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ON THE AIR

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EDUCATION ON THE AIR

NINETEENTH YEARBOOK OF THE
INSTITUTE FOR EDUCATION BY RADIO

Edited by
O. JOE OLSON



OHIO STATE UNIVERSITY
COLUMBUS

1949

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CONTENTS

I. BROADCASTING IN AMERICA

The Future of Broadcasting: AM, FM, TV and FAX	
Basic Presentation	<i>Wayne Coy</i> 5
Representing AM	<i>John F. Patt</i> 15
Representing TV	<i>Mortimer W. Loewi</i> 20
Representing FM	<i>Leonard Marks</i> 25
Discussion	29
What Will Television Do To American Life? 39	
Basic Presentation	<i>Oscar Katz</i> 40
The Producer's Viewpoint	<i>Martin Gosch</i> 49
Representing Motion Pictures	<i>Julien Bryan</i> 54
For Other Media and Recreation	<i>Dallas W. Smythe</i> 56
For Education	<i>Edgar Dale</i> 59
How Educators Can Use Radio Effectively	73
	<i>Clifford J. Durr, Presiding</i>

II. INTERNATIONAL ASPECTS OF RADIO

"The Voice of America" and U. S. Foreign Policy . . .	<i>David Penn</i> 101
What UNESCO Can Do	<i>George Voskovec</i> 110
Can Radio Contribute To World Peace? Panel Discussion	116
	<i>Forney Rankin, Presiding</i>

III. THE MEDIUM OF TELEVISION

Television and Education: Work-Study Group	135
	<i>Armand L. Hunter, Presiding</i>

v

Television Production: Work-Study Group	153
<i>Edward Stasheff, Presiding</i>	
Writing for Radio and Television: Work-Study Group	168
<i>Irve and Adele B. Tunick, Co-Chairmen</i>	
Our Second Annual Look at Television: Work-Study Group	173
<i>Kenneth M. Gopen, Presiding</i>	

IV. RADIO IN ORGANIZED EDUCATION

Adult Education by Radio: Work-Study Group	187
<i>Paul L. Essert, Presiding</i>	
State Planning for Educational FM: Work-Study Group	199
<i>Harold A. Engle, Presiding</i>	
Radio Training in Colleges and Universities: Work-Study Group	213
<i>Thomas D. Rishworth, Presiding</i>	
Clinic for Educational Stations: Section Meeting	222
<i>Ruth E. Swanson, Presiding</i>	
School Broadcasts: Work-Study Group	230
<i>Edwin F. Helman, Presiding</i>	
Clinic for Campus Stations: Work-Study Group	243
<i>Howard C. Hansen, Presiding</i>	
Clinic for Schools and Colleges Using Commercial Station Facilities: Work-Study Group	254
<i>Clarence M. Morgan, Presiding</i>	
Equipment for Educational Uses: Work-Study Group	257
<i>Ronald R. Lowdermilk, Presiding</i>	

V. SPECIFIC PROGRAM AREAS OF RADIO

How Can Mass Media Best Serve Our Children? Panel Discussion	265
<i>Dorothy Gordon, Presiding</i>	
What Constitutes Religious Education in Radio and Television? Work-Study Group	277
<i>Everett C. Parker, Presiding</i>	
Writing for a Rural Audience: Work-Study Group	285
<i>Dick Cech, Presiding</i>	
Trends in Radio News Broadcasting: Work-Study Group	289
<i>Charles R. Day, Presiding</i>	
Programming the Independent Station: Work-Study Group	292
<i>Robert S. French, Presiding</i>	

VI. ORGANIZATIONS UTILIZING RADIO

Problems of National Organizations in Radio and Television:
 Panel Discussion *Harold Franklin, Presiding* 305

Broadcasting by Government Agencies: Work-Study Group 329
Miles Heberer, Presiding

Education of the Public by Radio in Matters of Health: Work-
 Study Group *Dr. Jonathan Forman, Presiding* 339

Community Radio Production Councils: Work-Study Group 345
Mrs. Margaret Stoddard, Presiding

Organized Radio Listeners: Discussion Group 354
Mrs. Horace J. Cochran, Presiding

The Junior Town Meeting: A Progress Report 367

The Junior Town Meeting: Work-Study Group 369
George H. Reavis, Presiding

VII. ANNUAL INSTITUTE DINNER

Award of Life Memberships *Harlan H. Hatcher, Presiding* 375

Seventy-five Years of Educational Service *John B. Fullen* 380

Education by Radio at the Crossroads *Edgar Kobak* 388

VIII. EXHIBITION OF RECORDINGS

Awards for Outstanding Programs 397

Cooperating Judges and Summarizers 432

INDEX 439

PROCEEDINGS OF THE NINETEENTH
INSTITUTE FOR EDUCATION BY RADIO

BROADCASTING IN AMERICA

A GLANCE AHEAD

THE FUTURE OF BROADCASTING: AM, FM, TV AND FAX

WAYNE COY¹

§1

IN HIS INVITATION TO ME to participate in this panel on the future of broadcasting, Dr. Keith Tyler said he wanted to limit the scope to the “next few years.” For an educational scientist of Dr. Tyler’s stature, that phrase is shockingly loose and inexact. So I am going to get specific and assume that he means at least five years—or a quinquennium as we “scholars” say in Washington.

By limiting our discussion to the next five years, are we to assume that Dr. Tyler doubts the ability of us panel members to crystal gaze ten, twenty or thirty years into the future? Personally, as an old hand at crystal gazing, I much prefer making long-range predictions to short-range predictions. It takes that much longer to check up on you.

In any event, I wish to avail myself of the kind of escape clause that I observe is now being employed by some of our more prominent forecasters—employed, I believe, ever since last fall. That clause is something to the effect that the prediction is made on the assumption that the facts will be the same at the time of the occurrence of the event as at the time of prediction.

Now as to the future of the first item on your agenda—AM broadcasting. Where will it be five years from now? Will it still be a great medium of mass communication, or will it have dwindled to its “doom” within three years as predicted by

¹ Chairman, FCC, Washington, D. C.

“Deac” Aylesworth, first President of the National Broadcasting Company?

Today we have nearly 2000 AM stations on the air—more than twice as many as on VJ-Day. Moreover, many of the stations have far more power than they had before the war. Nearly 170 stations are under construction. More than 400 applications are pending before the Federal Communications Commission. And, in addition, applications for new stations are still coming in at the rate of about 20 a month.

Ninety-five per cent of American families—practically every family—own a receiving set. There is a set in one out of every four autos. The listeners have invested in this system of broadcasting more than four times as much as the broadcasters have invested in all their equipment and they continue to spend half again as much per year for new sets, tubes and repairs as the \$500,000,000 the advertisers spend on the sponsorship of programs.

Statistics on financial returns for 1948 recently gathered by the Federal Communications Commission show that over-all the business of broadcasting was still quite profitable. The earnings on investment or sales compare favorably with those in any other industry.

Despite the fact that the number of stations on the air has more than doubled since before the war, the majority of the established stations—that is, stations that had been on the air at least two years—reported increased revenues in 1948.

And despite the fact that the number of stations had doubled, the proportion of these established stations losing money was lower than in the last year before the war.

In 1941, 22 per cent of the stations lost money. In 1948, 15 per cent of the stations in existence at least two years (i.e., licensed in 1946 or prior years) reported losses.

It is true that the profits of the established stations declined slightly in 1948. It is not difficult to find the reasons for such decline. They are increased labor costs and additional expenses, in many instances, required for the operation of the FM stations operated in conjunction with the AM stations. This latter item is nothing new to the broadcasters of America. They are continuously making investments in technological improvements for the betterment of their service.

So far I have been speaking of established stations—stations that were on the air before 1947.

Some of the new stations, as is normal in broadcasting—or any other business—lost money during their first year or so of operation. From 1939 through 1941, for example, an average of 60 stations went on the air each year. On the average, half of these newcomers lost money in their first year.

In 1945, 62 per cent of the stations lost money in their first year of operation, and in 1947 the comparable figure was 63 per cent.

Now look at the picture in 1948. Almost six times as many new stations were licensed in that year as were licensed during 1939-1941. But despite that six-fold increase in new stations, the proportion losing money in the first year of operation was 58 per cent or only a slightly higher percentage than in the pre-war years.

Five years from now when AM broadcasting feels the heavy impact of television, the financial returns will undoubtedly be considerably less. These risks should be very carefully weighed by anyone contemplating entering AM broadcasting and also should be carefully weighed by AM broadcasters planning their future.

§2

My next assignment in this Nostradamus routine is FM.

We have today a nationwide FM service with almost as many stations on the air or under construction as there were AM stations on VJ-Day. There are more than 725 stations on the air and 160 under construction. In addition, we have more than 70 applications pending.

I think that that is encouraging. It is especially encouraging because those figures are quite realistic. They represent those that remain steadfast after a year in which approximately 100 applicants turned in their construction permits for various reasons. I think that most of the water has been squeezed out of those figures.

Moreover, three-fourths of the operating stations are using full power which means that they are getting far better coverage than most regional AM's.

However, the operators of FM stations have not done

nearly enough to realize the full potentialities of this splendid new system of sound broadcasting. Too many are operating only the minimum number of hours per day, depriving the American people with FM receivers of some of the finest AM programs.

To overcome the lag in the growth of FM, I have suggested to the Commission that we now consider requiring the AM operators of FM stations to operate their FM the same number of hours as their AM. I have also suggested that the Commission consider requiring them to duplicate their full program structures so that the programs that have been developed in radio over more than a quarter of a century may thus be made available to the people over this better system of broadcasting.

My own thought is that those who do not have AM facilities should in the first year operate six hours a day as they are now required under our rules; the second year, eight hours; and the third year, full time.

I think FM will continue to grow.

I do not think it will be squeezed out by television.

If this nation will continue to require sound radio service (and I think it will) then there will be a demand for the best kind of sound service available. That best is FM.

There are many weak spots in our AM coverage today. Many suburban areas adjacent to the large metropolitan areas, as well as many rural areas, are either unserved or poorly served.

There are many small cities that do not have their own full time—that is, nighttime as well as daytime—radio stations for the discussion of their local problems, for their local sports events, for local religious programs, for the promotion of local talent.

Something is needed to fill those vacuums.

That something is FM. The overwhelming majority of American AM radio stations, excluding the 56 clear channel stations, could serve larger areas, could serve those areas with better signals and could provide service more days and more hours out of the year with FM.

Millions of people can be reached by an adequate signal only with FM. Those millions are consumers—consumers that

it is becoming increasingly important for advertisers to reach as the tempo of American merchandising is stepped up.

What is needed is circulation. Circulation cannot be had by magic. Service—and only good service—will bring it about.

§3

Now, what will the next five years bring in television?

My own belief is that, five years from tonight, television will be the dominant medium of broadcasting.

Five years from tonight, most Americans will be getting most of their broadcast information, education, and entertainment from television.

Five years from tonight, sound broadcasting, although much improved in technical quality because of the increased use of FM and much extended in coverage because of the addition of both AM and FM stations, will be attracting less of the listeners' attention especially during the evening hours, will be attracting less of the advertisers' dollars, will be secondary to television.

The skyrocket progress that has marked television during the past two years will be progressively accelerated.

I concur in estimates of the manufacturing industry that five years from tonight 40 to 50 per cent of the homes in America will have television receivers.

And we know that television attracts more audience per set than does sound radio.

We also know that even today the listener gives more attention to his television set than he does to his radio receiver. That amount of attention should increase as programs improve in quality and quantity.

Today we have 1,500,000 television sets in use. It now appears that by the end of the year there may be 3,000,000.

Today we have 60 stations on the air and as many more under construction.

The removal of four bottlenecks will speed television's growth during the next five years.

The first bottleneck is the Federal Communications Commission's freeze on the granting of permits for new construction. That has been in effect for some seven months and will perhaps be in effect for another three or four months. I assume

this audience is acquainted with the interference problems that prompted this freeze. More than 300 applications are held up by the freeze.

I must confess to an excess of optimism with respect to the time required to revise the Standards of Good Engineering Practice for Television. The time required to analyze the data presently available from the operations of television stations in the VHF band and particularly the time required for engineers to agree on its meaning has been surprisingly long. While the freeze will be extended beyond the time that had been originally anticipated, I am quite sure that television service will be much improved because of the very careful scrutiny given the data and the sound basis provided for the revision of Television Engineering Standards.

The second bottleneck is the limitation of the present 12 television channels in the Very High Frequency Band. Many rural areas and even some important metropolitan areas could not be served if we were to restrict television to this present band.

Therefore, we are now studying methods of utilizing a higher band in the spectrum—the Ultra High Frequency Band. We hope to gain the needed additional channels in that band.

Five years from tonight, I expect to see 600 to 800 stations on the air. That will mean that five years from tonight television service will be available to the overwhelming majority of the people of the United States.

The third bottleneck is scarcity of networking facilities. This is being remedied rapidly. As you know, coaxial cable and microwave relay connect cities as far north as Boston and as far south as Richmond. A coaxial cable has been in operation between the East Coast and St. Louis since January. Two more westward channels have just been made available on this cable. Now a microwave system is being constructed between New York and Chicago. Next year, it will be extended to Des Moines. Next year, also, a coaxial cable will be run from Des Moines to Minneapolis and St. Paul.

The new microwave relay that is now being built between New York and Chicago will have 31 intermediate stations along the route. Between Philadelphia and Pittsburgh, the

concrete towers will be placed on mountain tops and will be about 60 feet high. On the flat land of Ohio and Indiana, the towers will be from 150 to 200 feet high.

A coaxial cable for television will link Toledo and Dayton, and will tie into microwave relays linking Columbus and Cincinnati in October.

I expect to see the West Coast linked with the East Coast by a combination of microwave relay and by coaxial cable in another two years.

Five years from now, I am sure that networking facilities will be so generally available that they will no longer constitute a bottleneck.

A fourth bottleneck is the huge cost of station construction and operation. The cost of constructing a metropolitan television station runs from \$200,000 to \$1,000,000. Figures reported to the Federal Communications Commission reveal that the average operating cost of 14 stations that were on the air for all of 1948 was \$538,000. And none of those stations were on the air full time. They were operating only from 10 to 50 hours a week.

Many radio broadcasters who ought to be television entrepreneurs cannot afford that kind of money, and their thinking about television is controlled by the prospect of such expenditures. I think television can be more widely developed in the next few years by getting away from that carriage trade concept. Cities and towns outside the 140 metropolitan areas could be served by a "secondary" station operating with minimum staff and equipment, obtaining its programs from a metropolitan station. It would be, in effect, a repeater station.

