label; insert shows extreme close-up of label. Film inserts are usually shot after main photography is completed.

intercut To show a number of viewpoints of

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the same scene in a short time, cutting from one camera angle to another.

iris Form of transition between scenes. Effect is as though the iris of an eye, or camera, were opening or closing. (See OPTICALS.)

J

jacks Triangular pieces capable, by themselves, of supporting a FLAT.

juicer An electrician.

jump cut Abrupt jump in the action of a scene due to footage missing.

K

key light Main source of directional light on a scene. (See LIGHTS.)

key numbers Numbers running along the edge of film, one number to each foot; useful especially in matching negative and print. Also called EDGE NUMBERS.

kinescope or *kine* ("*kinny*") A film record of a television show taken directly from the receiving tube, the tube itself also being called a kinescope.

L

lap dissolve In films, the effect of one scene fading out as another appears. (See DISSOLVE.)

lead sheet (Music) A sheet of music that carries only the basic melody line; orchestrations are then built around this. (Camera) A sheet carrying notes to guide the cameraman.

leader (Film) Blank film at the beginning and end of a reel.

left or *stage left* Toward the performer's left as he faces camera. Toward the audience's right in studios or theaters.

leg Narrow vertical drapery at edge of set to prevent camera shooting off stage. (See MASKING PIECE.)

lenses Unless others are specifically requested, studio facilities generally include the use of only 50mm, 90mm, and 135mm lenses, which are in focal length respectively 2 inches, 4 inches, and 6 inches. The shorter the focal length, the wider the angle of view. Even wider in angle than the 50mm is the 35mm, used in very small studios and where distorted effects are desired. As focal length increases and angle of view decreases, it becomes possible to take a close-up from farther away. For example, a 13-inch (telephoto) lens permits a close-up from 100 feet away. Other lenses often available are the 3-inch and 8½-inch.

The BALOWSTAR, a very fast 7-inch lens, is especially useful where light levels are below normal. The REFLECTAR provides the equivalent of a 40-inch lens in 16 inches by means of a focusing mirror; it does not interfere with other lenses on a turret. The focal length of a ZOOMAR lens can be changed while the camera is in operation, from 5 to 22 inches with a telefront lens and from 3 to 13 inches with a wide-angle front lens. The more compact, electrically operated ELECTRA-ZOOM, with a focal range from 2⅝ to 7 inches, can do almost all the work of the usual three studio lenses by itself.

lens turret Attachment to a film or television camera that can hold several (usually four) lenses and that can rotate to put any of the lenses in place for use.

level Volume or amount of sound.

library shot A film scene taken previously, usually for some other purpose, and stored. (See CANNED, STOCK.) Stored music is also referred to as library, STOCK, or CANNED.

light amplifier Device to control light by electricity; brightens images projected onto it; may make possible tubeless television screens of unlimited size.

lights BASE or FLAT LIGHT, illuminating the whole set equally in all directions, is the first step in lighting for any kind of television and also, usually, for color films. KEY LIGHT is the main source of directional light on the scene, usually intended to give the effect of light from the sun or from overhead lights in a room. Sometimes, in television, confused with base light. MODELING LIGHTS, of which the key light is the principal, are all directional lights, intended to give depth and dimension to the scene and to emphasize emotion and character. Other modeling lights are: *accent*, usually from behind the subject, and *kicker*, usually from the side, both spotlights and both used to add a highlight where needed; *rim*, *outline*, or *edge*, also usually from the back and used to separate a performer or object from the background with an outline of light; and *eye* or *obie light*, a small spotlight that is reflected in a performer's eye to give life and sparkle to the eye. FILL

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LIGHT is used to soften or eliminate shadows that are too harsh. Often, in television, this function has already been taken care of by the base light and no extra fill light is needed. BACK LIGHT, which is a strong light from behind the performer toward the camera, tends to create a kind of halo effect, often helpful for romantic or other emotional purposes but best avoided if realism is the aim. BACKGROUND LIGHT can be quite helpful in the composition of a scene: areas of light and shadow on floors and walls, sometimes shifting in pattern, can do much to establish mood and atmosphere. SPOTLIGHTS generally used are referred to as *baby* (¾-kilowatt), *junior* (2-kilowatt), and *senior* (5-kilowatt). Also often used are DINKY and DYNABEAM.

limbo Any area apart from the main set where limited action can take place, usually against dark drapery. Often commercials are done in limbo; also insert shots, flip cards, superimpositions, etc.

lip sync Actor or cartoon character synchronizing lip movements to words already recorded. Sometimes used to mean live or direct sound.

live (Television) Taking place at the time it is televised; not on film or transcription. (Sound) Voices or other sounds recorded while the people or other sources of sound are being photographed, as opposed to off-screen sound or voice-over; also called "direct sound." (Action) Not a cartoon but a performance using live actors. (Area) Main, inner portion of television screen. See SAFE AREA.

location Anywhere outside the studio is *on location* for filming or telecasting.

log A complete record of broadcasting activities required by the FCC to be kept by every station.

long shot A view from far enough away to see entire area of action. (See CAMERA SHOTS.)

M

MBS The Mutual Broadcasting System.

make good Reparation for program or commercial interrupted or not broadcast at all.

masking piece Narrow FLAT or drapery LEG, placed in series at sides of stage to prevent camera shooting off stage.

master control Intermediate switching point between the studio and the transmitter. Material is received from various studios, remote locations, and the projection room; material is sent out to the local transmitter, to the network, to recording for KINE, and to client's monitors, viewing rooms, etc.

match dissolve Effect in which main subject seems to remain on screen while scene around it changes to a different scene. See OPTICALS.

matte shot Scene in which part of the picture area is covered (matted out) in one location and filled in with photography in another location so that entire picture appears to have been taken in one place. (See OPTICALS.)

MS and *MCU* *medium shot* and *medium close-up* Camera instructions indicating subject should be seen in relation to some but not all other elements in scene, the latter being more restrictive than the former. (See CAMERA SHOTS.)

medium Vehicle carrying message from advertiser to prospect. Principal media are newspapers, magazines, radio, television.

microwave relay A system of passing television signals from one station to another by means of ultrahigh-frequency radio.

mixer Audio engineer. Also, one of the dials he uses, which are called interchangeably mixers, POTS, FADERS, ATTENUATORS.

modeling light Directional light intended to give depth and dimension to a scene. (See LIGHTS.)

monitor A TV receiver used for checking purposes at the station. In a studio control room are (1) a monitor for each camera, (2) a monitor for film or remote, and (3) a master monitor showing whatever picture is being telecast (from any source). (See CONTROL ROOM.)

monster Slang. Large, boom-type camera mount. (See CRANE.)

montage A sequence of short scenes which, together, convey an idea that could not be conveyed by any one of them alone. Sometimes several of the scenes appear on the screen at once; sometimes one blends into another; sometimes they appear in quick succession, etc.