Cities and towns between the secondary station and the metropolitan station could tap the connecting circuit.

Other small cities and towns could pick up programs from the secondary stations. This would be similar to our railroad system. These stations would, of course, be expected to work toward the day when they can provide more and more local service—but that could be a gradual process geared to the economics of the situation.

I want to make it clear that my thoughts on the subject of secondary stations are my own ideas and do not reflect any conclusion reached by the Commission. Nor has such a plan

yet been considered by the Commission. It is my hope that my suggestions will encourage all interested parties to study this method of expanding television coverage.

All four of these bottlenecks will be smashed, I am confident, within the next five years.

As to advertising revenues for television, I do not hear of any trepidation on that account. Television is proving itself as an unsurpassed advertising, demonstrating, selling medium. It is estimated that advertisers will spend \$25,000,000 on television this year. There are now around 1500 television advertisers. Last year more than 40 per cent of the advertisers using network television were not radio advertisers.

Last year, with the medium still in its early infancy, television in the city of Philadelphia took $9\frac{1}{4}$ per cent of the total broadcasting revenue. In New York it took 8.2 per cent, in Washington 7.7 per cent, and in Baltimore $7\frac{1}{2}$ per cent.

I do not want to imply that the revenue of the television stations in the cities I have just named came from aural radio exclusively. As I indicated, 40 per cent of the advertisers using network television last year were not radio advertisers. Whether that percentage is the same today or not is of no real significance. Certainly some of the money now going into television—and a large amount of it—comes from advertisers not now using radio. More than that, I am sure that many advertisers now using television have increased their advertising appropriations to cover the expense of this new media. But we cannot be blind to the fact that some of the money going into television advertising has come from radio broadcasting. Yet, radio broadcasting revenues continue to support the present large losses in television operation and will continue to support those losses, in many instances, for some months.

§4

Radio broadcasting faces not only the loss of some of its revenue to television, but it may face a more serious consequence as a result of television. All of the surveys show that nighttime radio loses audience as television set circulation is increased in an area. At the present time, the loss is not serious although it is significant in terms of the listening habits of people. This developing situation is a challenge to those who operate sound broadcasting stations. It seems to me to indicate

that there will be a very considerable readjustment of night-time radio programming within the next five years, and a more drastic revision of it in the following years, as television circulation reaches sizable proportions. It likewise indicates that there will be a greater emphasis on daytime radio than there has been in the more recent years.

I do not believe that American radio broadcasters will take any loss of audience to this new media of television without vigorous efforts to make their programming more attractive in an effort to hold their audience or a reasonably large part of it. In fact, it seems reasonable to me to expect that they will intensify their studies of their community needs and direct their revitalized programming at meeting those needs, and thus try to build up even more loyal audience than they have had heretofore. It does seem to me that television will inevitably be the dominant medium in the electronic field, but given imaginative leadership, aural radio broadcasting can and will serve a most important function in our national life.

The last subject of my assignment here for tonight is facsimile. The trend in this field now is away from simplexing and towards multiplexing so that the printed material can be sent over the receiver simultaneously with voice or music. This means that an FM station does not have to interrupt its sound programs in order to broadcast its facsimile material.

The idea of facsimile, with its promise of an electronic newspaper, is an intriguing one and I am glad to observe that some stations are continuing to work on the development of the medium. Much more experience is apparently needed before we estimate the future of this art of radio printing.

I fully expect that the ingenuity which flows from a competitive entrepreneur system will result in a development flowing from present experimentation with facsimile which will provide for the commercial development of this electronic printing machine. Likewise, it seems to me that here is a field in which you people interested in education by radio would want to interest yourselves. It seems to me that here you have a feasible method for the distribution of materials needed in any program involved in teaching by radio.

As I understand it, I am not expected to comment on educational broadcasting. That is being left to the experts. However, since I have the platform amid so many educators, I want

to take a moment to discuss the progress of station construction by educational institutions.

Four years after the Commission allocated 20 FM channels for non-commercial educational broadcasting, we find that only 30 schools or school systems have such stations on the air, while only 20 others have them under construction. We at the Commission are frankly concerned that faster progress is not being made. I feel compelled to utter the warning you have heard so often before concerning the value of these frequencies, and I urge you not to make the same mistake education made years ago when it abdicated its position in standard broadcasting.

The low power non-commercial FM educational service authorized by the Commission last year seems to be filling a real need. Six of those stations are under construction while 11 more have been applied for.

I suggest that you investigate the possibilities of these low power stations for your schools. They should be an excellent stepping stone into the higher powered stations that you need to serve the thousands of persons who are waiting to be served.

In addition, as you know, some 100 low power campus stations in the standard broadcast band are now in operation. The Commission has issued proposed new rules to govern these stations and has asked for comments to be submitted by June 1. The Commission now proposes to consider licensing these stations. Most of the stations, while commercial, are non-profit enterprises. Your comments on the terms of such licensing procedures will be welcomed.

In conclusion, I wish to express my appreciation to all those who, through the past 19 years, have labored so diligently and so brilliantly to build this Institute for Education by Radio up to its present impressive eminence.

All of you who have contributed to its growth since inception in 1930 may well feel proud that you have created here the world's foremost forum for the study of broadcasting as an educational and cultural medium.

There is urgent need for the expert, professional, free and democratic discussion that prevails at these Institute meetings.

I sincerely hope that your enthusiasm and your faith will not fail you, and that you will continue your magnificent contributions to American education and to American broadcasting.

JOHN F. PATT²

(Representing AM Broadcasting)

Not that it is especially appropriate but because I just heard it, I would like to begin by telling the story of the young man who had a date with a pair of Siamese twins. The date began and they all went out on the town to a dinner, show, moonlight automobile ride, and all that. The next day, a friend asked him what kind of a time he had—did he enjoy his date? “Well,” said the young man, “yes and no!”

The only point I want to make with that story is that there is no yes-and-no ready answer to the question of the future of television and AM and FM sound broadcasting.

All of us in radio are tremendously affected by the growth and development of television. Nearly everyone in radio wants and expects to get into television at some time in the not too distant future. It is too exciting and too challenging an opportunity for service and for self-improvement for radio workers either to ignore it or to fail to want to have a part in it. It is a natural stepping stone for the creative, technical, and promotional people in radio to move into this new-dimensional electronic field. In my humble judgment, no other type of worker is as naturally qualified to break into television as the radio man or woman. No other field of communications than sound broadcasting provides quite the same rich background for serving the public, within the home, by radio waves—to properly evaluate community problems and establish community service—to fit varieties of programs suiting all tastes into various time schedules—and to develop the necessary revenues with which to support such a service. It is with that preface, from one who visualizes television as an expanded opportunity for radio, and who regards television and sound broadcasting as essentially complementary rather than exclusively competitive services, that I come before you.

I have been in sound broadcasting for 27 years, starting in the crystal set era. At that time, none of our talent was ever paid anything, and our chief concern was filling time with anyone who might offer his services without charge. In Kansas City, Missouri, where I began, our station divided time with

² General Manager, WGAR, Cleveland

the one other station of the town, and together these two stations did not fill half the hours of the day.

From 1924 to 1926 I worked part time to finish my college education, as program director for a university radio station which actually operated only two nights per week. I mention this personal background only to illustrate the broad development which has taken place in broadcasting in the last quarter of a century.

From a few dozen stations operating in the mid-twenties with inferior equipment, low power, inadequate programs and intermittent schedules, we have come to the point where nearly 2000 AM stations are now operating (more are coming on the air all the time)—most of them delivering service from 18 to 24 hours per day, with the most modern of equipment, and a varying competitive program structure which gives recognition virtually to all tastes and appetites, and to which 40 million American homes are tuned for an average of more than five hours per day. Half of these homes have two or more sets, and one of six of these have from three to six sets or seven or more. The American public has gone to the market place and invested nearly 12 billion dollars in receiving equipment.

At the same time, American business and individual investors have spent at least another 2 billion dollars to construct fine studios, control rooms, transmitter plants and antenna installations, all to provide 77 million receivers with constant service, day and night. With such a large total investment in an industry which has shown only up curves through good and bad times and throughout a world war in the past quarter of a century, it is most difficult for anyone who gives the matter any thought to agree with Deac Aylesworth's prediction in *Look* magazine that television will doom sound broadcasting within three years.

Radio receivers have increased 40 per cent since the war. Twelve million will be sold this year—sets in use have shown a similar gain since 1942, and all indexes of listening—Hooper, Nielsen and the Pulse show more people listening to more programs on more stations.

I freely admit that these radio percentage gains will not continue in the next 5 or 10 years. Frankly, the up curves show some recent signs of flattening out. But whereas the general listening curve may level off or even decline in the future, it

is my belief that even greater opportunities lie ahead for particular stations, for increased listening at particular hours, and with specialized program services. For example, morning audiences can be increased by one-third, according to a new survey of the Bureau of Applied Social Research of Columbia University.

Radio is the only medium to entertain or enlighten man while he works. The household tasks of hundreds of thousands of the nation's home-makers are immeasurably lightened by bright music or the daily installments of radio's serial dramas. Millions of American working men and office workers find time passes more quickly and pleasantly at their benches or desks by listening to the baseball games or music to fit their moods. One of my friends discovered it took one gallon of paint and four radio mystery stories to complete a repaint job on his kitchen.

Is there any other medium than AM radio (supplemented by FM, of course) which will provide to all members of the family such pleasant and instantaneous and reliable accompaniment in variety when they work, when they read, when they ride, and when they travel and play? I think the answer is plain.

But it is in man's new found leisure time that radio and television will develop in importance together. That leisure time will no doubt increase further with technological improvements, shorter work hours, and with improved transportation. Television will keep more people at home more of the time—and at home there will be more time for reading, more time for radio listening. The people of our great nation have a tremendous appetite for all kinds of leisure-time activities, and seldom do they want to do any one thing for too sustained a period. Their hobbies and interests and games are many and varied, and radio listening has always been their favorite leisure activity, according to several successive *Fortune* magazine polls.

It is here that I may venture the uncomfortable role of a prophet who has been hearing voices. In this case, the voices of a lot of fellow broadcasters whom I wired this week for figures and opinions. The 20 broadcasters whom I wired were located in cities with one or more television stations—half of them operating television stations and half of them not yet in TV, but no doubt, like myself, planning for the day when they

will be. More than half of these stations show revenue gains for the first four months of 1949 as against 1948. Those whose revenues were about the same or who show losses are, for the most part, operators of television stations who have spent most of their energies in developing television revenues. Some of the hardier operators predicted that sound broadcasting will continue to gain listeners and dollars, but the majority look for some inevitable reduction of audience and a likely lessening of revenues in the next 5 to 10 years. I agree with this majority, and though I have always felt that radio advertising was underpriced and undervalued, I believe that we may expect some reduction of radio advertising expenditures, perhaps only temporary. It seems to me that these reductions, if they develop as predicted, will be likely to affect mainly the newer stations, and some of the so-called marginal operations in areas which have become over-saturated with radio signals.

We must naturally expect that television will divert a good share of the public's attention in the coming years. We already know that television requires greater concentration of attention for enjoyment, so a fatigue point with the eyes and with the body in fixed positions is more quickly reached, and it is at that point that sound broadcasting will be ready to fill a more relaxed role.

In my observation, there are several kinds of radio programs to which television adds little if anything, and among these are news broadcasting, music (particularly instrumental), and some kinds of sports and events. Radio will always be quicker with the news and can reach many places where the TV camera cannot penetrate on short notice. We have already found that a bad picture or an unattractive one detracts from the attention given to newscasting or a discussion of important issues. By the same token, the average symphony orchestra or an opera does not come off well on the small TV screen which is most effective with more intimate subjects. Let us not forget, too, that the mind has eyes, and the picture which the imagination is able to conjure up is often a more beautiful one and a more convincing one than what is placed before us in actuality to see. The ears are not directional and while walking about the house or while lying down with eyes closed or while sewing, reading, conversing, or playing cards, one is able to

keep the radio on for music, late bulletins or special events, including sports.

Sound broadcasting is likely to be the only means of entertainment or education by air waves for a large section of the country for a great many years to come. Predictions of television manufacturers are that we may have 18 million sets built and installed by 1954, five years from now. By this time, at the present rate, we should have over 90 million radios (five times as many as TV sets) in perhaps 45-48 million homes. Thus, AM radio must be the ever reliable public servant which alone presently reaches 94 per cent, and will probably soon reach 97 or 98 per cent of the American people. It is the only medium, too, through which the President might be able to speak instantly and simultaneously to virtually every citizen of our country in time of national emergency. It is the only medium, at least for 10 years, which will be ready to provide all the people with a constant and varied supply of music, drama, sports, news, and other entertainment and education.

Looking at this responsibility for radio and at the probable fact that revenues supporting this structure may fall off, it is almost inevitable that competition for listeners and for advertising may force some of our radio stations to cease operation. The number of daily newspapers in the United States has declined from about 3000 near the beginning of the century to approximately 1800 today. Those that remain have greater than ever circulation and advertising revenues. It is conceivable, then, that the number of radio stations presently operating or granted may fall off in approximately like proportion. The public will determine the exact number.

The doctors or lawyers or businessmen or others who have invested recently in radio broadcasting as a part time or sideline activity, and who are looking for a quick profit, will probably be the ones to suffer these losses, while the broadcaster who spends full time at his job of serving his audience, of working at good employee relations, and of satisfying his clients, ought to emerge from this transition period in a stronger position than before.

It is right and proper that this broadcaster should operate sight and sound broadcasting services side by side in exactly the same way that the newspaper takes on the distribution of a

Sunday supplement or pictorial magazine, or a movie theater may present a stage show, or a retailer may offer a choice of various competitive makes of merchandise. The competition for listeners will be very keen and with a few more open spots on the evening time schedules appearing, perhaps some of you in the teaching profession or listener groups will find more of those programs you have been asking for in peak listening time.

Just as the broadcaster will have to meet this challenge of the future and to accept the responsibility which is to provide the best he can at all times, so it will be your responsibility as listeners to continue to encourage better broadcasting and more discriminating listening.

MORTIMER W. LOEWI³
(Representing TV Broadcasting)

Shortly after the turn of the century, man realized a dream of the ages. Shedding the shackles of earth, he soared for the first time through space in a heavier-than-air means of transportation. No longer were his movements to be confined to locomotion on the earth's surface. Time and space contracted over night. Man acclaimed the dawn of a new era. Great and wonderful things were predicted for the future of the airborne man and his way of life.

If the early advocates of aviation had been blessed with the power to peer into the future, perhaps they would have paused and considered carefully its development.