M.O.S. Film picture without sound. Popularly supposed to have originated from expression, "mit-out sound."

mosaic The coated plate within a TV camera on which the scene is focused through the lens.

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Moviola Machine for viewing film without projecting it. Speed is adjustable, sound available. Used by editors in checking.

N

NABET National Association of Broadcast Employees and Technicians. NBC and ABC cameramen, engineers, and technicians are members of NABET. For CBS, see IBEW.

NARTB National Association of Radio and Television Broadcasters.

national spot Time bought by national advertiser on a station-by-station basis rather than by network.

NBC National Broadcasting Company.

nemo Word coined by NBC many years ago to designate any incoming line originating at a remote source, e.g., a film projector, another studio, or an outside location.

network option time or *network time* Time on a local station allocated to network origination.

noise Distortion, loss of quality and gray values in TV picture. Usually caused by inadequate light on the subject.

nut Cost. The total cost of a television show.

O

O&O station A station owned and operated by a network.

obie. See LIGHTS.

omnies Voices in a crowd.

one and one Musical instruction, indicating one verse and one chorus, *one and two* indicating two choruses, etc.

one shot Television picture confined to one person. Or, a television program presented only once, not a part of a series.

open end A television show on film, timed so as to permit insertion of commercials.

opticals Special visual effects achieved on film in the processing stage by means of an "optical printer"; in live TV, electronically or by masking. The most common opticals are as follows. FADE-IN. The gradual appearance of a picture on a blank screen. FADE-OUT. Gradual disappearance of a picture. DISSOLVE. A combination of fade-in and fade-out; a new scene appears while the preceding scene vanishes. When an object in the first scene apparently remains on screen for the second scene it is called a MATCH DISSOLVE. WIPE. A moving line that appears to erase the picture, usually revealing another one in the process. A wipe may stop midway and become a split-screen effect. There are many varieties of wipes, notably the vertical, horizontal, diagonal, IRIS (an expanding or contracting circle), and BARN-DOOR (from the center to both sides, as double doors open). MATTE. A technique in which one part of a picture is photographed in one location and another in a different location and then the two combined in the printing process so that they appear to have been photographed at the same time and place. In live television, matteing is accomplished either electronically or by blocking off part of the picture with a shutter or lens turret and bringing in a picture from another camera on the part blocked out. DOUBLE PRINTING. Printing one thing on top of another, usually letters, words, slogans, etc., over a scene. In live television referred to as SUPERING or SUPERIMPOSING.

out of sync Lip movements not in synchronization with the words, when they are supposed to be, in a film. In live television, a receiver circuit not in synchronization with the transmitted signal, resulting in picture distortion.

oscilloscope An electronic apparatus for the use of the video engineer. When the screen is set for a certain type of measurement, it shows a graph of the ups and downs of every line in the picture, from 1 to 525, indicating pure white at the top of the graph and pure black at the bottom. The object is to keep the ups and downs within these boundaries. Also called "waveform monitor," "oscillograph," and "CRO."

out-takes Film containing shots or TAKES not included in the final version of a production. Generally these are kept for future reference and possible future use.

P

P.A. Public-address system. Press agent.

P.I. Per inquiry. System by which an advertiser pays a television station in proportion to the number of inquiries he receives and not according to the regular station rates.

package show A program offered to an advertiser complete with everything but the commercials.

pan To turn the camera from one side to

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the other, as a person might turn his head. (See CAMERA SHOTS.)

panoram dolly Camera mount on wheels with tongue and tilting-panning head. Affords wide scope of camera movement.

parabola Curved construction for titles or art work, calibrated so each section is parallel to panning camera, thus avoiding distortion.

parabola crawl Crawl effect achieved with the above device. (See CRAWL.)

parabolic reflector A curved reflector used to concentrate a distant sound into a microphone, e.g., from a balcony picking up the voices of singers on a stage, or crowd noise, band music, etc., across the field at a sports event.

parallax Difference between the angle of view of a scene observed directly through a film-camera lens and seen through a view finder mounted on the side of the camera.

parallels (Film studios) A platform attached to the back of scenery from which electricians can handle lights trained on the set. (Television) A base for a platform, usually is hinged so it can be folded for storage.

participating program A SPOT CARRIER; a program that carries advertising for more than one advertiser. Strictly, it is *participating* only if commercials participate in show, i.e., are prepared by the program staff and delivered by the star—as on many homemaking shows, cooking shows, etc. Otherwise, it is an ANNOUNCEMENT PROGRAM. In practice, SPOT CARRIER often refers to both types.

pedestal (1) A type of DOLLY for studio cameras that is solidly built and easily maneuverable by one man. (2) Main graph area of peaks and valleys on an oscilloscope.

pencil test Key action scenes of main characters in animated film. Original drawings (black on white) are photographed, so test appears as negative (white on black).

photostat Black-and-white still picture made with paper negative. Lower in quality and cost but quicker than normal photography. Useful for title cards, other still art.

picture definition Number of horizontal lines scanned per second to make up each frame of the picture. Throughout North America the standard is 525 lines, although other standards, from 405 to 819, are followed elsewhere.

play on (or *off*) Special music to accompany a performer as he comes on stage or leaves the stage.

polarity reversal Complete turnabout of picture values, resulting in a negative picture, with all white areas black and all black areas white. Often last-minute news-film shots are projected in negative and, with *reversed polarity*, appear on the screen as positive pictures.

pop-in To appear on the screen suddenly, without fading in. A technique frequently used in film commercials. Also, *pop-out*.

pot Colloquial term for a FADER or volume-control dial.

preempt To take over the time that a program, or programs, would fill in order to broadcast something considered by the station itself to be of unusual importance from the viewpoint of public interest. Every station reserves the right to *preempt* any program at any time.

private lines System of communication between booth personnel and camera and stage crews. (See CANS.)

process shot A shot involving an unusual process of some sort, especially rear projection (either still or in motion), with live action taking place in front of the projected picture; shooting through glass on which scenes are painted, with live action taking place behind it; or the use of miniature sets combined with live action in such a way as to create the impression of reality.

producer Person who has the final authority and responsibility for all the elements in a production. He functions as the top administrative executive.

producer-director Individual who handles not only administration but also the directing of a production.

production facilities The equipment or facilities needed to put a program on the air, chiefly studios, cameras, lights, audio equipment, controls, etc. Also called FAX.

program profile A graph showing the ups and downs of audience liking or disliking throughout a program. It is prepared from indications of audience reaction obtained during a test presentation.

Projectall A machine, specially built for television, which projects opaque slides, ticker tapes, and larger tapes or rolls of

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paper, and contains a small revolving stage for projecting a product display.

props From "properties." All the articles in a production that are the property of the producing company or are rented by the company, notably furnishings and decorations but including an infinite variety of items, large and small, from ashtrays to zipguns.

public domain (*P.D.*) Any creative work—literary, musical, etc.—available for use by the general public. Usually applied to material that has been in general use, either uncopyrighted, or after copyright has expired.