For we now know the airplane, one of man's greatest servants, can be, at the same time, a weapon of destruction. One plane with one bomb can destroy a mighty city. With the completeness and the terrifying finality of sudden death, hundreds of thousands of lives can be snuffed out in the twinkling of an eye.

And yet, this amazing invention was originally created not as a weapon of destruction but as an instrument to serve man. Sometime, somewhere, the monster that Frankenstein created turned on his master.

I wonder if we in television should not read again the story of aviation. We stand today in our industry where the pioneers of the planes stood in the early years of the Twentieth Century. We, too, are creating a vital new industry—an industry that

³ Director, DuMont Network, New York City.

will affect not only our lives, but the lives of future generations. Will we permit television to become our monster, or shall we maintain control and direct its every movement? Even at this early day, signs appear on the horizon indicating a certain looseness in thinking, which, if followed, could easily lead to almost certain economic disaster.

Television is a motivating force, not merely an entertainment medium.

And yet, we are conditioning the public's mind to accept TV chiefly as an entertainment medium.

Suppose we pursue the entertainment thought for a moment. From the earliest times, man *earned* his leisure. As he worked, so he was rewarded. During the progress of civilization, this reward assumed many forms. Time for relaxation and entertainment and a medium of exchange were the usual benefits derived from satisfactory endeavors.

During this time, the theater and sports enterprises developed into man's favorite forms of entertainment. Comedies, dramas, and the tragedies of the golden Elizabethan Period provided further escape from the monotony of everyday living. Plays attracted ever-increasing audiences. As one's ability to purchase admission to theatrical presentations increased, the individual demanded more and better entertainment. All this culminated in the rise of Broadway and Hollywood. Plays and presentations prospered or failed in direct proportion to their ability to attract *paying* customers. No one expected and, indeed, it would have been an economic impossibility for theatrical producers to open their doors and admit the public without admission charge, hence men worked and paid for their entertainment.

Yet, today, there is an apparent race to see which "angel" can give Mr. and Mrs. Public the most *free* entertainment in their own home. I say this will lead to serious economic repercussions. Many are its ramifications. Let us consider just two.

The automobile industry has exerted greater influence upon our lives than has any other single factor. The American way of life and the basic economy of the nation depend, to a large degree, upon the health of this great industry.

The automobile first provided the nation with a means of breaking down sectional barriers and prejudices. City folk visited the country, the farmers traveled to big towns: the

South came to know the North by some other name than Damsyankee, and New Yorkers realized there was a vast country west of the Hudson.

The hundreds of thousands of tourists traveling in cars spent billions of dollars for goods and services, until today there are few people whose lives are not touched by the manufacturing, distribution or sale of a motorist-demand item.

But as the automobile took the people out of their homes, television will put them back—with this important difference: the family now purchases a television receiver and receives its recreation without leaving the home.

What will happen to our economy if there is no longer a tourist-stimulated billion dollar demand for goods and services? If television eliminates this market, how will it affect employment? Will certain businesses which previously depended upon the motor for support now fail? The beer and pretzel manufacturers might show a rising sales curve, but how about the thousands of gas stations, roadside restaurants, and the like?

I say this is television's golden opportunity. Where, on one hand, it may reduce purchasing in some lines, it has almost unlimited powers to increase sales in many others. No other medium so completely encompasses all the factors of a sales stimulant.

If we continue to think of television in the narrow confines of an entertainment medium, we do a grave injustice not only to our industry, but to the viewers as well.

Advertisers will soon learn the ever-increasing program costs, for established Broadway-Hollywood names do not necessarily pay off in increasing sales. And I believe we, the broadcasters, rather than they, the advertisers, should initiate the steps that will eliminate the race for ratings.

Television has so much more to offer than just *free entertainment*. As a matter of fact, human nature being the way it is, entertainment only begets entertainment. In the final analysis, a race raised on a diet of entertainment will shortly display many of the characteristics of a moron, including the demand for more and more at less and less, and lack of appreciation for favors received. I think we should beware of giving the public too much.

The theaters learned this fact to their sorrow. In the be-

ginning, there were one-reelers, then the feature pictures, finally the double and triple features. Competition from without and within pushed them further, and we witnessed a succession of "bank nights," bingo games, and distribution of dishes and household appliances. Finally, in desperation, the operators installed popcorn and cola dispensing machines. Do we want to follow this dismal path? I think not.

Whereas the automobile with one cylinder and the movies with the one-reeler started in a modest way and grew to a high point of development, television is expected to *begin* on that same high level. The public accepted the \$25-week Jack Bennys and the Bob Hopes as radio struggled into existence. Today, the television public demands the \$25,000 per week Benny and Hope. If television—even though it is a strong and healthy new industry—*starts* at the point the theatrical industry has reached after centuries of development, where will it go from here? Where can it go?

I repeat, we are selling television short when entertainment is allowed to dominate the schedule to the exclusion of a sales message, well presented.

Television is more than high-rated, high-priced comedians. It is your window on the world.

Today, a 10- or 12-year-old child can see more of the world through this window than his grandfather saw in his entire lifetime. Children, being in the most formative and receptive years of their lives, absorb quickly that which they see and hear.

Through curiosity and a feeling they must learn, they turn naturally to all sources of information, especially those which are particularly pleasant and interesting. We should, therefore, exercise extreme care in planning television programs designed for the youth. However, I am happy to say that, to date, television has recognized this responsibility and programmed accordingly. There are now many fine children's programs with all the elements removed that were found distasteful in other media.

In the field of education, television, properly used, is the greatest instrument for mass dissemination of information and knowledge since the days of Guttenberg. Its place in the educational system is that of a powerful vehicle for the dramatic presentation of instructional material.

The reporting of current affairs, a facet of the broader aspect of education, is handled by television in a manner no other medium has ever been able to approach—and that, the transmission of sight and sound of significant events simultaneously with their occurrence.

Television captures the elements of life itself and stirs into the learning process all the suspense and spontaneity that may be associated with any type of activity, where and when it happens. With sight added to sound, learning is much faster, more vivid and more efficient. This is accomplished whether the material is presented as a public broadcast to the home, as a combination home and classroom service, or as a direct educational program designed especially for the classroom.

The educational possibilities of television have not yet begun to be exploited. I feel certain that, as teaching methods are adapted to this medium and as new techniques are developed, the integration of television into the educational system will contribute greatly to the gratification of one of man's basic longings—the hungering for more knowledge.

Down through the centuries, man has labored to overcome the curse of Babel, the confusion of countless tongues. He has sought a way to communicate ideas quickly and truthfully, free from hearsay and artistic interpretation. Today, man holds in his hands the invention he has sought so long. It is television—the logical, inevitable sequel to all his achievements in radio and motion pictures, in printing, photography, and the fine arts.

Television will topple the walls of misunderstanding and tolerance—the Tower of Babel of our time. Television will project ideas and ideals across international boundaries and be the greatest frontier-jumper of our day, reaching into foreign homes and meeting places with the ease of radio and with the added advantage of speaking the universally understood language of pictures. This great new medium of television makes its chief appeal to the eye which discerns truth far more quickly than the ear.

Permit me to close with this word of warning and optimism.

As it is all our responsibility to guard the future of television, I sincerely believe if you, as educators, and we, as broadcasters, will unite for the further development of this great

medium, no power on earth can prevail against it. If I believed otherwise I would not be here today.

LEONARD MARKS⁴
(Representing FM Broadcasting)

All of you know that one of the basic principles in organizing a forum discussion is to have both sides of the controversy represented. I think there is one person absent from this platform tonight who should be here and that is Deac Aylesworth. His recent article in *Look* magazine set off a lot of argument.

I came here prepared to argue that radio is not doomed. I thought it would fall upon my shoulders to defend sound broadcasting, but I find that isn't necessary and I am very pleased. In fact, there are more advocates for FM sound broadcasting here than have appeared before on a single platform of a national convention.

Those of you who attended the National Association of Broadcasters convention in Chicago recently perhaps felt the awful gloom and fear there that television would soon replace all sound broadcasting and that all business, as far as radio was concerned, would end. From my talks with many broadcasters and much study I can say that radio is not doomed, nor is it dying. Instead, the facts of radio life show that sound broadcasting is still a healthy industry, fully mature and gaining influence with age.

The seers predicted many years ago that the railroads would become obsolete when airplanes operated on a daily schedule connecting all parts of the nation. Today, the airlines do reach all parts of the nation, and they provide a regular and dependable service, but the railroads are still carrying passengers and freight, and those of you who are familiar with their profits know that in 1948 they reported greater profits than at any time during peace.

The same crystal gazers predicted that the stage would become a historical relic when movie theaters were located in every town. Today, Broadway theaters have Standing Room Only signs, and those who have tried to get tickets for "Kiss Me, Kate" or "South Pacific" know you have to wait sometimes

⁴ General Counsel, FM Association.

eight months. Despite the fact that there is a movie theater in every town in the United States, Broadway is still very much with us. These two illustrations prove that, although the prophets may occupy high places in industry, or can point to past predictions, they can be wrong.

There is no denying that television captures the imagination of the average person, and that its potentialities are great, but it does not follow that the birth of a newer industry spells doom for well-established, mature business. Like all infants, television will have its growing pains and its childhood diseases. It will require the usual period of growth before the infant can feed itself, instead of nursing on sound broadcasting.

Since I have no crystal ball, I would not venture to predict when television will become a self-sustaining industry. However, even an inexperienced layman, after examining television balance sheets, will realize that for the time being there will be more financial failures than there will be successful profit-making enterprises.

Now that we have examined television, let's take a look at sound broadcasting. You heard Chairman Coy say, a few minutes ago, that sound broadcasting has grown nearly 200 per cent since the end of the war. Instead of 1000 AM stations we now have 2,000; instead of 45 FM stations we have 700!

Experience and surveys show that the public is switching to FM service. Expose a radio listener to FM for one day, and you will find that he no longer will be satisfied with the squawks of an AM set. Of course, 130 million people are not going to be converted overnight and change their listening habits after they have listened to AM for 25 years. However, the dynamic growth of FM, and the increasing and widespread adoption of FM service by the average listener heralds a new era in sound broadcasting.

The American public has never rejected an improvement, whether it be in railroads, the airplane, household appliances, clothing, housing, or entertainment. If the seers would look more carefully into their crystal balls, they might find that the future of FM is not as cloudy as they predict.

Despite the great growth of FM during the past five years, certain problems do exist. I am very sorry that Chairman Coy had to leave soon after his address. Anticipating that, I asked

him to read the next part of my presentation. After I am through with it, I will give you his comment.

At the present time, FM broadcasters, while making headway and gaining audience and advertising acceptance, are concerned about the problem of duplication. Tonight Chairman Coy said, as he had in previous speeches, that he had recommended to the Commission that AM stations with FM affiliates be required to duplicate the program service during the entire broadcast day. Naturally, there is a difference of opinion whether this will benefit or harm FM broadcasts. In any event, tonight I called Chairman Coy's attention to the fact that on October 28, 1947, one year and six months ago, the FM Association filed a petition with the Federal Communications Commission, requesting a hearing in order to afford all interested parties an opportunity to present their views on the question of duplication of network shows over AM and FM.

Careful study was made before this petition was filed. The networks advised that certain problems existed as a result of their contracts with Mr. Petrillo. Some broadcasters, operating network affiliated stations, urged that they be permitted to carry some, but not all, of the network shows on their FM stations. Some independents believed that a rule compelling network affiliates to carry all network shows over both stations would be the most persuasive inducement to having the public switch over to FM and stay tuned to the FM dial.

You can see that all shades of opinion were represented. Certainly it would be a healthy thing if a public hearing was held, at which time, in true American fashion, the facts and opinions could be presented before the FCC. Instead, for 18 months we have had nothing but statements reflecting one side or the other of this question.

I would publicly like to ask Chairman Coy if 18 months isn't long enough for the Commission to consider the advisability of holding a hearing? How can FM progress at its normal and natural rate if decisions are not made? If we are to continue the dynamic growth of FM we cannot have road blocks placed in the path. We need the help of the Commission, and this help will come, not from platform utterances or predictions of things to come, but from concrete action now.

Therefore, on behalf of the FM Association, I would like

to call the Commission's attention to the fact that an FM petition on this vital subject has been pending for 18 months. If the Commission is sincere in its desire to help promote FM, it will meet this issue and order an immediate public hearing where all sides can be presented and a decision made.

One other problem requires immediate attention. There was a time when FM applications were acted upon within 60 to 90 days after they were filed. Unfortunately, that day has passed. Frequently, a simple application for an FM station will require eight months for action. During that time, the applicant's interest may naturally wane. In any event, here is a problem which again requires the Commission's immediate attention and not just a nod of the head, agreeing that delays are unfortunate.

All of us here know that broadcasters are genuinely interested in FM. Over 700 stations are on the air and, as the Chairman told you tonight, three-fourths are operating with full power. Despite all obstacles, they will succeed. I cannot conceive of an industry having 700 stations, each representing a minimum of \$50,000 investment, going out of business.

We in the FM Association believe that it is the duty of the Commission to speed the transition from static AM radio to the streamlined FM service which engineering ingenuity has created. FM, the Diesel engine of sound broadcasting, must have tracks on which to travel, and these tracks must be built without delay by the government construction company authorized to grant clearances and rights of way. Once the rights of way are granted, private industry will build these stations and operate them at maximum power. When this is done, Diesel service will be available to 130 million people in every part of the United States. Even today, only four years after it began operations on its new part of the band, FM serves 100,000,000 people.

This concludes my presentation except to report that Chairman Coy said he regretted the fact that our petition had been on file for such a long time. He added that the petition obviously had escaped attention of the Commissioners, and that when he returned to Washington he hoped the Commission would give this matter early attention.

DISCUSSION

KENNETH BARTLETT,⁵ Moderator

CHAIRMAN BARTLETT:

My duties as moderator for all the general sessions are, as I suppose you know, an innovation at this Institute. My duties are to stimulate wide participation on the part of this audience, to limit individual contributions to reasonable length, and to ask you to confine your comments and your questions to the topic under discussion.

The question we have for examination here is the hottest thing in American radio. Many of us here have worked in radio many years and we sense the importance of events now transpiring. Frankly, we face up to the question: Is this the end? Is this the beginning of a major change? Is there something new that we must adapt ourselves to?

Before we ask for questions from the audience, we might have an exchange among the men who are members of the panel.

MR. PATT:

I will start by asking a question: Mr. Marks, do you think it would be advantageous for FM stations to duplicate 100 per cent of their AM network schedule?

MR. MARKS:

I happen to agree with Chairman Coy on that. He expressed it as his personal opinion and it is also mine. I think that if all AM stations having network affiliates were required to carry the same schedule of programs on both AM and FM, you would have the transition to FM listening very rapidly for this reason: The woman who listens to the so-called serial dramas during the day, and the man who listens to Jack Benny on Sunday night will keep listening to those programs. Unless he or she can hear it on FM, it will be necessary to switch back and forth between AM and FM. There is a natural dislike on the part of the average person to doing this.

If all of the network programs which have been built up over the years, acquiring goodwill and large audiences, could be heard on AM and FM at the same time, the public soon would be completely sold on listening to FM alone.

MR. LOEWI:

It seems to me that the manufacturer has had a lot to do with creating a situation where duplicate programming seems necessary. The

⁵ Syracuse University.

manufacturers today are putting FM receivers in with their television receivers. Therefore, virtually any TV receiver you buy today gives you FM, as well, while not so many AM receivers will be made.

MR. PATT:

In my talk a little earlier, I pointed out that we already have about 95 per cent saturation of AM sets. I also quoted a figure of the Radio Manufacturers Association, that probably 12 million AM and FM receivers will be made this year. With two, three, and four sets in many of the homes today, I don't think operators of AM stations are going to be too concerned, for a while, at least, if the television set manufacturers put FM only into the television sets. Certainly you cannot use the television set and the sound broadcasting set in the same room at the same time.

CHAIRMAN BARTLETT:

Before we turn this over to the audience, I have one question for the panel and I would like to address it first to Mr. Patt.

Mr. Patt, as consumers of radio, we see in a Hooper report that sets in use on a Sunday night might be 40, 45, or 46 per cent. Next we have the television broadcaster coming in and bidding for an audience. My question to you and to Commander Loewi is this: Can radio hold its 46 per cent sets-in-use figure?

Also, if sound broadcasting loses part of its audience to television, then the cost per listener has gone up and, in the final analysis, advertisers buy advertising on the basis of cost per listener. It seems to me that the fundamental problem is the same for AM, FM, and television. Where is the audience coming from?

MR. PATT:

The question was asked: Will we hold that 46 per cent sets in use? Perhaps not immediately, but as I indicated in my main remarks, television is bringing more people back into the homes. There are three to five to ten members in various families. While some of them want to watch the television set, others may want to read or play cards or listen to AM programs.

We may temporarily lose some of the sets in use, but I think we will get them back.

CHAIRMAN BARTLETT:

Mr. Television man, suppose you tell us where your audience is coming from.

MR. LOEWI:

My brief is that the broadcasters are supported by the advertisers.

Advertisers are trying to sell their product or services in order to make money. If they go into television, I cannot conceive that it will mean anything else than increasing their advertising appropriations. They are going to have to get this money from somewhere. Therefore, I think that television is going to cut into the advertising dollar. I believe that AM advertisers who swing into TV will curtail their expenditures in AM.

CHAIRMAN BARTLETT:

Now we would like to hear from the FM man.

MR. MARKS:

It is axiomatic that you only listen to a program that will reach you. Those of you who have listened to AM at night know that sometimes you can't hear an AM signal six to seven miles from the transmitter. Even regional stations serve only 11 or 12 miles, but the same station operating with FM will reach out 60 miles, and in that 10- to 60-mile area there are a lot of people.

MR. PATT:

I just wish to repeat my belief that radio advertising has been underpriced and undervalued for some time. If I remember my figures correctly, the cost of reaching 1000 radio listeners a decade ago was something like \$2.50. Last week, at the Hollywood Advertising Club, Mr. Nielsen, of the Nielsen Research Service, pointed out that the cost of reaching 1000 radio listeners had declined in two years, from 1947 to 1949, from \$1.87 to \$1.78. I think that if you will give people the programs they want, they will listen.

MR. LOEWI:

I would like to add one point relative to the number of listeners.

About two blocks from my office in New York City, they have torn down a large building and are excavating. I go by there every day and I see thousands of people standing there, watching this work. I have never seen anything with a greater audience appeal.

I went to the superintendent of the job the other day and said to him, "Tell me something, Mister. An awful lot of people watch you work here every day. Did you ever get an order from one of them. Did anyone actually place an order for any excavating?"

He looked at me and said, emphatically, "No!"

I pointed across the street where there was a little jewelry shop. There were no crowds in front of its windows, and only a few people but every once in a while someone would walk into the store and buy something.

I think that is what television will do, because television can demonstrate and sell in that show window in your home. We are selling all the merchandise we can handle in our daytime broadcasting in New York simply by demonstrating to the housewife some particularly useful thing.

CHAIRMAN BARTLETT:

This is a good time to invite all of you to join in the discussion. Please identify yourselves.

MR. ROSS C. ALM:⁶

I have a question to direct to Mr. Loewi. Mr. Loewi, how long does the television industry estimate that the average listener can watch television in one day?

MR. LOEWI:

No statistics have been gathered as yet on that. We never ask how long they watch. We just want to know if they are watching.

MR. EDWARD LAMB:⁷

I am the owner of FM, AM, and a television station, and am building a television station in Columbus. I believe very definitely in the future of all three.

I wish to disagree with my good friend, Leonard Marks, and also with Chairman Coy, on their idea of duplicate programming for FM.

My FM station in Toledo is one of the oldest in northern Ohio and the station lost a great deal of money at first when we duplicated our programs. We screamed about the high fidelity and the clarity of the signal, and we tried to get people to buy another set, so that they could get this theoretical advantage of a clear signal. We continued to lose money on FM broadcasting until we decided to entirely separate our broadcasting activities in AM and FM.

Now I think we are one of the few FM stations in the United States in the black. We certainly didn't do it by duplicating programs, and I think the FM Association is making a serious mistake in working for duplicate programming. There is not sufficient inducement to spend money for an FM set if it brings only the same program. The problem is to give people different and better programming on FM.

I may be naive but I certainly have learned a few lessons the hard way and the expensive way in broadcasting. In spite of all my experience, I, personally, cannot tell the difference between an FM and an AM signal. There probably is a difference, but I can't detect it.

⁶ Michigan State College, East Lansing, Mich.

⁷ President, Station WTOD, Toledo, Ohio.

I only wish to suggest that we who are interested in the future of FM should seize a great opportunity which exists. We should not aspire to imitate and duplicate, but to produce new and better programs.

CHAIRMAN BARTLETT:

Some of you recall that a recent issue of *Life* magazine devoted a pictorial report to a television station operating in the relatively small city of Erie, Pa. Mr. Lamb, the man who just spoke to you, is the operator of that station.

Now for a reply, Mr. Marks.

MR. MARKS:

Let me say, as I said before, that the opinion I expressed on duplication was my own. Let me also say that if you produce good programs on FM, which make your station a successful one, I assume those same programs also would be successful on AM.

You say you cannot tell the difference between an FM and an AM signal, and probably many people would say the same thing. But, Mr. Lamb, how many miles do you serve at night with an AM station and how many miles do you serve at night with an FM station? During the last Republican and Democratic national conventions, when there were several static storms in the East, do you remember how the AM programs suffered?

CHAIRMAN BARTLETT:

Does anyone want to ask a question or make a short statement on the problem of duplication?

MRS. RUTH M. KOGAN:⁸

I would like to direct this to Mr. Loewi.

Mr. Loewi mentioned earlier that he thought the different radio services should supplement or complement each other. The same point was made here again a little while ago.

I want to direct attention to the possibility of refining these complementary services still further. Have we gone far enough with the idea of a special service for the 12-year-old? Also, a different type of service, perhaps, for the older person in the home? How about the people in our convalescent homes and our mental institutions? Aren't these important fields to explore?

CHAIRMAN BARTLETT:

Are you confining your question to television programs?

MRS. KOGAN:

No, I am not.

⁸ Chicago Radio Listeners, Chicago.

CHAIRMAN BARTLETT:

But you still direct your question to Commander Loewi, who represents television?

MRS. KOGAN:

I don't care especially who takes it.

MR. LOEWI:

I think the question could be in more able hands.

CHAIRMAN BARTLETT:

I think we might ask Mr. Patt to answer this. It is a restatement of the question: Should we not explore further the possibility of specialized programming in an effort to increase the total sets used in both AM and FM?

MR. PATT:

I would like to recall a statement made by Paul Keston, then executive vice president of the CBS, when he testified before the Commission with respect to FM service. At that time the Commission was considering the advisability of requiring all licensees of FM stations, whether or not they operated AM stations, to produce or present entirely separate programming.

Mr. Keston's statement was: "This is liable to result in twice as many services half as good."

Whether you agree entirely with Mr. Keston or not, I think that is a pertinent point. Any listener who buys an FM receiver or a television set with only the FM audible band on it ought to be able to expect that he would continue to get all of the well-known big-time networks and other local AM programs on his FM set. There are enough additional FM channels, it seems to me, for operators who are interested in producing a strictly separate service from AM. And I would like to add one more thought: from the listener's point of view, when he buys an FM receiver he ought to be able to get the programs he has been receiving for 10 to 15 years on AM.

CHAIRMAN BARTLETT:

We have a few more minutes. I wonder if there are other questions?

MR. RICHARD BROWER:⁹

I would like to address the vacant chair.

We had some correspondence with Mr. Coy some time ago regarding the channels that he again mentioned tonight were in peril of being lost to education by being given to commercial users.

I think that we, as educational radio people, should decry such a

⁹ Minnesota Department of Education, St. Paul.

proposal just as much as we would decry the selling of Yellowstone National Park to some private organization for its private exploitation. These broadcasting channels are a national resource that I feel definitely should be kept for all time, for the purpose of our schools and colleges. They should not, under any condition, be allowed to be exploited commercially.

I just came from a legislative session in my state where we reached for a bird and managed to pick off a few tail feathers. Legislatures and schools move very slowly in their thinking. We cannot expect to go ahead in this as quickly as commercial people would. We have got to be given time, and these channels should be preserved as a permanent national resource for the schools.

CHAIRMAN BARTLETT:

Is there anyone here who would like to oppose that point of view?

All right, another question?

MR. ALLEN STOUT:²⁰

I would like to direct this question to Mr. Patt, please.

The gentlemen in the panel tonight have used the figure of 46 per cent of the sets in use as a criterion for discussion. We, in East Tennessee, have never been particularly concerned about the set-in-use figure. What we have been working on are ways and means to get the other 54 per cent to listen to radio. We would like to have some ideas about how to do that.

MR. PATT:

That is an excellent question and I don't know the answer to it. A good many surveys have been made to find out what people were doing who were not listening. Columbia University, in a study under Dr. Paul Lazarsfeld, has found that the morning audience presumably could be increased by one-third if certain program types not now being broadcast were made available. I think the broadcasters will study that particular piece of research carefully.

MR. DON W. LYON:²¹

Mr. Marks, you say the sale of FM sets can be raised by duplication of FM and AM programs? How do you account for the fact that the average person who pays \$49.50 for an FM set doesn't care particularly about the AM he has been getting?

MR. MARKS:

I have thought about that and it's true enough. However, I have

²⁰ Director, Special Events, Station WROL, Knoxville, Tenn.

²¹ Syracuse University.

talked to a number of manufacturers who are contemplating the manufacture of FM sets only. Their surveys and research show that the average American wants to hear the type of program which has been presented to him for the past 25 years over American radio. There are some people who do not follow this pattern, but the average listener wants to hear what he has heard.

MR. GEORGE LOFT:¹²

I hope I may address this question properly to the narrator, since he presented some remarks of his own.

You opened this discussion by indicating that this might be a critical time—a turning point—for people who are in the field of radio. I notice in the official program that you are listed in connection with an organization called the Television Broadcasters Association. Does that mean our moderator has made his choice?

CHAIRMAN BARTLETT:

Radio has been the center of attraction in the field of advertising for 20 years. It grew accustomed to applause, it basked in its glory and it had a wonderful time. It is still a good advertising medium but there is now a new star on the horizon.

Somehow or other, I have a feeling that the greatest and finest advertising medium, also the greatest and finest educational medium, will prove to be TV, and that alongside of it, working hard and doing a good job, will be sound radio.

I do not think that the people here will lose their jobs, but I do think they will be called upon to modify their attitude, change their habits and become acclimated to a new environment.

In answer to your question, "Have I changed my allegiance?" No, I still love the old girl, but oh, how I love the new baby!

MR. MORRIS NOVIK:¹³

In relation to our previous discussion over duplication of programming for FM, I do not believe this is its principal problem. A good many Americans who have invested their money in FM are trying to attract a part of that 54 per cent who do not listen to AM. There are many independent FM operators who are trying to do a job of better programming and they deserve all the help and encouragement we can give them.

CHAIRMAN BARTLETT:

I think we have time for one more question.

¹² Radio Director for the American Friends Service Committee, Philadelphia.

¹³ Public Service Director, New York City.

MR. HOMER E. SALLEY:¹⁴

Someone said earlier that commercial broadcasters were clamoring for the part of that wave band that has been assigned for educational use. I believe it was Mr. Coy who stated that the heaviest demand at the present time is from religious broadcasters, rather than commercial people, for that particular part of the FM band.

Does this mean that time is not being made available on AM, FM and television for religious broadcasting on the sustaining basis? If so, why not? Perhaps the broadcasters do not consider the religious programs of sufficiently high quality.

MR. ROBERT A. REED:¹⁵

Our group, the Texas Baptist Convention, has filed a petition with the FCC, asking permission for any church to make an application in the educational band for low power, 10-watt stations.

I wish to make it clear that this petition was not drawn in the name of the Baptist church alone. It was made on behalf of all denominational groups, asking that any *bona fide* church that wanted to might make an application.

The channels we are interested in were made available five years ago and at that time it was estimated there would be 500 stations on the air within a short time. Including some applications on file, only 48 have taken advantage of this opportunity to date.

The churches want to get on the air and many of us feel that these small, 10-watt stations are the answer. They will only serve a small area—between three and four miles—but that will meet the needs of our congregations.

With reference to your question about time on the air, I can answer that very definitely because that is my work. We do get time on some stations in Texas but we experience difficulty with other stations.

MR. EVERETT C. PARKER:¹⁶

I think that religious groups get as much free time on the air as any other public service group. It's true that we don't always get the best time. And yet, when we come up with a good program, we get good time.

I think in answer to the question of Mr. Salley's, that religious groups in this country are aware of the need for good programs. We need to do a better job where we already have time. Our churches all

¹⁴ Public Library, Louisville, Ky.

¹⁵ Director of Radio, Texas Baptist Convention, Dallas.