Q

quickie A low-budget motion picture made in a hurry.

quick study Actor or actress who learns a part quickly.

quonking Voices heard that are not supposed to be heard during a broadcast, sometimes from people on the set who forget where they are or whisper too loudly, sometimes from the control room via a cameraman's or sound man's earphones.

R

rates Charges for time made by stations and networks.

rating The percentage of all television sets in a given area that are tuned to a given program.

raw stock New film, available for use.

rear projection Throwing a picture on a screen from the rear or the side opposite the viewer, usually to provide background scenery for action in front of the screen.

reel A spool for film. Usually 1,000 feet of 35mm film or 400 feet of 16mm.

Reflectar lens See LENSES.

reduction print A 16mm motion-picture print made from a 35mm negative.

release print Motion-picture print suitable for release to stations or networks for broadcast.

resolution (Of picture) Degree of clarity of detail in a picture. (See PICTURE DEFINITION.)

resolution chart See TEST PATTERN.

return post (Scenery) Usually two narrow flats permanently fixed together at a right angle and covered with one piece of canvas. Placed at edge of set, it permits camera angles that otherwise would show bare studio walls. Also called CORNER POST.

reversal of polarity Electronic effect in live television in which all picture values become their opposites; i.e., whites become blacks, etc. (See POLARITY REVERSAL.)

reverse shot (*RevS*) Picture taken from exactly the opposite angle of the one preceding. See CAMERA SHOTS.

rigging Rope lines to operate curtains or other movable pieces.

rim light A modeling light used to separate subject from background. (See LIGHTS.)

riser Low platform to provide better picture or sound balance by lifting a person or camera higher than normal position.

rough cut Early version of a film with the shots in sequence but usually somewhat long and with blank film inserted to indicate opticals.

RTMA Radio and Television Manufacturers Association.

rushes Result of a day's motion-picture photography in the form of prints that have been rushed through the laboratory in order to be viewed as soon as possible. Also called DAILIES.

S

safe area The area of a televised picture that can always be seen, even on poorly adjusted or circular screen sets where part of the picture is cut off. Also, COPY AREA or LIVE AREA. This is the center area. One-sixth the width on each side and one-sixth the height, top and bottom, are considered only supplementary.

SAG Screen Actors' Guild.

scale Minimum pay for union members.

scanning Process of constructing a television picture in which the electron gun within the camera sweeps across the picture from left to right and, starting at the top, makes 525 horizontal lines across the screen to the bottom, all in one-thirtieth of a second.

scanning reversal Changing the order of the scanning process in order to obtain a different version of the picture: i.e., horizontal reversal will produce a mirror image of scene; vertical reversal will produce an upside-down mirror image; double reversal (horizontal and vertical) will produce an upside-down version that is not a mirror image.

scene A completed piece of action or dia-

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logue. Usually, all the action and dialogue taking place continuously with the same background. Also, a setting or location for action.

scenery dock Area where scenic elements are stored.

Scenescope A device to make it possible for an actor working in a black set to appear to be in front of a still or motion-picture background and at the same time behind objects projected so as to appear in the foreground. A similar but less complicated device is the VISTASCOPE.

scoop A floodlight with a very wide beam, consisting of a parabolic reflector around a lamp base, usually capable of taking any lamp between 750 and 2500 watts.

scratch print A motion-picture film print which has been scratched through its length to prevent its inclusion in a release print until license rights for its use have been purchased, at which time it is replaced with a usable version.

script Written version of a television or film production. For commercials, live or film, the visual elements usually are described on one side of the page (generally the left side) and the sound (dialogue, narration, effects, music) on the other.

scrim Gauze or thin net used for special effects: e.g., mist or fog or an opaque curtain that can suddenly become almost transparent through a shift in lighting. Designs may be painted on scrim and appear and disappear through changes in lighting.

Segue ("seg-way") Change from one musical number to another without a pause or an announcement.

sequence A complete series of shots or scenes. Also, the manner in which one scene flows into another.

SEG Screen Extras' Guild.

set (1) Television receiver. (2) Area in the studio where photography or televising takes place. (3) Scenery and props assembled ready for performance. (4) Verb, to assemble scenic elements and props.

set piece A piece of scenery that stands by itself and does not fit together with other pieces. Often it is a "ground row," representing a hedge, flower bed, wall, distant hill, etc.

sets-in-use Percentage of total sets in an area that are turned on at a given time.

shading Adjusting a television camera until the oscilloscope trace on the camera-control unit is of uniform height. The adjustment lightens or darkens parts of the picture too subtly to be noticed immediately by eye alone.

shadow box A special device for showing titles or still pictures. In one type, a two-way mirror bisects a right angle made by two boxes (stages) holding cards. Depending on lighting, the camera can pick up cards in either box or both at once, superimposed. Sometimes three stages and two mirrors are used.

shooting script Complete, approved script from which the director works. For commercials, generally each scene is timed in seconds, inserts marked, etc. Usually accompanied by a STORYBOARD.

side A single speech. Actors sometimes roughly judge importance of a part by number of sides.

signature The identification of a show in sight or sound. Usually consists of theme music and a picture sequence that varies little if at all from week to week.

sign language Gestures used to communicate between the control room and those outside who do not have earphones, especially, of course, the actors. Signs most frequently used are the following:

Forefinger pointed upward and then pointed at actor: "Your cue; start now."
Forefinger moved in circle: "Hurry up."
Hands moved apart as though pulling taffy: "Slow down."
Lifting motion: "Increase volume."
Pressing-down motion: "Decrease volume."
Hands holding head: "Hold your position."
Hands moving head: "Turn this way."
Hand moved back from face: "You're too close to camera."
Hand moved toward face: "Come in closer."
Forefinger pointed to eye: "Watch for cue."
Fist with thumb up: "Make your entrance."
Forefinger and thumb forming circle, other fingers extended: "OK."
Forefinger touches nose: "You're 'on the nose' for time—just right."
Tap forehead: "Remember what we cut out and put it back in."
Forefinger like knife across throat: "Cut! Stop!"

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simulcast Simultaneous broadcast of a show over television and radio facilities.

single-system sound Picture and sound recorded on the same film. In *double system* a separate film is used for each.

slide Transparent art work on glass (usually 2 by 2 inches) used for titles, legends, etc.

sky cyc ("*sike*") A semicircular hanging (CYCLORAMA) covering one end of the studio and stretched tight, not falling in drapery folds. Result is to make studio appear much larger.

sky hook A kind of ceiling-lamp mounting consisting of a vertical telescoping pipe to which a counterweighted light unit is attached so the light will stay at any desired height.