¹⁶ Protestant Radio Commission, New York City.

over the country are giving thought and work to the problem. If we get the kind of help from stations that we expect, I think you will see an improvement in religious broadcasting.

CHAIRMAN BARTLETT:

I see our time has run out and it becomes my duty to summarize, briefly, what this general session has developed. In our consideration of the future of broadcasting, touching upon AM, FM, and TV, it seems to me that we have turned up at least two major questions.

1. If there is a future for all three, where is each one's audience coming from?
2. Should FM work toward duplicate programming?

A CRITICAL APPRAISAL

WHAT WILL TELEVISION DO TO AMERICAN LIFE?

PANEL DISCUSSION

JAMES LAWRENCE FLY,¹ Presiding

THE GREAT POTENTIALITY OF TELEVISION is hinted at in our topic, "What Will Television Do to American Life?" We are in the boom era of TV. There are economic headaches and some failures ahead, but this is no "Mississippi bubble." Television will continue on the march, gaining strength as it rolls along. At the same time, I do not predict that radio is a dying industry.

At dinner here we have been conversing about the tremendous audiences that television is drawing and about the ownership of receivers, particularly among the low-income groups.

Television will draw its audience from the motion picture theater, the night club, sports events, and a dozen other public diversions. Someone wrote an interesting article recently, discussing the problems that writers are going to have because of the pull to television and away from serious reading. Motion picture companies have had some interesting studies made on this subject. Visual advertising media will be affected perhaps quite as much as radio advertising.

However, I want to underscore the belief that radio is not a dying industry, but that radio is here to stay. In stating this, I do not wish or intend to underestimate television. Television will exercise a great force upon the public as a whole. Ultimately, it may become the most powerful of all forces in its

¹ Attorney; Former Chairman of the FCC.

effect upon our social, political and economic philosophies, public enlightenment and entertainment. It will be the greatest of all media in the field of mass education.

Television unquestionably is a mighty power. It is with us to stay. And I think we may as well face up to it.

OSCAR KATZ²

Basic Presentation—A Research Point of View

§ I

We, at CBS, are already calling television the "giant in a hurry." Yet there is no denying the fact that television is still an infant. Calling television both a giant and an infant in the same breath is not as paradoxical as it seems. For television is a baby of heroic proportions—a Paul Bunyan type of infant.

Consider a few vital statistics about this towering toddler. In just two years' time, broadcasters have built enough stations in various communities to make television locally available to almost half of the families in the United States. And already, some 1,500,000 families own television sets. With an estimated four viewers per set, today's television audience numbers about six million people. And this is just the beginning. Each month, approximately 180,000 families join the ranks of the television audience. Each month, manufacturers are producing almost as many sets as they put out in the *entire year* of 1947.

Incidentally, television is very much an *American* baby. Outside this country, there are only three television stations today—one in England, one in France, and one in Russia. In the United States, there are already more than 60 on the air.

I have been asked to talk about the impact of this giant baby on the current scene, and later I want to talk a bit about television in the future.

For some time now, CBS and the Sociology Department of Rutgers University have together been conducting studies of television. For these studies, a middle-sized Eastern city was chosen as a laboratory for continuing research. This city was picked both because it is within range of all the New York television stations, and yet, at the same time, has the major attributes of a small, self-contained city.

² Director of Research, CBS, New York City.

During July and August of last year, all television set owners in the city were interviewed—some 278 families representing 1110 individuals. Comparative data were secured from a like number of families who did not own sets, but who were similar to the television owners in education, economic status, and other relevant variables.

Most of the Rutgers' findings have been confirmed by other recent studies. We are, therefore, confident that this research pictures rather accurately the influence of television on set owners today.

Perhaps the most striking fact is that television has an immediate and sharp impact upon other leisure time activities. Television set owners in the New York area now use their sets a little more than three hours a day. Probably because of present programming, most of this viewing takes place during the evening. Obviously this cuts into the hours available for other activities.

According to the Rutgers studies, the activities which are most sharply reduced are radio listening, movie going, and visiting outside the home. Television also cuts down the time spent in reading magazines, newspapers, and other printed materials. Some families report a curtailment of such activities as knitting, sewing, gardening, auto riding, and, believe it or not, even sleeping.

In this study, it appears that television, at the moment, keeps the members of the family home together. Television families spend an average of 4.7 evenings a week at home. Compared with this, the non-owning families spend only 3.1 evenings a week at home. In other words, television families are home in the evening 50 per cent more than non-television families.

Television set owners have more people come to visit, both old friends and new. Friends visit television families an average of two and a half evenings a week, as compared with less than two for the non-television homes—an increase of one-third. This increase of visiting seems to be a temporary phenomenon which will probably disappear as more and more people buy receivers.

Television influences children and teen-agers in much the same way as it does their parents. It reduces the hours they

spend on other leisure time activities and it tends to keep them home more.

There is one point of special interest regarding very young children. As you know, most children up to the age of six or seven have very little interest in mass media. Newspapers, magazines, radio, and movies are not as yet major factors in their experience. However, young children, even two- and three-year-olds, are attracted to television. Television is a completely new dimension in their experience, and the only mass medium which regularly engages the attention of the very young.

The reason for this seems clear. Television combines pictures in motion with the human voice, and furthermore, it brings them right into the home. Because television approximates reality and minimizes the use of symbols, even very young children can understand it. And because it comes into the home, it is easily available to them.

Thus, television satisfies the child's appetite for exploring his immediate and remote environment. And it allows him to do this in the physical security of his own home. It is no accident that programs designed for children constitute one of the major types of television programming today. And it is no accident that many of these programs attract large audiences. In spite of this, I feel that we have just begun to explore the possibilities of television for children. Here is an exciting challenge for both the broadcaster and the educator.

§2

These are some of the main facts about television's effects as we know them today. What is their significance? What can we predict from these findings about television's future influence?

Findings such as these are, of course, useful in describing the present situation. Furthermore, they are valid bench marks or reference points against which future research findings can be evaluated for the determination of trends.

I feel, however, that we would be making a serious mistake if we attached too much importance to their predictive value. In a sense, we know only one frame in a long moving picture. We have caught a still, so to speak, of an object in motion. Where it will go from here is difficult to say.

Using findings such as these to predict television's future influence puts us in about the same position as a man who is examining a caterpillar for the first time. He can describe what he sees, but how can he tell, not knowing its metamorphosis, that this crawling, furry worm will change into a butterfly?

Let us look for a moment at the dangers inherent in placing too much importance upon current findings. Take the fact, for example, that television is now cutting into other leisure time activities. Will this continue to be true in the future? And, if so, will it cut in to the same extent?

In an effort to answer these questions, some researchers have compared the hours spent on various leisure time activities of recent TV set owners with those of older set owners. Generally speaking, they have found that the amount of time spent in viewing television does not decrease with length of ownership; nor is there any return to the former level of participation in other leisure time activities.

They have taken this to mean that television's early effects will not wear off or change with time. In other words, they maintain that there is no novelty factor at all.

I feel that it is much too early to make such a flat prediction. For one thing, the stimulus has not remained constant. In the last year alone there has been a rapid increase in the number and variety of programs. New programs are hitting the air every week. And the quality of the programs, both in craftsmanship and entertainment values, has steadily improved. Consequently, it is impossible to isolate or estimate a novelty factor, if such exists, until the program structure has become relatively stable. Furthermore, even if the program structure were stable, a period of a year or so is probably too short an interval in which to determine the existence or the extent of a novelty effect.

So, regarding the effects on leisure time activities, for the moment I feel safe in saying only this: The impact of television upon the lives of set owners is substantial and, from the short-term point of view, constant. But we cannot predict the extent or the quality of this impact in the distant future.

Now consider the fact that television brings the family together more often. It is tempting to interpret this finding as meaning that television tends to bind the family together into a more congenial, social unit. But increased physical proximity

is far from synonymous with increased family solidarity. Just being together can do little for families in which deep-seated tensions exist.

The structure of American family life is shaped by a complex of social and personal factors. Television undoubtedly will take its place as one of these factors. But it seems far-fetched to think that television, in and of itself, will make significant changes in the basic emotional structure of the American family.

In the same way, we should be cautious about the significance of the fact that friends visit TV families more often. Increased visiting does not necessarily mean greater sociability, as some have concluded. Two and a half evenings of watching a television set with friends may involve less exchange of ideas and interpersonal stimulation than fewer evenings without a television set.

Up to this point, I have told you about some current television research and I have cautioned you about predicting from it. Perhaps you feel that I underestimate the importance of present research and that I am being too cautious. But let us look back 25 years and consider for a few minutes some predictions about *radio* that went wrong. My interest is not to gloat over these past errors but to learn from them.

Automobile dealers, for example, feared that radio would cut down on automobile use because it would keep families at home more. Well, what happened? The radio was installed in the car. At the time, no one could foresee this relationship between a medium of communication and a medium of transportation.

Newspaper publishers thought radio would eat into their circulation because they looked upon it as another medium for disseminating the news. But, in time, it became clear that radio and newspapers performed different functions. Radio broadcast the news with less detail, but with more speed. Newspapers printed the full details—as well as the funnies, the crossword puzzle, the fashion news, want ads, and other features. Looking back, we can be clever about this, but at the time we could not predict this relationship between the two media of communication. What at first seemed to be only a minor difference turned out to be a major difference.

Record manufacturers feared radio, too. With this new instrument, you could hear music all day long without changing a record or winding a machine. During the early '30's—radio's adolescence—the sale of records did take a nosedive. In 1933, sales dropped to an all time low of 10 million discs for the year. Was radio to blame or the depression?

Whatever the answer, records came back to life in the '40's. In 1947, 325 million records were sold—an all-time high. The return to prosperity may have been responsible. But we also had the invention of the electric player, followed by the automatic changer and the low-cost combination radio-phonograph set. Radio, instead of depressing, may even have stimulated record sales in that it increased the interest in music. At the same time radio, which was originally looked upon as a music box, became more things to more people, and the phonograph re-emerged as *the* music box. Here we have an example of a multiplicity of relationships so complex that, even with the advantage of hindsight, we are not sure what took place.

These erroneous predictions about radio should, I think, arouse in all of us a healthy skepticism toward the numerous forecasts about television's future influences. What, then, can we say about the future of television?

§3

Almost everyone seems to agree that television is destined to become a mass medium. That is, it will have the general characteristics of all mass media: broad appeal, low unit cost, and ready availability. I personally think that television will be the greatest of the mass media of our time.

At any rate, it is in terms of the general characteristics of all mass media that we can best discuss reasonable expectations for television. I think the characteristic that merits our special attention in discussing television is broad appeal—the fact that most people will want it.

Broad appeal is inherent in television. Essentially, television provides a maximum extension of the perceived environment with a minimum of effort. Many television viewers reflect this concept when they make remarks like these:

“It's as if you were right there . . . You have a box seat or better for all sorts of things right in your own home.”

"I'm often too tired to read or go to the movies. Now I can just sit back and watch my television set."

"We've been all over Europe now . . . We have seen much that we would never have seen."

A woman, after watching the political conventions, said:

"I felt that the whole scheme of politics will change now that people can see how candidates are actually chosen."

Another indication of television's broad appeal is the enthusiasm of set owners as reflected in questionnaire studies. For example, Dr. Coffin, of Hofstra College, found that 92 per cent of a community's television families rated television as "good" or "wonderful," and only 2 per cent of them rated it "poor" or "disappointing."

Perhaps the most convincing testimony of television's broad appeal is its rapid rate of diffusion through all socio-economic levels. From the Rutgers study and other research, we know that just a year ago the majority of television set owners were upper-income and upper-education people. Now a steadily increasing proportion of television sets are being bought by people in the lower socio-economic groups. Recent surveys in New York and Chicago indicate that today in those cities more than half of the sets are owned by people in the two lowest income brackets.

We are all aware of the amazing growth of television. But perhaps some of you did not know that people are actually buying sets in areas where television stations have not yet been constructed.

The signs all point in one direction: Television *will* have broad appeal.

What are the implications of this statement? One very definite implication is that most of television's programs will be entertainment. That is what most people want most of the time in radio and in other mass media. The newspapers that have won the greatest popularity emphasize comics, columns, and other features. The magazines with the largest circulation contain such entertainment elements as pictorial reporting, light fiction, and humor. Hollywood movies have always been primarily entertainment.

Even though the mass media are basically oriented to majority interests, they also include materials of special interest to minority tastes. There are the "think pieces" in magazines and

in newspapers. There is the growth of the social problem film. And there are the serious music, documentary, and discussion programs on radio.

But these features get space and time proportionate to the size of the audience that is interested in them. Most of the space and most of the time is devoted to material that appeals to most of the people. This is what has been called "cultural democracy."

However, in television, with sight added to sound, some serious comment will probably have much broader appeal than it had in the older media. For example, a political speech on television, where the audience can see the speaker's gestures, postures, and individual idiosyncrasies, has much more interest than when that same speech is heard over the radio or read in print.

But make no mistake about it. Generally speaking, in its program appeal television cannot be significantly different from the other mass media. The tastes of its nation-wide audience, more than anything else, will determine its content.

§4

This brings us to an old controversy no doubt familiar to all of us gathered here. The controversy revolves around this question: What should the role of intellectual and cultural leaders be in determining the content of the mass media?

Many intellectual and cultural leaders feel that *their* tastes should be directly reflected in larger and larger proportions of the content of the mass media. They believe that the audience will then come to share these tastes and preferences.

Some of us, however (and I belong to this group), maintain that if media attempt to give the American people what their intellectual and cultural leaders think they ought to like, the people as a whole will reject the media. We hold that intellectual and cultural leaders should take into account the present tastes and preferences of the mass audience. And starting with this, they should teach those who make up this audience to discriminate, to criticize, to become more perceptive about the content of the media. As this happens, the media will respond to the changing tastes of the audience. For if they do not, they will lose their status as mass media. When a "You Are There," a "Doorway to Life," or "Tell It Again," or

a "People's Platform" can gain even one-half the audience of a program like "Suspense," then there will be many more such programs on the air.

I have reviewed this controversy because I wonder whether we have to live it through still another time as television grows up. Or are we going to take a realistic approach to television, recognizing that it is destined to become a mass medium and must be treated as such? If we are not realistic in this sense, we will repeat many of the mistakes of the past.

I believe that many of the false starts and failures in educational radio stemmed from our disregard of those inherent attributes of radio that make it a mass medium.

In the early days, educators thought of radio as an extension of the classroom. A master teacher before a microphone could teach many thousands who previously did not have the advantage of such expert teaching. What's more, he could reach them with no more effort than he formerly expended in teaching a class of 30.