S.O.F. Sound on film.

specs Specifications for material to be built for television.

spectacular In general, any especially lavish show; in particular, a color show employing big stars and running an hour or longer, usually not part of a regular series.

speed (Film) Silent speed: 16 frames per second; sound speed: 24 frames per second. Either speed can be televised.

split screen Screen divided into two or more segments, each with a different picture. Accomplished optically on film, and electronically or with mirrors in live television.

split-screen focus Compromise focus between near and far objects.

sponsor identification Percentage of viewers of a program who are able to identify the sponsor correctly.

spot (1) Spotlight. (2) Time segment of one minute or less, sold by stations for advertisements.

spot carrier Program that carries SPOT COMMERCIALS for more than one advertiser.

spot commercial Commercial of one minute or less, usually on film, that can stand by itself (does not need a show) although it may be used in a show.

spot, national See NATIONAL SPOT.

spread Estimated amount of time that will be needed to allow for applause or laughter or possible slower pace in a program than in rehearsal.

SRA Station Representatives' Association.

stacker Adjustable platform on which camera and cameraman may be lifted for high angle shots.

stand by Visual and/or vocal warning to the talent and crew that the performance is about to start.

station break Brief break in the programming so station may identify itself. An "hour" network program actually runs only fifty-nine minutes and twenty-five seconds, the next five seconds being used for network identification, the following twenty for a commercial, and the final ten for another commercial including two seconds for local station identification. A half-hour network program runs twenty-nine minutes, twenty-five seconds.

sting A musical exclamation point for pictures or words.

stock shot A scene obtained from a film library rather than photographed for the production at hand. (See LIBRARY.)

stop motion Technique in which the appearance of motion is achieved on film by photographing an object one frame at a time and moving the object very slightly between shots.

storyboard An illustrated script. Each camera shot is depicted by a drawing or still photograph, and all opticals, special effects, and so forth are also shown graphically.

strike Take down or dismantle, as *strike the set*.

strip show A program, usually a serial, broadcast several days a week.

super or *superimpose* To show one image on top of another. Often words, slogans, trademarks, and similar items are superimposed on pictures.

switcher system Plan of operation in which the technical director does no more than work the controls that switch from one camera to another for the picture to be telecast, with instructions to him and to the individual cameramen coming directly from the television director. (Compare with TECHNICAL-DIRECTOR SYSTEM.)

T

T-stops New method of rating lenses in which they are calibrated according to their actual transmission of light rather than according to focal length and diameter.

TD Technical director. Operator of switcher system (under instructions from the Direc-

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tor) who is responsible for technical aspects of picture televised.

tableau (tab) curtain Curtain rigged to open in the center, forming draped arch.

take (1) In motion pictures, whenever the camera is operated it is a "take," and since there may be several takes of the same action, each take is numbered. (2) In live television, whenever a picture from a camera is put on the master monitor, it is a take. Numbers here designate cameras, as in: "Ready 1 . . . *take 1* . . . ready 2 . . . *take 2*." (3) In acting, a delayed reaction is a take; a *double take* is a reaction so delayed it seems it will not happen at all, but when it does it is vivid.

talk back Studio loudspeaker system connected to control room so director can talk to talent without leaving control room.

technical-director system Method of operation in which only the TD is permitted to give instructions to the cameramen, relaying them from the director of the show. The TD also, of course, is in charge of the switching controls. (Compare SWITCHER SYSTEM.)

Telecine Equipment for televising film.

telephoto lens See LENSES.

Teleprompter Machine on which a large version of the script can be unrolled at any desired speed, operated out of camera range to prompt actors; usually mounted on camera near the lens turret. Reader appears to look almost directly at the viewer, when using Teleprompter on live camera.

Telop Large opaque projector (Teloptican) developed by Gray Company and CBS; projects a picture area of 3 by 4 inches. Also, the opaque slide used in the projector.

test pattern A design created especially to aid in the proper adjustment of television cameras and receivers. Also called RESOLUTION CHART. When a station is on the air but not broadcasting a program, the picture generally seen is a test pattern.

tight shot A picture that fills the screen with a single object of interest so that no background detail distracts from it.

tilt To point the camera up or down from the horizontal. (See CAMERA SHOTS.)

title crawl Device for moving a series of titles across the screen, appearing at the bottom, disappearing at the top. Often a drum, motor-driven or manually controlled, is used. Several opaque projectors include devices for crawling titles on strips of paper or celluloid through the projector stage. (See CRAWL and PARABOLA CRAWL.)

tongue Boom or arm that is part of certain wheeled camera mounts, which makes it possible to achieve a wide variety of camera movements and angles.

Translux A rear-screen projector specially designed for television that operates much closer to the screen than most projectors used in motion-picture work.

Translux screen A special translucent material developed for use with TRANSLUX.

traveler Theater draw curtains that part in the middle; each half travels on a separate track or traveler, but they are connected so that pulling on one line moves them both.

triple spotting Broadcasting three commercial announcements consecutively.

trucking shot Originally, in motion pictures, a shot made from the rear of a moving truck, usually of galloping horses. Today it sometimes means any camera movement on wheels except toward or away from the subject (called DOLLY); sometimes it is used interchangeably with DOLLY; sometimes it means all camera movement on wheels, excluding DOLLY entirely; and by some it is never used, DOLLY being favored. Generally the intention is understood from either word.

two-fold Two scenery flats hinged together so they fold inward. Another similar unit often used is a "three-fold."

TvB Television Bureau of Advertising.

TVR Television recording, or KINESCOPE, a record on film of both sight and sound.

U

UHF Ultrahigh-frequency broadcast waves. Television channels 14 to 83; stations using those channels.

unduplicated audience Viewers who are seeing an advertiser's program or commercial for the first time. Programs build ratings by changing unduplicated into duplicated audiences.

unions Principal unions in television are: AFTRA (talent, announcers), AGVA (talent, singers), IATSE (stagehands and scenic construction), IBEW (engineers, soundmen), NABET (engineers, cameramen), RTDG (directors), SAG (all actors in films), SEG

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(screen extras), TWG (writers), and USA (scenic artists).

upstage Area toward rear of stage, away from camera. Also, to act in a haughty manner toward another performer as though deserving more attention or better position on stage.

USA United Scenic Artists.

V

VHF Very high frequency broadcast waves. Television channels 2 to 13; stations using those channels.

video The sight element in a television broadcast. The sound element is the AUDIO.

video engineer Technician who operates the camera monitor controls in the control room, constantly keeping a check on picture quality.

video tape recorder (VTR) Machine for recording both picture and sound on magnetic tape from a television camera, receiver, transmission lines, or microwave relay.

Visualcast A transparency projector with a large, horizontal, open stage, illuminated from below, on which an operator may write or draw and on which a kind of animation may be achieved through celluloid layovers or CELS, and many other effects accomplished. A VUE-GRAPH is a similar projector. A CELLOMATIC is a further development using two illuminated stages to make possible many of the effects found in film opticals.