What we neglected to see in this situation were essential differences between the radio and the classroom as educational media. Radio, like all other mass media, is essentially one-way communication. On the other hand, the essence of good classroom teaching is the personal relationship and interaction between the teacher and his students. As you are well aware, the classroom teacher adjusts his teaching to the kind of response he gets from his students. He can see whether explanations or demonstrations are getting across; he can answer questions, correct mistakes, help those who are baffled, and encourage his students to speak up. But you can get none of this personal and immediate interaction with a mass medium. You can only transmit material from a distance, without knowing the kind of response you are getting, and without the possibility of adjusting to individual differences.

Another mistake, of a different order in educational radio, was to underestimate the importance of showmanship in a mass medium. In fact, the word "showmanship" has been suspect among educators. Perhaps this is because most educators consider showmanship to be of only incidental importance in the classroom. This attitude, in turn, may stem from the fact that a pupil is never really free to leave a class if it fails to engage

his interest. So, if you will permit the analogy, a teacher's Hooper rating is predetermined in the registrar's office.

A mass medium does not enjoy this guarantee. And if education is to qualify in radio or in television or in any other mass medium, educators must face the fact that their programs must earn and hold an audience that is free to leave.

Some attempts have been made to introduce showmanship by dramatizing educational material. But often, even in these programs, the writer cannot resist the temptation to stop the action for an exposition on his subject matter. No program type is good if the audience loses interest. A speech by F.D.R. was good radio. Some educational drama is bad radio.

Of course, we do not expect an educational broadcast to attract as large an audience as a Jack Benny broadcast. But if a sizable audience does not show up, or if it leaves early, this cannot be blamed either on the audience or the medium.

Such mistakes in the educational use of radio as I have reviewed grew out of a failure to recognize the inherent attributes of mass media. Now that we are witnessing the phenomenal growth of a new mass medium, possibly the greatest of them all, let us from the outset capitalize on its qualities as a mass medium.

When we use television for specific educational purposes, let's be showmen just as much as are the producers of comedy or quiz shows. This need not, and should not, in anyway compromise the educator's stature as a teacher.

Furthermore, let's recognize that television, because of its broad appeal, will become an integral part of our everyday life. And let's direct our interest and the interest of our students to the *whole* of television. Let's aid our students and our townspeople in their participation in this new extension of their environment. Let's urge them to seek out what is richest and most revealing and most beneficial to them. And then let's hold to the idea that progress in television will and should be paced by the choices of the majority.

MARTIN GOSCH³

The Producer's Viewpoint

Last year at this time, the preparation for my participation on the television panel was comparatively simple. All I had

³ President, Independent Television Producers' Association, New York.

to do was speak about the things I had done. Now, I have been requested to talk about the future.

Well, let me say at the outset, I have no crystal ball. In fact, prognostication has never been my forte. I still look back, with some chagrin, to the early '30's and the days when I was a radio editor of a large Eastern newspaper. Reviewing the premiere of a certain program series, I said, "Fred Allen will never be a success on the radio." So, if you will accept me at such face value, I'll try not to make a similar mistake again.

The subject of television's impact upon the future of American life is, I believe, largely a double-barreled question. It divides itself into the subject of entertainment, and its subsequent reactions, and the aspect of education, and its cultural reactions.

The fundamental principles of television presuppose one thing if nothing else. People must stop going out and start staying at home. And if we expect the folks to stay at home, what kind of varied entertainment will keep them there? For, unless they remain there long enough to be sold breakfast cereals, patent medicines, gasoline, and automobiles, the progress of television will be seriously, if not fatally, impeded. Television is today, has been and will continue to be for some time in the future a red ink business. Until this color can be changed to black, the advantages of TV for education and culture will be seriously impeded. That is the fact, and there is no point to the television industry hiding behind smoke screens and mixed metaphors in order to escape it.

Does this mean, however, that educators must sit back and wait for the TV ledgers to show a profit before they can or may participate in the growth of this industry? I say positively not, and I intend to speak of that in a few moments.

The simplest way to foresee the future of television entertainment is to analyze its past. What kind of television viewing has held the set owner at home this past year? Among the leaders and most popular programs have been Milton Berle, Arthur Godfrey's talent scouts, the Goldbergs, and the Broadway Revue. Mr. Berle's program is conceded to be a well-presented revival of the old-time vaudeville, using, in many instances, some of the old-time stars we remember so fondly. Arthur Godfrey's show, on the other hand, is more than coincidentally reminiscent of the traditional amateur nights of

the early 1900's, which gave birth to great stars like Eddie Cantor and Al Jolson, and the nostalgic expression, "get the hook." The Goldbergs, who have enjoyed a phenomenal rise in television, are a perfect example of family comedy-drama, equally traditional. Conversely, the Broadway Revue, which you see on Friday nights, is a slick presentation of modern, original, New York entertainment. Therefore, it is significant that only one of the four leading programs carries an overtone of sophistication.

I would call this an obvious trend in show business. In fact, it seems to indicate that the television public is demonstrating, graphically, its preference for familiar things, warm things, friendly things. Thus, until national network television is practical, until the cost factor is considerably reduced, television programs' bag of tricks will certainly consist almost entirely of these shows of mass appeal. The quiz program will soon take hold, as it has in radio, and any moment your telephone may ring and some quiz-master may ask you to identify the picture on your screen. If you tell him correctly that those symmetrical limbs belong to Betty Grable, he'll force you to accept \$18,000—whether it puts you in a high income tax bracket or not!

This trend should be even more emphasized in the future with the wider distribution of television. Present figures allocate over 50 per cent of the sets in use to the urban area of cosmopolitan New York City. As the distribution becomes more suburban, it is logical to believe that the popularity of mass appeal programming will further increase. Of course, there are at present numerous programs which are designed for a more discriminating audience; and, while they will undoubtedly increase in number, it is hardly likely that their increase will be in proportion to shows of a more popular nature.

Perhaps, on the surface, I seem to be painting a bleak picture for the educator and his future in television's growth. But, if I were an educator and not a producer, I would have no such dim view of my place in the television sun. I would, however, make some radical changes in my accustomed thinking. I would face the facts and the figures squarely—and I would adjust myself to them rather than *them to me*. First, I would accept the fact that my attempts to promulgate *academic* education via radio have been, for the most part, fairly unsuccessful. True,

I have given an impetus to the culture for the mass, but academically I have failed. And if I have failed with the radio classroom, then I must consider myself even more inept in television, which is composed of radio, plus the theatre, and plus motion pictures. I would reach one inevitable conclusion: I have been presenting education in a sparsely-filled theater while my students are all in the adjoining playhouse enjoying Fred Allen.

Now, I do not propose that we put jokes into the biology book, or that Mr. Allen does not have his rightful place on the American scene. But I would borrow from Fred Allen that catalyst which would make the change for me, namely, *showmanship!*

It is my firm belief that the experience and knowledge of the educator, added to the inherent values of television—along with showmanship—can sell learning in very much the manner that an advertising agency sells soap. Does this agency tell you, through magazine, radio, or billboards, that the soap merely washes? No! They inform you that your dishes can have that Oxydol sparkle . . . that you have not lived until your clothes are Rinso-white . . . and that Duz does everything! You may label that “advertising,” but it is also showmanship!

If the precepts of advertising practice are correct—that a picture is worth a thousand words—then it should likewise follow that one television classroom, properly presented, could be worth a thousand radio lectures. And that is what, I believe, the educators have to look forward to.

For the moment, let us consider television from the negative standpoint, as, for example, a force of evil. Used in this manner, television might well be the most potent propaganda influence the world has ever known. I’m sure it requires little imagination to visualize how effective an educational weapon television could be in the hands of an Adolph Hitler or a totalitarian state. Think of the ease with which Nazism could have been taught to German school children via television, particularly if those principals were woven into as popular a program as Howdy-Doody. By the same token, this facility for mass propaganda can be converted to the benefits of mass education, with the same ease and the same imagination.

It is incumbent upon the educators of this country to advise

the telecasters that they are ready, willing, and able to cooperate, to help, to suggest, to *work* hand in hand with the people who are now shaping the destiny of television, so that *together* they can create the greatest social force *for good* that the world has ever known.

This cannot happen, it will not happen, if you wait for television to come to you. Among other things, you must stop thinking of education through television in the same restricted terms which applied to radio. In plain, simple language, let's come out of the ivory tower of academics and join the man on the street.

Just as the educator should not departmentalize his academic life so that he is philosophically unable to reach the average family at home, so the telecaster should not continue to look upon the educator as a dull stuffed shirt. There must be lots of give and take to this proposition, and much compromise of thought. All of this sacrifice and all of this compromise is certainly worth the candle if we can believe that television has in its future the cultural renaissance of our modern civilization.

And where does culture begin? Where do we sow its seeds? —In our children. A year ago, I stood on this platform and told what we all thought was an amusing story about a friend of mine from Hollywood who was editing old western pictures for television. Frankly, I lost my humorous attitude toward those westerns some weeks ago, when my four-year-old daughter came to me and asked me to buy her a gun so that she could shoot the little boy next door. What seemed good enough for Hopalong Cassidy was perfectly reasonable to her. Culture began at my house with the elimination of western pictures. Naturally, for the benefit of my friends on the Coast, this is a personal problem because the little boy next door already has a Burt Lancaster tommy gun. I don't mean to disparage western pictures too strongly since I am mindful of the fact that, at the inception of the automobile, a United States Senator once stood in Congress and declared that, if he had his way, he would make it illegal for anyone to drive an automobile on the roads of this country! And they even tried to design an auto in the shape of a horse so that the cars wouldn't frighten man's best friend!

I have one big worry about television that you can help to

overcome. I am afraid that something is going to happen to television which could destroy it as a program force unless you, the educators, do something about it. That is censorship.

The rumblings of censorship for television have been heard now for some time.

Ladies and gentlemen, I implore you to remember this subject because unless you help the telecaster create a code under which this industry can thrive and grow, you may find that all you will have left on your television screen will be the western picture. This is an exceedingly ominous note. You can make a great contribution to the future of television if you will undertake to do something about it today.

JULIEN BRYAN⁴

For Motion Pictures

I want to talk briefly and quite frankly here tonight. I think of us here as television people, or at least people who have a special interest in television, and I consider this discussion both an opportunity and a challenge.

You heard our principal speaker say a few minutes ago that some 60 television stations now are under way. Nearly every one of them is operating in the red. So far, we who are interested in serious education have done virtually nothing in television. Maybe we are dismayed and afraid on account of the amount of money it requires to get started. But it is a fact that education, instead of recognizing in television the answer to many of its problems and getting started in television, so far has done nothing.

I was in a certain Eastern city two weeks ago where a program was produced in television for the public schools. The effort was applauded. The people who put it on were quite pleased with themselves, but, as far as education was concerned, it was a fourth rate production.

I am primarily a film producer, interested in documentary films and serious education. I think that one of the things we need to do is to make our productions as fine as we know how. We need to make them as interesting as we can and we need to embody in them some of the showmanship that other speakers here tonight have mentioned.

⁴ Executive Director, International Film Foundation.

Also, no matter how excellent a film may be, it should never be shown in a public school or university without first giving the audience a background or briefing about the film. Speaking from experience, the results are well worth the extra preparation and effort.

In a St. Louis radio station, for example, we talked to the high school seniors for 20 minutes before the show. We called on them for their opinions about China, the country we were to visit in the television-film. After we had shown the film for 20 to 25 minutes, we switched back to the youngsters and interviewed them, covering some of the interesting things they had gotten out of the film.

In the use of all such films that are intended for something more than just entertainment, the committee or teacher should prepare carefully for it. I think that eventually we producers may have some preliminary discussion or explanation registered on the film.

As educators, we get a strong feeling from stations and producers that in all programs there must be showmanship, there must be entertainment—it must be Jack Benny or Milton Berle. In the last 30 days, in my own film work, on and off television, I have had some experiences that offset this attitude. A few days ago, 3000 people paid admission in Rochester, N. Y., to see a serious film about the United Nations. In Toledo, 7000 people saw the same film.

The moral is simple. There are millions of people who want this type of thing. They have never gotten it from Hollywood and I don't think they ever will. We can get it from and through television if we, as educators, keep everlastingly at it. I agree with producers, however, that educational programs must mirror greater planning and more careful production. Educational programs in television must be thought through and not all hashed up. I believe the pressure and heat must come out.

I don't blame the stations too much for the present situation because in some of the cities where I have first-hand information, the universities and schools have not offered the best programs possible. This gives me hope that in the future such programs will come from university-sponsored stations.

Some of you may know about the big things that are being planned out in Iowa. In the last 18 months, the state legis-

lature there has been induced to appropriate a sizable amount of money to erect and equip a university station. One of the chief factors in influencing the legislature was television—a short film telling why the money was needed. In the future, I believe that much of the money that is required for this type of a station will be promoted through television itself.

More and more I think of television as one of the great new tools by which it will be possible for men to bring world understanding and world peace. In my work over the years, most of us in the documentary educational field have had too much help from Hollywood. At any rate, Hollywood has influenced us too much. Today, the field of television offers new and exciting possibilities.

It is our job and the job of people in education to work carefully and thoughtfully so that the standard of television will be raised in terms of higher ideals of international understanding.

DALLAS W. SMYTHE⁵

For Other Media and for Recreation

I have been asked to discuss the implication of television in relation to other media and recreation in American life. Obviously, my first problem becomes one of defining "other media and recreation." "Other media" refers to newspapers, magazines, and books. "Recreation" I take to mean the use of non-working time for purposes which serve the needs of the individual's personality. Recreation would embrace activities as diverse as whittling, conversing, gambling, or organizational activity in behalf of church, social organization, or political party. In fact, simply "setting," as when one sits on the porch and reflects in silence, may fall within the scope of recreation. All structured use of leisure time is thus recreation. Whether the use of leisure time is socially or individually "beneficial" is a separate and ultimately more important question. The hope that the social attitudes of the American people should mature fast enough to catch up with the maturity of our physical sciences, with their capacity for production and destruction, may spur our inquiry. For clarity of thought, however, ethical and social evaluation should be distinguished from diagnosis.

We should note at the outset that the effects of TV will

⁵ University of Illinois.

be markedly differentiated as between families with TV which have an urban culture and those with a rural culture.