Vistascope Device for creating illusion of scenery in a setting in which there actually is no scenery. See SCENESCOPE.

voice over Voice from an off-screen source; off-screen narration.

W

wait (Stage) A stage wait is an unintended pause due to an actor forgetting his lines, sound effects not occurring on cue, or other similar mishaps.

walk through Rehearsal of action in a scene, with less attention to correct reading or rendition of speeches than to action.

whiz pan Camera swung very rapidly left to right or right to left, blurring the scene. Used as dramatic device to shift from one scene to another or one object of interest to another, or for comic effects, simulating double take. Also known as blur pan, swish pan, ZIP PAN, whip shot, etc. (See PAN.)

wild (Shooting) Taking motion pictures without a script. (Wall) A flat standing alone that can be moved anywhere on the set.

wipe Optical effect in which a line or object appears to move across the screen revealing a new picture. (See OPTICALS.)

work print A film print that is cut up in the editing process.

wow The noise any recording makes when it is rapidly speeded up.

Z

zip pan Camera swung rapidly from one side to the other, blurring the scene. See WHIZ PAN.

zoom The effect of starting a long distance from an object and moving in very rapidly to a close view, or of moving the object from a distance very quickly toward the camera, depending on whether object or camera is doing the zooming. Often used in commercials to bring product, trademark, or slogan from small area up to full screen.

Zoomar lens Camera lens permitting rapid progression from long shot to close-up (or vice versa) while camera is operating. (See LENSES.)

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TOP FIFTY TELEVISION ADVERTISERS 1957[1]

	Total	Spot TV	Network
1. Procter & Gamble	$72,962,855	$25,916,840	$47,046,015
2. Colgate Palmolive Co.	27,036,369	7,739,080	19,297,289
3. General Foods Corp.	24,604,501	8,447,900	16,156,601
4. Lever Bros. Co.	23,940,269	7,642,980	16,297,289
5. American Home Products Corp.	22,125,488	3,589,680	18,535,808
6. Brown & Williamson	20,082,882	12,988,920	7,093,962
7. Chrysler Corp.	18,915,776		18,915,776
8. Gillette Co.	17,679,627	1,888,790	15,790,837
9. Ford Motor Co.	16,459,254	3,436,050	13,023,204
10. R. J. Reynolds Tobacco Co.	16,089,214	2,887,630	13,201,584
11. Bristol-Myers Co.	14,620,964	2,131,010	12,489,954
12. Sterling Drug	13,347,241	8,635,890	4,711,351
13. General Motors Corp.	12,733,437		12,733,437
14. American Tobacco Co.	12,492,559	3,145,930	9,346,629
15. Liggett & Myers Co.	12,183,213	4,001,840	8,181,373
16. Miles Laboratories	11,440,941	6,392,640	5,048,301
17. Kellogg Co.	10,807,295	2,829,510	7,977,785
18. Continental Baking Co.	10,190,060	10,190,060	
19. Philip Morris & Co.	8,884,374	4,941,470	3,942,904
20. General Mills	8,605,872		8,605,872
21. Pharmaceuticals, Inc.	8,585,635		8,585,635
22. Warner-Lambert Co.	8,223,263	5,690,870	2,532,393
23. P. Lorillard & Co.	8,212,782	3,018,660	5,194,122
24. Revlon, Inc.	7,019,042		7,019,042
25. Carter Products	6,995,260	6,995,260	
26. Nestlé Co.	6.660,421	2,530,320	4,130,101
27. National Dairy Products Corp.	6,644,647		6,644,647
28. American Chicle Co.	6,344,167	3,726,800	2,617,367

[1] *Sources:* Leading National Advertisers, Inc.; TvB from N. C. Rorabaugh Reports; *Advertising Age; Sponsor.*

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	Total	Spot TV	Network
29. Westinghouse Electric Corp.	4,501,985		4,501,985
30. General Electric	5,714,855		5,714,855
31. Corn Products Refining	5,408,711	2,477,860	2,930,851
32. Coca-Cola Co. & Bottlers	5,249,180	4,207,890	1,041,290
33. Hazel Bishop, Inc.	5,192,193		5,192,193
34. Campbell Soup Co.	4,965,832		4,965,832
35. International Latex Corp.	4,722,660	4,722,660	
36. Quaker Oats Co.	4,706,501		4,706,501
37. Helene Curtis Industries	4,667,982		4,667,982
38. Standard Brands, Inc.	4,512,346		4,512,346
39. Westinghouse Electric Corp.	4,501,985		4,501,985
40. Sperry Rand Corp.	4,257,142		4,257,142
41. Adell Chemical Co.	4,109,800	4,109,800	
42. Bulova Watch Co.	4,050,400		4,050,400
43. S. C. Johnson & Son, Inc.	3,889,778		3,889,778
44. Armour & Co.	3,853,642		3,853,642
45. Pillsbury Mills, Inc.	3,805,646		3,805,646
46. Scott Paper Co.	3,342,257		3,342,257
47. Amer. Tel. & Tel. Co.	3,277,921		3,277,921
48. Pepsi-Cola	3,250,204	3,038,650	211,554
49. Prudential Insurance Co. of America	3,201,984		3,201,984
50. Eastman Kodak Co.	3,194,715		3,194,715

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CODE AFFECTING TELEVISION ADVERTISING[1]

Presentation of Advertising

1. Ever mindful of the role of television as a guest in the home, a television broadcaster should exercise unceasing care to supervise the form in which advertising material is presented over his facilities. Since television is a developing medium, involving methods and techniques distinct from those of radio, it may be desirable from time to time to review and revise the presently suggested practices:

a. Advertising messages should be presented with courtesy and good taste; disturbing or annoying material should be avoided; every effort should be made to keep the advertising message in harmony with the content and general tone of the program in which it appears.

b. A sponsor's advertising messages should be confined within the framework of the sponsor's program structure. A television broadcaster should avoid the use of commercial announcements which are divorced from the program either by preceding the introduction of the program (as in the case of so-called "cow-catcher" announcements) or by following the apparent sign-off of the program (as in the case of so-called "trailer" announcements). To this end, the program itself should be announced and clearly identified, both audio and video, before the sponsor's advertising material is first used, and should be signed off, both audio and video, after the sponsor's advertising material is last used.

c. Advertising copy should contain no claims intended to disparage competitors, competing products, or other industries, professions or institutions.

d. Since advertising by television is a dynamic technique, a television broadcaster should keep under surveillance new advertising devices so that the spirit and purpose of these standards are fulfilled.

e. Television broadcasters should exercise the utmost care and discrimination with regard to advertising material, including content, placement and presentation, near or adjacent to programs designed for children. No considerations of expediency should be permitted to impinge upon the vital responsibility towards children and adolescents, which is inherent in tele-

[1] From *The Television Code* of The National Association of Radio and Television Broadcasters, 3rd ed., July, 1956.

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vision, and which must be recognized and accepted by all advertisers employing television.

f. Television advertisers should be encouraged to devote portions of their allotted advertising messages and program time to the support of worthy causes in the public interest in keeping with the highest ideals of the free competitive system.

g. A charge for television time to churches and religious bodies is not recommended.

Acceptability of Advertisers and Products—General

1. A commercial television broadcaster makes his facilities available for the advertising of products and services and accepts commercial presentations for such advertising. However, a television broadcaster should, in recognition of his responsibility to the public, refuse the facilities of his station to an advertiser where he has good reason to doubt the integrity of the advertiser, the truth of the advertising representations, or the compliance of the advertiser with the spirit and purpose of all applicable legal requirements. Moreover, in consideration of the laws and customs of the communities served, each television broadcaster should refuse his facilities to the advertisement of products and services, or the use of advertising scripts, which the station has good reason to believe would be objectionable to a substantial and responsible segment of the community. The foregoing principles should be applied with judgment and flexibility, taking into consideration the characteristics of the medium and the form and content of the particular presentation. In general, because television broadcast is designed for the home and the family, including children, the following principles should govern the business classifications listed below:

a. The advertising of hard liquor should not be accepted.

b. The advertising of beer and wines is acceptable only when presented in the best of good taste and discretion, and is acceptable subject to Federal and local laws.

c. Advertising by institutions or enterprises which in their offers of instruction imply promises of employment or make exaggerated claims for the opportunities awaiting those who enroll for courses is generally unacceptable.

d. The advertising of firearms and fireworks is acceptable only subject to Federal and local laws.

e. The advertising of fortune-telling, occultism, spiritualism, astrology, phrenology, palm-reading, numerology, mind-reading or character-reading is not acceptable.

f. Because all products of a personal nature create special problems, such products, when accepted, should be treated with especial emphasis on ethics and the canons of good taste; however, the advertising of intimately personal products which are generally regarded as unsuitable conversational topics in mixed social groups is not acceptable.

g. The advertising of tip sheets, race track publications, or organizations seeking to advertise for the purpose of giving odds or promoting betting or lotteries is unacceptable.

2. Diligence should be exercised to the end that advertising copy accepted for telecasting complies with pertinent Federal, state and local laws.

3. An advertiser who markets more than one product should not be per-

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mitted to use advertising copy devoted to an acceptable product for purposes of publicizing the brand name or other identification of a product which is not acceptable.

4. "Bait-switch" advertising, whereby goods or services which the advertiser has no intention of selling are offered merely to lure the customer into purchasing higher-priced substitutes, is not acceptable.

Advertising of Medical Products

1. The advertising of medical products presents considerations of intimate and far-reaching importance to the consumer, and the following principles and procedures should apply in the advertising thereof:

a. A television broadcaster should not accept advertising material which in his opinion offensively describes or dramatizes distress or morbid situations involving ailments, by spoken word, sound or visual effects.

b. Because of the personal nature of the advertising of medical products, claims that a product will effect a cure and the indiscriminate use of such words as "safe," "without risk," "harmless," or terms of similar meaning should not be accepted in the advertising of medical products on television stations.

Contests

1. Contests should offer the opportunity to all contestants to win on the basis of ability and skill, rather than chance.

2. All contest details, including rules, eligibility requirements, opening and termination dates should be clearly and completely announced and/or shown, or easily accessible to the viewing public, and the winners' names should be released and prizes awarded as soon as possible after the close of the contest.

3. When advertising is accepted which requests contestants to submit items of product identification or other evidence of purchase of product, reasonable facsimiles thereof should be made acceptable.

4. All copy pertaining to any contest (except that which is required by law) associated with the exploitation or sale of the sponsor's product or service, and all references to prizes or gifts offered in such connection should be considered a part of and included in the total time allowances as herein provided. (*See Time Standards for Advertising Copy.*)

Premiums and Offers

1. Full details of proposed offers should be required by the television broadcaster for investigation and approved before the first announcement of the offer is made to the public.

2. A final date for the termination of an offer should be announced as far in advance as possible.

3. Before accepting for telecast offers involving a monetary consideration, a television broadcaster should satisfy himself as to the integrity of the advertiser and the advertiser's willingness to honor complaints indicating dissatisfaction with the premium by returning the monetary consideration.

4. There should be no misleading descriptions or visual representations of any premiums or gifts which would distort or enlarge their value in the minds of viewers.

5. Assurances should be obtained from the advertiser that premiums of-

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fered are not harmful to person or property.

6. Premiums should not be approved which appeal to superstition on the basis of "luck-bearing" powers or otherwise.

Time Standards for Advertising Copy

1. In accordance with good telecast advertising practices, the time standards for advertising copy are as follows:

Length of program (minutes)	Length of advertising message (minutes and seconds) Class "A" time	All other hrs.
5	1:00	1:15
10	2:00	2:10
15	2:30	3:00
25	2:50	4:00
30	3:00	4:15
45	4:30	5:45
60	6:00	7:00

2. Reasonable and limited identification of prize and statement of the donor's name within formats wherein the presentation of contest awards or prizes is a necessary and integral part of program content shall not be included as commercial time within the meaning of paragraph 1, above; however, any oral or visual presentation concerning the product or its donor, over and beyond such identification and statement, shall be included as commercial time within the meaning of paragraph 1, above.

3. The time standards set forth above do not affect the established practice of reserving for station use the last 30 seconds of each program for station break and spot announcements.

4. Announcement programs are designed to accommodate a designated number of individual live or recorded announcements, generally one minute in length, which are carried within the body of the program and are available for sale to individual advertisers. Normally not more than 3 one-minute announcements (which should not exceed approximately 125 words if presented live) should be scheduled within a 15-minute period and not more than six such announcements should be scheduled within a 30-minute period in local announcement programs; however, fewer announcements of greater individual length may be scheduled, provided that the aggregate length of the announcements approximates three minutes in a 15-minute program or six minutes in a 30-minute program. In announcement programs other than 15 minutes or 30 minutes in length, the proportion of one minute of announcement within every five minutes of programming is normally applied. The announcements must be presented within the framework of the program period designated for their use and kept in harmony with the content of the program in which they are placed.

5. Programs presenting women's services, features, shopping guides, market information, and similar material, provide a special service to the listening and viewing public in which advertising material is an informative and integral part of the program content. Because of these special characteristics the time standards set forth above may be waived to a reasonable extent.

6. More than two back-to-back announcements plus the conventional sponsored 10 second station ID are not acceptable between programs or within the framework of a single program. Announcements scheduled between programs shall not interrupt a preceding or following program.

7. Any casual reference by talent in

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a program to another's product or service under any trade name or language sufficiently descriptive to identify it should, except for normal guest identifications, be condemned and discouraged.