I heartily applaud the researchers who have already begun to work in the field of TV's effects. But without detracting from the skill, imagination, and effort they have put forth, it is still true that we have very little evidence from studies to date which bear conclusively on the long run effects of TV on leisure time activities. The TV homes today are only about 3 per cent of the potential of some 38 million TV homes. And the reactions of the remaining 97 per cent may well be different from those of the 3 per cent who are most willing and able to buy TV sets. Also to be remembered is the fact that the art of TV programming is yet young, and it may be expected that TV content 10 years from now may have effects substantially different from those of present programs. These limitations on the meaning of presently available research, however, are less serious than a third limitation.

It is relatively easy and inexpensive to find how many fewer exposures TV people will have to advertising in one or another medium. But little will be known about the potential effect of TV on people until the needs, interests, character, and personality of the viewer are studied by the intensive (and expensive) techniques used by psychologists. Genuine depth must be penetrated in TV effects studies of viewers. Intensive studies done with the collaboration of psychologists and sociologists are needed if we are to explore the possible effects of a passive "addiction" to TV on the capacity of the individual to exercise his own whole personality. Such a task force approach is also necessary if we are to learn the significance of TV for the healthy functioning of social, political, and religious groups at all levels in our organization. For example, television applied to political conventions raises many interesting questions. What becomes of the function of the *local* unit in the political party organization in formulating and expressing the party program? If the national convention takes on the aspect of a TV show, with script, gags, visual values, and personalities administered from the top to *make* the program for all local units, what becomes of our traditional conception of democracy?

But with all these qualifications, what can we say about the effects thus far discernible of TV on recreation and other media?

Ideally, we should have available for studies of the kind we are talking about more information on the use of *time*. Intensive studies on the use of time, even for very small numbers of people, are badly needed. E. L. Thorndike reports on one such study, but its data were collected 17 years ago, and even then were very fragmentary. How much time is devoted to recreation, as compared with sleep and work, for example, is a question which needs exploration quantitatively. What personality needs are satisfied by different forms of recreation, and why?

In the absence of such studies, we must make what we can of data derived from studies which *imply* something or other about the use of leisure time. Off-hand, three such levels of study occur to me. We have some studies which are essentially popularity contests for various ways of spending leisure.

A second level of study of leisure time activities goes to a quantitative measurement of particular activities in terms of numbers of units of consumption, such as so many movies seen, so many books read, so many hours of radio listened to, etc. One might wish that such studies were oriented more from the consumers' end and less towards a comparison of the use of a few selected media of communications, or other products.

One good recent study of this variety is contained in the first chapter of Lazarsfeld and Kendall's "Radio Listening in America." If TV use develops along patterns similar to those of radio and motion pictures, this study indicates, for example, we may expect that "small and irregular differences" will exist as between people with college, high school, and grade school education in the amount of time devoted to it. What do such studies tell us about place of residence as a factor in consumer use of the other media, and by inference TV? The relative isolation from the pleasures of urban life explains the fact that movie attendance varies sharply as between urban and farm dwellers. The quantity of radio listening, as we know, varies relatively little with place of residence. We might expect, therefore, that to the extent that TV is available to rural people, it may be used about as much as in urban areas, assuming, of course, that the program fare is appealing.

Without in any way attempting to foreshadow the results of the team research needed on this subject, I should like to suggest an economist's approach to the problem, which might

be thought of as a third level of studies. On this level we are interested in what we can learn about people's recreation activities and interests from studying the pattern of their expenditures as between various goods and services used in living. Since TV sets still cost a fairly large sum, their purchase and upkeep involves change in consumer expenditure patterns, and their use involves many secondary changes, too. . . .

So long as TV develops on a basis of advertising support, it may benefit at the expense of competing forms of recreation because of the economic fiction that it is "free" to the viewer. This competitive advantage increases in importance as unemployment grows and income falls insofar as homes are already equipped with TV sets. Under those conditions, with the capital already committed to TV, its use involves only the added out-of-pocket costs of power and maintenance. TV will benefit from the fact that neither of these kinds of cost is associated with units of consumption in the direct fashion that motion picture or magazine prices are attached to the unit.

EDGAR DALE⁶

For Education

About 400 years ago, Shakespeare anticipated television when he wrote in *Troilus and Cressida*:

*The present eye praises the present object;
Then marvel not, thou great and complete man,
That all the Greeks begin to worship Ajax;
Since things in motion sooner catch the eye
Than what not stirs*

But prophecy about television for even the next 10 years is hazardous, and bad guesses about radio some 20 years ago make many persons chary about prophecies on television. We may claim too little rather than too much.

Fortunately, we have a good deal of information on the effect of sound films on the education of children and young people. If television is as powerful as movies, and it might be more powerful, it can do these things:

1. Change attitudes and values;
2. Increase information;
3. Help people learn new skills.

There is a close parallel between television and the comic

⁶ Ohio State University.

strips. Those persons who are puzzled by the great popularity of comic strips are failing to draw a simple conclusion. Comic strips are "read" because they are personal, concrete, and real. They are not impersonal, abstract, and unreal. Television, too, is personal, concrete, real.

Make no mistake about it. Television is going to have a tremendous effect on education, science, and culture if you want to take the divisions used by UNESCO.

Mr. Katz remembers well the old arguments about showmanship in radio education. But showmanship has new meaning as far as television is concerned since Webster defines a showman as "one who is adept at exhibiting things to advantage." Showmanship is also defined as "skillful display." To show means "to place in sight," also "to perform by way of demonstration."

Our society has been producing ideas—good ones—much faster than we could distribute them. We have developed and used lots of ideas to improve technical competence but have lagged 'way behind in improving social competence. We're like the butcher who carelessly backed into his hamburger machine and got a little behind in his work.

We can "adeptly exhibit things to advantage" or "skillfully display" any idea that we wish. Think what this means to education of farmers. The USDA has discovered that most farmers get their ideas from friends and neighbors. I think this merely means that they "see" what is to be done and how it has been done. They have been shown and not merely told through a bulletin or a piece in an agricultural paper. Good educational and television advice is found in the slogan, "Don't just tell them. Show them."

There are two reasons why we don't farm, or administer or write, or teach better than we do. We don't want to or we don't know how. And often when we don't know how, we say we don't want to. If we're not up on bridge or golf or contour farming or methods of making our kitchen more efficient, we tend to be down on these ideas.

We have talked a good deal in the past about *know-how*. Now, through television, we can add the *show-how*. We need still another ingredient—the *want-to*. What are the possibilities of television here? Certainly films have shown that they can reach people emotionally—get down there where they tick.

So can television. Television can then not only provide the know-how, the show-how, but also the motivation, the want-to.

What about schools and television? Let's talk about the immediate future. One reason why we can't get adequate support for schools is that the tax-payers do not know what a modern school is. How many people selected at random in Columbus could give even the simplest and most elementary description of the modern way of teaching reading from Grade 1 to Grade 16. Such material on a television screen will cause persons to ask: Why doesn't my boy get that kind of teaching? It may also cause some parents and pupils to say: "Why doesn't our teacher teach that way?"

Television has many possibilities for parent education in health and child care. Think what it means now to be able to televise for parents such films as "Feeling of Rejection," "Feeling of Hostility," "Problem Child," "Problem Children," "The Child from One to Five," etc. In many cases, older children and young people can see the films with their parents.

Why was the story of Kathy Fiscus so appealing, especially to parents? It was concrete, personal, real. But many children over the world have fallen into the abyss of ignorance, fear, starvation. We now can visualize the life and manners and problems of people all over the world—show some of the grave educational needs of people in India, China, South America, nor should we neglect our own towns where some children are going to school in pre-war schools. (I mean the Civil War.)

What will television do to reading? Kill it? Don't be too sure. A teacher in South Chicago told me the other day of a boy in her room who had gone to the library to take out a set of six encyclopedias which had been discussed and displayed on his home television set. He even took his sister along to help him carry them home.

Remember that in reading you go at your own pace—adjust your mental gears to suit the material. Since most adults can be taught to read twice as fast as a person will speak on television, they can cover more ground by reading; they can re-read, stop at will.

Remember, too, that one of the reasons why people don't read certain materials is that they lack the concrete experience, the vocabulary, the background. There is no reason why tele-

vision cannot be tied neatly into problems for improving our reading. But teachers and librarians will have to be on their toes to take advantage of this situation.

We may well expect television commentators to use many visual aids when presenting the news—maps and models of the countries and cities they are talking about; charts dealing with city, state and national budgets, and expenditures.

Few people understand the work of social agencies. But there is real drama and interest in a “come and see for yourself” tour by television. We can see the slums that need to be rebuilt, the streets that need paving, the work of the TB clinic, the work of recreational agencies. We can learn *concretely*, *personally*, and *really* how Community Chest money is spent. The value of all this for discussion and evaluation in school is readily apparent.

Only 15 per cent of the adults of Cincinnati knew answers to as many as four out of six key questions about the UN. The UN for them is impersonal, abstract, unreal. But by picturing its activities—WHO nurses and doctors vaccinating Polish children against TB; FAO studying problems of soil erosion; the interesting work done to regulate drug traffic; the work of UNESCO in fundamental education in Haiti—would make UN *personal*, *concrete*, and *real*.

How many people in this country understand-know-feel what the United States is? How many have “experienced” California, Maine, Florida, North Dakota, Kansas, Texas, New York City, the Grand Canyon, the arid Southwest, the Mississippi? Just a handful and what a pity it is. But films and direct television can help the U. S. A. picture itself—certainly a tremendous educational gain. Here is a necessary backdrop to an understanding of our history, geography, our varied people.

Television is radio with its eyes open. If we can teach drawing by radio certainly television can do it better. If Dr. Maddy can teach music by radio then he can teach it better by television. I assume that Ranger Pete who teaches conservation over WHA will be helped by adding images to words.

I want to add a point to what Julien Bryan has said. Television is going to use lots of films. It will mean a bigger market for 16-mm. film. That should reduce the cost per reel to schools and at least enable every county or local school system to have its own film library. It will be a great boon to univer-

sities producing 16-mm. film. The film will be to television what the recording is to radio.

What are some cultural and educational dangers in television? For one thing, too exclusive an interest in producing entertainment for the masses sometimes means thinking of the masses as "them asses." This is not a new problem.

Specificity and concreteness add dangers as well as advantages. The expression "I saw it on television last night" will add a note of certitude much stronger than "I heard it over the radio."

Now we are back to the question of who controls what pictures we see. The pictures we have in our heads are the things that control our thinking. They are our stereotypes, our images. The term, "the balanced view," now comes to have special pertinence as it applies to television. It is easier to distort the truth with pictures than it is with words.

Finally, I have said little about the use of television directly in schools. Eventually, it will be enormously important. But even today, with radios obtainable for as low as \$10, we have equipped not more than 20 per cent of our schools. So, we have here both a technological and a financial problem.

But I suggest that we should not be afraid of television. Let's not be afraid of the future. To the single dimension of sound, we now add the dimension of sight. With word plus image we can make the abstract concrete, the impersonal personal, and the vague real. Education will surely benefit from television.

DISCUSSION

KENNETH BARTLETT,⁷ Presiding

CHAIRMAN BARTLETT:

Normally at this time we ask the members of the panel to exchange ideas with each other, but because the hour is late, I would like to suggest that we go directly to the audience. If you wish to ask a question, please direct it to some member of the panel, and feel free to include Mr. Fly in your questioning.

We are trying to sense and feel and know what television will do to American life. What do you think about it?

MR. HARRY J. SKORNIA:⁸

On the basis of what the first two speakers said, I was afraid that

⁷ Syracuse University.

⁸ Chairman of Radio, Indiana University.

television would do the same thing to American life that radio has done.

I am wondering whether television will attempt to measure its achievements by Hooper ratings?

CHAIRMAN BARTLETT:

To whom do you want to direct that question?

MR. SKORNIA:

Mr. Gosch.

CHAIRMAN BARTLETT:

Mr. Gosch, I think what we want to know is whether you are going to measure your success in television by the number of people who listen and look?

MR. GOSCH:

I think that question is best answered by asking a question: Which would you consider more successful, an educational program which reached a limited number of people or a program which reached the masses? Actually, you can't consider your program successful if your aim is to educate a specific group and you reach only a portion of it. I think Hooper ratings will be significant, but only as related to your objectives.

MR. SKORNIA:

Do you mean that radio has failed to educate in that it has reached and had an effect upon a small audience with fundamental problems instead of reaching and moving a much larger audience?

MR. GOSCH:

If you reach a small audience and sell your point, you have done considerably more than if you reach a large audience and sell nothing. However, if you want to reach a million people and you only reach 100,000, there must be something wrong with your presentation.

I don't think it is sound business for the educator to presume that he has done a good job because he has reached a few more people than he might have reached ordinarily. By using showmanship on television you can overcome any mistakes made on radio.

CHAIRMAN BARTLETT:

The next question.

MR. HENRY WHITE:⁹

I wish to direct this question to Mr. Katz, representative of the Columbia Broadcasting System.

I don't think that a network has any right to arrogate to itself the sole privilege of programming, whether it is educational, commercial or sustaining, and yet CBS is doing it. I don't think that CBS or any

⁹ Televideo, Inc., New York City.

network can buy all the brains in the world. I would like to know why CBS is attempting this?

MR. KATZ:

I agree with you that neither CBS nor any other network can buy all the brains in the world.

As I understand your question, is it directed basically at the system of broadcasting we have in this country, at the way it is set up?

MR. WHITE:

Excuse me, Mr. Katz, it is not. In television, the Columbia Broadcasting System, more than any other major network, is guilty of refusing to handle programs that are not produced in its own studio.

MR. KATZ:

I don't believe that is true. The CBS has some of its own shows, agencies produce shows for it, and independent producers produce shows. In addition, it is dealing with certain educational institutions, such as Johns Hopkins University which supplies a good program.

CHAIRMAN BARTLETT:

Your answer is that CBS will allow outsiders to come in and produce shows that are satisfactory to its Program Department? Is that right?

MR. KATZ:

Yes.

MISS FRIEDA HENNOCK:¹⁰

I would like to ask Mr. Smythe one question and another of Mr. Katz.

Mr. Smythe, will you tell us what you think of the Hooper rating, Nielsen, and other studies, as they affect television?

MR. SMYTHE:

I think that for what they purport to accomplish, the Hofstra studies, and others of that kind, are quite accurate. They do not attempt to do what I proposed needed to be done.

I think that as far as Mr. Hooper is concerned, the less I say, the better.

MISS HENNOCK:

Can you tell me what portion of the audience on television wants fine educational programs? I have heard so many figures, I would like an authoritative one as to the demand for your work on television.

MR. SMYTHE:

Perhaps Mr. Katz can give a better answer to that than I can, but from the studies I have seen, discussion programs and serious program

¹⁰ Federal Communications Commission, Washington.

material range about ninth or tenth out of twelve or thirteen categories in the preference of people watching television shows in New York.