8. Stationary backdrops or properties in television presentations showing the sponsor's name or product, the name of his product, his trade-mark or slogan may be used only incidentally. They should not obtrude on program interest or entertainment. "On Camera" shots of such materials should be fleeting, not too frequent, and mindful of the need of maintaining a proper program balance.

Dramatized Appeals and Advertising

Appeals to help fictitious characters in television programs by purchasing the advertiser's product or service or sending for a premium should not be permitted, and such fictitious characters should not be introduced into the advertising message for such purposes. When dramatized advertising material involves statements by physicians, dentists, nurses or other professional people, the material should be presented by members of such profession reciting actual experience or it should be made apparent from the presentation itself that the portrayal is dramatized.[2]

Sponsor Identification

Identification of sponsorship must be made in all sponsored programs in accordance with the requirements of the Communications Act of 1934, as amended, and the Rules and Regulations of the Federal Communications Commission.

[2] See note below regarding the amendments to the code approved in June, 1958.

AMENDMENT TO THE TELEVISION CODE

Approved February 6, 1957
Reference: *Dramatized Appeals and Advertising.*

1. Appeals to help fictitious characters in television programs by purchasing the advertiser's product or service or sending for a premium should not be permitted, and such fictitious characters should not be introduced into the advertising message for such purposes.

2. Dramatized advertising involving statements or purported statements by physicians, dentists, or nurses must be presented by accredited members of such professions or it must be made apparent that the portrayal is dramatized by superimposing the words "A Dramatization" in a *highly visible* manner during the initial 10 seconds of the scene. If the scene portraying such professional persons is less than 10 seconds, the words "A Dramatization" shall then be visible for the entire length of the subject scene.

TELEVISION CODE INTERPRETATION #1

June 7, 1956

Combination ("Piggy-back") Announcements

The NARTB Television Code Review Board has reviewed a number of spot announcements advertising more than one product. The Board has concluded that when unrelated products are advertised as separate and distinct messages within one announcement, they in effect constitute separate announcements. The Board observes that it is an acceptable practice to advertise related (e.g., various frozen food products, or automobiles of one manufacturer) or compatible (e.g., pancakes and syrup, or furniture and carpeting) products within the

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framework of a single announcement, when integrated to form a single message.

TELEVISION CODE INTERPRETATION #2
June 7, 1956

"Pitch" Programs

The "pitchman" technique of advertising on television is inconsistent with good broadcast practice and, generally, damages the reputation of the industry and the advertising profession, in the opinion of the members of the NARTB Television Code Review Board.

Recent monitoring operations by the Code staff indicate that the "pitchman" now has moved from the half and quarter hour programming segments to shorter periods of time . . . three, four, and five minutes. Sponsored programs of this sort, whatever their length, consisting substantially of continuous demonstration or sales presentation, violate not only the time standards established in the Code, but the broad philosophy of improvement implicit in the voluntary Code operation. The Board requests that such programs be removed from the air as soon as contractual arrangements permit. If subscribers require assistance in classifying programs of this type, they should send inquiries to the NARTB Director of Television Code Affairs.

TELEVISION CODE INTERPRETATION #3
June 7, 1956

Hollywood Film Promotion

The Television Code Review Board has formally concluded that the presentation of commentary or film excerpts from current theatrical releases in some instances may constitute "advertising copy" under section 1, "Time Standards for Advertising Copy." Specifically, for example, when such presentation, directly or by inference, urges viewers to attend, it shall be counted against the advertising copy time allowance for the program of which it is a part.

TELEVISION CODE INTERPRETATION #4
June 7, 1956

Non-acceptability of "Intimately Personal Products"

The Television Code Review Board has reviewed several advertisements in view of Paragraph 1*f* "Acceptability of Advertisers and Products—General" and in particular of the specific language ". . . the advertising of intimately personal products which are generally regarded as unsuitable conversational topics in mixed social groups is not acceptable."

The Board has concluded that products for the treatment of hemorrhoids and for use in connection with feminine hygiene are not acceptable under the above stated language.

TELEVISION CODE INTERPRETATION #5
January 15, 1957

Advertising Copy Defined

"Advertising Copy," for the purposes of the section entitled "Time Standards for Advertising Copy," is defined as follows: Reference (aural, visual, or both) to a commercial product or service, unless such reference is permissive under the provisions of paragraphs #2 (awarding of prizes), #7 (guest identification), or #8 (visual sponsor or product displays). Additionally, reference to commercial products or services in the form of program credits is permissible provided that the aggregate length

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of such credits does not exceed 10 percent of the permissible "Length of Advertising Message."

Two amendments to the code were approved in June, 1958, by the television board of the NARTB.

The first barred the portrayal, by actors or actresses, of doctors, dentists, or nurses in television commercials. Previously, this was permitted with the use of a super labeling it a dramatization.

The second prohibited subliminal advertising, in which commercial messages are flashed on the screen so briefly they are below the threshold of normal perception while registering subconsciously.

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ADVERTISING COPY[1]

The advertising agency should not recommend, and should discourage any advertiser from using, any advertising of an untruthful, indecent or otherwise objectionable character, as exemplified by the following copy practices disapproved in a code jointly adopted by the American Association of Advertising Agencies and the Association of National Advertisers, and also by the Advertising Federation of America:

a. False statements or misleading exaggerations.
b. Indirect misrepresentation of a product, or service, through distortion of details, or of their true perspective, either editorially or pictorially.
c. Statements or suggestions offensive to public decency.
d. Statements which tend to undermine an industry by attributing to its products, generally, faults and weaknesses true only of a few.
e. Price claims that are misleading.
f. Pseudoscientific advertising, including claims insufficiently supported by accepted authority, or that distort the true meaning of practicable application of a statement made by professional or scientific authority.
g. Testimonials which do not reflect the real choice of a competent witness.

[1] From *Standards of Practice* of the American Association of Advertising Agencies, copyright 1956.

CRITERIA FOR MARKETING AND ADVERTISING RESEARCH[1]

THE CRITERIA

1. Under What Conditions Was the Study Made?

A statement of the methods employed should be made available in such detail that the study could be duplicated therefrom. In addition to the information revealed in answer to questions 2 through 8, the report should provide:

a. Full statement of problems to be resolved by the study.
b. Who financed it.
c. Names of organizations participating in study, together with their qualifications and extent of their interest, if any, in the findings.
d. Exact period of time covered in collection of data, with a statement as to the representativeness of the time period regarding subjects surveyed.
e. Date of publication of report.

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f. Definition of terms used.

g. Copies of questionnaires and instructions to interviewers.

h. Sources of collateral data.

i. Complete statement of methodology to be issued concurrently with the findings.

2. Has the Questionnaire Been Well Designed?

The questions must clearly convey their meaning uniformly to all, without suggesting answers either by their context or sequence. Unreasonable demands on the memory or on the actual knowledge of the respondent should not be made. Responses to simple "why" questions are often inaccurate and to "why not" questions, more so. Diversification of subject matter tends to reduce the interest bias.

The phrasing should avoid, or compensate for, a choice of responses which would reflect such influences as prestige, embarrassment, reward or retaliation. "Usually or regularly buy or read" questions maximize such biases. Individuals should answer only for themselves.

Monotonous questioning induces antagonism. Lengthy questioning may induce fatigue and cause incomplete responses. If the questionnaire was one of several completed at the same time with a single respondent, the total content of the interview must be revealed to indicate any conditioning induced by questions preceding the questions involved in the study. Limiting of space for replies limits the completeness of the answers. Repeat interviewing also may condition the response. To check on internal consistency of response, "catch" questions may be used. The questionnaire should be pilot tested.

3. Has the Interviewing Been Adequately and Reliably Done?

Usually a questionnaire form will be used; the interviewer must be well acquainted with it and with the prescribed interview procedure. Where no form is used, the interviewer must have greater maturity, training and experience; where extended interviews on attitudes are involved, special reporting means such as a tape recorder may well be required. Per interview compensation usually leads to lower quality interviewing; full-time interviewers generally provide more satisfactory work than do part-time interviewers. Unsuitable, ill-trained or irresponsible interviewers are not justified by economy. Even experienced interviewers should be trained and instructed for each survey's problems.

Only interviewers who can be compatible with respondents should be employed, because good rapport must be established. If the sampling plan does not specifically designate those to be interviewed, a bias often is introduced by the interviewer's picking respondents who tend to be like rather than unlike himself. The interviewer should be able to influence the progress of the interview, but must not influence the answers; it is often desirable that the interviewer not know the main purpose of the survey. The identity of the sponsor should not be known to the interviewer nor, least of all, to the respondent.

Not only should spot checks be made of the total interviews, but interviewer by interviewer comparisons should be made as well. More complete checking, to the extent of partially repeating the interview, is required if quota sampling was employed. The interviewing process should be pilot tested. On-the-scene supervisors improve interviewing quality.

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4. Has the Best Sampling Plan Been Followed?

The population being surveyed is most accurately represented when a random sample, in the mathematical sense, is employed. Each unit must have an equal chance or a known relative chance of being included in the sample; listing, enumerating and interviewing in every household in each defined interviewing area are tools for achieving this aim. Stratification and clustering help to make pure area sampling more economical. Disproportionate sampling may be employed to increase sampling reliability in a survey of a given size, but reweighting must be employed in tabulating. The laws of probability, permitting calculation of error margins, only apply to truly random sampling, not to quota samples or to samples that are "random" only in an accidental or haphazard sense.

Quota sampling is preferable to accidental sampling, but still it is a matter of judgment as to how effectively various pertinent quotas have been introduced and followed in individual surveys. They should be set so as to maximize the range of coverage, especially by geographic and economic groupings. Consistency with census or other basic data is not in itself proof of sampling representativeness unless it can be proven that the subject being investigated, itself, has perfect random distribution.

Other than in the latter case, there are instances where well-constructed quota samples may be acceptable. The rate of non-cooperation in many surveys, especially of the inventory, panel or continuous type, is so high that it liquidates many of the features of random sampling in the end. Copy testing and other instances where the general, rather than the exact answer, is all that is required lend themselves to well-designed quota samples. In general, *qualitative* in contrast to *quantitative* data can be satisfactorily obtained from quota samples. Where doubt exists, random sampling should be used since this gives the maximum reliability per dollar expended.

5. Has the Sampling Plan Been Fully Executed?

Substitutions for assigned units destroy a probability sample design. In personal interview surveys, refusals can frequently be overcome by repeat efforts. Not-at-homes, who have characteristics known to be different, should be brought into the sample by call-backs, or their answers should be estimated by special statistical formulas. If quotas were assigned, they should be fulfilled exactly. In quota sampling, refusals and not-at-homes are not controllable.

In mail surveys the response as well as the mail-out must be representative. To reduce biases growing out of personal interests and economic factors, which are common in mail surveys with a low rate of return, it is desirable to get as close to a 100% return as possible. In telephone surveys, refusals, not-at-homes and busy lines must not be ignored.

6. Is the Sample Large Enough?

If a probability sample is properly designed and executed, the reliability of its results can be estimated mathematically. Breakdown data should have a large enough numerical base to keep their larger error margins within usable limits.

The desired degree of reliability should be expressed in the definition of the problem or plan of the study. Increase in sample size does not compensate for deviations from a true probability sam-

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ple though it may provide a better basis for evaluating the effect of non-response.

If a probability sample is not employed, it is a matter of judgment as to what additional error is introduced as a result of using a non-random sample. The error cannot be measured statistically if the sample is non-random.

7. Was There Systematic Control of Editing, Coding and Tabulating?

All editing of questionnaires should be completed before any tabulations are made, and a statement to that effect should be made a part of the report.

Editing should not involve guessing as to meaning. Where context rather than form is being edited, the same editor should handle specific related sections of all questionnaires. Local supervisors should edit for form and completeness. Directions for editing should be formulated and explained uniformly to all engaged in the process.

In machine tabulation, pre-coding not only saves time and money but catches errors and incompleteness in questionnaire design. If pre-coding is used, a pilot test should be made to develop the codes; if pre-coding is not used, a sample of the completed questionnaires should be examined to establish the codes, especially on open-end questions.

Questionnaires should be numbered serially to guarantee completeness of card punching and as a check against duplicate punching. Pattern or consistency checking of each separate column of the punched-card should be done to verify that only appropriate codes have been punched. Each column or group code should be separately counted to establish the varying bases, and to verify that different tables with the same base actually agree.

In addition in hand tabulating, spot-checking of results by individual tabulators is desired. Each step should be separately spot-checked. All transfers of data should be double-checked.

8. Is the Interpretation Forthright and Logical?

If causal relationship is assigned to one factor, it must be proved that all other factors are held constant or allowance must be made for other variables.

The basic data which underlie percentages, ratios, weighting systems and breakdown groupings of respondents must be shown. Competitive comparisons should be made on the same bases. Since mean averages are often misleading, especially in income studies, the median should also be examined. Any uncommon mathematical manipulation must be fully explained. Error margins and their reliability should be indicated.

Misplaced emphasis may divert attention from weaknesses in research methods or findings. Complete answers to all questions should be uniformly reported. Interpretation, especially of responses involving memory or prediction of behavior, must not overestimate the ability of an individual to give valid responses.

Small differences, considering statistical error margins, should not be overemphasized. Charts, tables and text should not be distorted or unduly exaggerated. Simplicity and clarity should be the main objective of the analysis and presentation.

Present the results only for what they are and for what they represent.

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