Do you agree with that, Oscar?

CHAIRMAN BARTLETT:

I wonder if I might interrupt?

This question has enormous implications for everyone here. Some of you may not have heard it. It simply is this: What demand is there on the part of the listener-viewer for the kind of programs that the personnel of this conference represent? What is the demand for the educational type of program?

MISS HENNOCK:

Give it to me in figures that I can understand.

MR. KATZ:

I will try.

I think it can be estimated in two ways. One is the actual ratings that educational and serious programs achieve. Generally speaking, most educational shows get Hooper ratings, Nielsen ratings, etc., of 2, 3, and 4, occasionally rising to a high of 6 or 7. The top entertainment shows we have in radio reach 28. That means that 28 per cent of the radio sets or the radio families in the sample covered are . . .

MISS HENNOCK:

I am sorry, you are not answering my question. I want television figures.

MR. KATZ:

We do not have television figures yet because not enough research has been done. There have been studies made on radio, however.

Aside from the comparison of ratings, which is one way of getting at it, there have been general surveys. These ask people the type of program they listen to. As I remember, the percentage that listens to serious programs other than music is fairly small, probably around 15 per cent.

MISS HENNOCK:

What study determined that percentage? Was it Hooper?

MR. KATZ:

No, this was a general public opinion study in which the people were given a list of 15 or 18 program types.

MISS HENNOCK:

Who gives the list?

MR. KATZ:

Whoever was doing the study, Gallup or someone else.

MISS HENNOCK:

Is Gallup any more accurate about television than he was in the last election?

MR. KATZ:

In the last election, he was trying to predict what people would do. On this project he asked them what they had done.

MISS HENNOCK:

I am trying to find out what the public wants, because we have been told we had better look into it. I want to know what the public wants in the way of educational programs and entertainment on television. Will you give me some percentages on the types of programs broadcast today?

MR. KATZ:

I am not able to answer that at the present time.

CHAIRMAN BARTLETT:

You have no data on that point?

MR. KATZ:

No, not precisely.

MISS HENNOCK:

Will you tell me what you mean by showmanship and how these educators here can become showmen?

MR. KATZ:

On CBS each of our documentary programs is preceded by telling the listener about the program. That particular principle—telling the listener what we are going to dramatize—is a simple principle but it is an application of showmanship.

MISS HENNOCK:

Where is the educator going to get the stations and channels? And where is the money coming from to put on these television shows?

MR. KATZ:

I think the educational programs come in three ways. First, there are the programs the networks put on quite often in cooperation with educators; second, the programs that specialize in appeal to minority interest groups—

MISS HENNOCK:

Are you talking about television now?

MR. KATZ:

No, I am talking about radio.

MISS HENNOCK:

I have been talking about television all along. Can't we both talk about the same thing?

CHAIRMAN BARTLETT:

Everybody confine his question to television, and also the answers.

MISS HENNOCK:

I thought it was a television meeting.

MR. KATZ:

It is, but in television we do not have enough precedents and research to go on, so we have to fall back on radio for a parallel.

CHAIRMAN BARTLETT:

I will call now on the former Commissioner, Mr. Fly.

MR. FLY:

I am going to address myself to the question: How are the educators going to get showmanship into the television shows?

I think, in the main, they are not going to get showmanship into it. They should not be required or expected to do so.

These broadcasters are licensed to serve in the public interest. They have an obligation to the public to perform public service and to carry educational programs. When the educators walk in and offer their experience, skills and time to assist in working up a program, then it becomes the job of the broadcaster to put in the showmanship.

The duty of doing these programs rests on the licensee. The educators have made a great contribution when they offer their services and time to build educational programs.

MRS. DOROTHY GORDON:¹¹

I would like to suggest that a representative of one of the other networks also answer Commissioner Hennock, because the burden should be shared.

CHAIRMAN BARTLETT:

Do I assume by your applause that you want some other network representative to address himself to the Commissioner's question? All right, is there a representative of the National Broadcasting Company here?

MISS CAROLINE BURKE:¹²

First, I would like to ask Mr. Katz, who has done a great deal of research, which seems to be more important for television right now, adult or children's education? This is very much of a problem.

MR. KATZ:

I think that adult and children's education are equally important.

MISS HENNOCK:

In all fairness, I want to say that Columbia has quite a research

¹¹ Moderator of Youth Forum, *New York Times*, New York City.

¹² Television Production Supervisor, NBC, New York City.

division. I didn't mean to pick on CBS but Dr. Katz just happened to be on this panel.

MR. EDWARD STASHEFF:¹³

When Dr. Katz was serving this country in OWI, he may not have known what was going on at 15 Vanderbilt Place, New York City. In 1945, 1946 and 1947, the CBS brought into its studios in New York City four members of the Board of Education Radio Staff, and gave them valuable training in television techniques. The CBS spent \$200 per program for its first 27 weeks' series, and about \$250 per program on another 26 weeks' series.

I admit, with some embarrassment, that no New York station is doing anything like this at the moment, although WPIX has such a program scheduled for the fall. Philadelphia is doing four programs on four separate stations. Baltimore has begun one program.

MISS BURKE:

I would like to say now what NBC is doing.

For one thing, we have had some publicity about an educational series that is going on in September, at 5 o'clock every afternoon. It is tentatively titled, "Stop, Look, and Learn."

We have been doing some experimental, "one-shot" programs. We did a sample dramatic show about four weeks ago, and last week we did a show from Washington, on our social science program. We will do other experiments until September on each topic we will handle in the 5 o'clock series, which will be done with the sponsorship of the NEA and the Curriculum Committee of the New York Public School System.

MR. GOSCH:

Although the Commissioner's question was not directed at me, I would like to make a partial answer.

On this question of showmanship, the word is much belabored. Showmanship takes in many factors and facets of the show business. One of the reasons why showmanship and education can't get together in New York City is because of the terribly high overhead of operations. However, this high overhead does not apply to the stations throughout the country, and there is a great deal of showmanship running around loose. There are hundreds, possibly thousands, of theatrical stock companies playing in little theaters all over the country. These actors would be very glad to lend that little touch of showmanship which the educator needs.

We don't say the educator doesn't know *his* job. We say he doesn't

¹³ Station WPIX, New York City.

know enough about *this* job. By adding showmanship, we believe he can increase his influence, both in radio and television. Showmanship is knowing how to get and hold your audience.

MISS HENNOCK:

A stock company and an educator do not make a program. He still needs a station of his own, or time on one of the 60 television stations now operating.

MR. GOSCH:

The reason I say that a person who is active in the theater can aid the educator is because he knows the value of material from the standpoint of projection to the masses. The educator does not.

There aren't many educators like our friends here, who can get up and mix jokes with informative material and make us like it. We all think of educators as being pretty dull people.

MISS HENNOCK:

How are you going to get them on the air? You are very fascinating and colorful in Hollywood; and theatrical people have a certain flair and a sense of drama. But how do the educators get on the air?

MR. GOSCH:

A movie star never proposed to me. Nor have I been told before that I was fascinating.

But still I want to clarify my last statement. We in show business have always thought of education as a dull form of entertainment.

MISS HENNOCK:

Mr. Gosch, I don't think you got my point.

MR. GOSCH:

I thought I did.

MISS HENNOCK:

I was trying to ask you what Professor Dale, for example, must do to get his ideas on how to teach speech on television.

MR. GOSCH:

Do you want me to build a program right here?

MISS HENNOCK:

No, I want to know how he can get on the air.

CHAIRMAN BARTLETT:

If there is anybody in the audience who would like to take my place up here, he is welcome. Between the Commissioner and Mr. Gosch and everybody else wanting to talk, this is an awful job.

I will take two more questions.

MR. PARKER WHEATLEY:¹⁴

I would like to ask Professor Dale if there is any evidence that we can hope to escape from this run of showmanship, which I would like to translate as "samemanship" or the "same old stuff?" How can we get out of this rut and move over into the exciting new world that you say we have in television? Is there any hope in the minds of the American people? Are they bright enough or are they interested enough to move a little farther down the road?

CHAIRMAN BARTLETT:

I may be doing you an injustice, Parker, but I interpret your question as this: Is there any hope that we might be able to teach the American people without eternally falling back on the old system of showmanship?

MR. WHEATLEY:

That is pretty close. Do the people want anything but the same old stuff which is actually what we mean by "showmanship."

MR. EDGAR DALE:¹⁵

First of all, I hope we never have a mass mind in the United States as we had in Germany, Italy, and Japan.

I honestly believe there is a real danger in this idea of the greatest common denominator. I think that Hollywood itself may be committing suicide on the basis of a false assumption about the mass mind. I do not think there is a public mind. I think there are many public likes. There is a public that likes Western films. There is a public that likes "The Snakepit," and it made a huge amount of money.

I think there is a great fallacy in the whole method used in the public opinion polls. Suppose you had been polled by George Gallup as to whether you wanted to see a film in which one of the heroes had steel hooks for arms. You would have been horrified at the thought. You would have said, "No!" Yet the film, "The Best Years of Our Lives," had that very thing.

I think Hollywood has not shown, as you suggested, an understanding of its own business.

In the second place, we mustn't use the word "showmanship" in the way it has been used before. I tried to give some definitions from Webster which gave a new concept of showmanship. I think with the techniques of visual display you can introduce concreteness, and I think

¹⁴ Director, Lowell Institute Cooperative Broadcasting Council, Boston.

¹⁵ Ohio State University.

we can get people to look at things, and we don't need the same kind of entertainment motif we have had before. I believe that is true.

I think we can produce films—and I think we have produced some of them here at Ohio State University—which have the quality of getting people to look at them. I don't think we will succeed in producing films that everybody will want to see. I think we will prostitute the new medium if we assume that we are going to have a great public mass mind to see all things. I think it is impossible.

MISS BIRDIE SMITH:¹⁶

I would like to address this to Mr. Fly.

We have talked about television affecting our lives, and you say radio isn't doomed. Do you have any figures to show how radio is being changed by television?

MR. FLY:

There are some figures which indicate that radio is still alive. In 1948 it made \$66 million net. The television stations reporting up to the time of the NAB convention had lost \$15 millions.

I want to volunteer one more thing. I think that Mr. Dale made one very important point, and that is the danger of assuming a general mass psychology. As I see it, the danger of standardization of opinion in this country, is the danger of intolerance toward opinions with which we do not agree. If we get into regimented thinking in television or in motion pictures, then freedom of thought and freedom of opinion in this country are on the way out. I think all of us here, and certainly all of the educational representatives, should fight that to the bitter end.

CHAIRMAN BARTLETT:

This has been an exciting session and I should like to express my appreciation to you, the audience, for being so wonderful.

I think one of the high spots has been to see Commissioner Hennock in action. I am told by the grapevine that she acts the same way in Washington, so when I come up for a case, Commissioner, I hope you treat me as well as I have treated you!

¹⁶ Station WVKO, Columbus.

SOCIAL RESPONSIBILITY OF RADIO

HOW EDUCATORS CAN USE RADIO EFFECTIVELY

PANEL DISCUSSION

CLIFFORD J. DURR,¹ Presiding

THE QUESTION FOR CONSIDERATION this evening, according to the official program, is "How Educators Can Use Radio Effectively." Behind that question are many other questions—basic questions.

Who is to do our educating? Our educators, script writers, advertising agencies, commercial sponsors? Are educational programs to be shaped with education as the direct and only motive, or is the education contained in them to be a mere by-product of desires to achieve other objectives?

Whose education are we concerned with—children in school, young adults in our colleges and universities, or older adults in the homes, and perhaps in the taverns?

Are we concerned only with the education of others, or of ourselves as well?

What is education? Is it training, or is it far more than training? Is our concern to keep the minds of the young in the paths we have marked out for them, or to set them free on daring adventures of exploration? Is the objective to control minds, or to set them free? Is the emphasis to be upon the superiority of our individual and collective American virtues and accomplishments, or upon the humility required for a cultivation of the art of human relationships with all mankind.

Is the teaching to be that the battles of democracy are to be won by the atomic bomb and the Sears-Roebuck catalogue?

¹ Attorney; Former Commissioner, FCC.

Or is it to be based upon an affirmative and confident faith in certain "self-evident truths" and "inalienable rights" enunciated for us a century and three-quarters ago?

In an atmosphere of fear, minds can be repressed, they can be controlled, they can be corrupted—but can they be set free? In the process of education do we dare defy fear, and those who would create it, or is fear to become the educator of our educators?

In assuming the obligations of educators, do we take the "vow of eternal hostility against *all* forms of tyranny over the mind of man," or are such vows applicable only to such tyranny in foreign lands? Is orthodoxy of thought the imperative of our time, or must the minds and imagination of people be set free to cope with the new and unorthodox problems with which they are faced?

In Washington today, thoughts expressed, and associations with others, have been officially brought within the jurisdiction of our federal police. Few in public life dare say this is wrong, for it is done in the name of preserving our freedoms.

We build the tomb of the prophets and garnish the sepulchers of the righteous and we say that if we had lived in the days of our fathers we would not have participated in the persecution of the prophets. But how would the prophets, with their message of social reform, fare today on our national networks and radio stations, or as government employees or officials in our capital in Washington—not only the prophets of the Bible, but of our own American political tradition, who gave us our Declaration of Independence and Bill of Rights?

If in Washington, I expect it would be the fate of most of them to receive letters with the familiar and fateful words, "You are advised that on all the evidence there is reasonable grounds for believing that you are disloyal to the Government of the United States." Or their fate might be imprisonment under a statute quietly placed on the books in 1940 which, literally interpreted, would make it a criminal offense to print and publish the Declaration of Independence or to teach the doctrine which it enunciates.

The president of one of our large universities in a recent address expressed the view that authority must come before liberty in the realm of the mind. "With authority gone," he

says, "a specious form of liberty enters the scene." "Liberty," he says, "is today's major plague." He proclaims that the opinion of the State is just as good, if not better, than the opinion of the individual, or even of a majority of individuals who are the subjects of the State. He suggests the growing necessity that governments set up thought-control bureaus in order to protect themselves.

The distinguished Senator who put the speech in the *Congressional Record* referred to it as a "masterful address" and "worthy of the attention of scholars throughout the world."

In another speech made the same day, the Secretary of Labor made contemptuous reference to "the much advertised academic freedom" and suggested that this business of thinking on the part of our educators was being carried a bit too far.

But what about educational broadcasting? We are warned that educational programs must be made interesting, and so they must. Maybe Fred Allen is a good teacher, but doesn't even he have his limitations?

Some of you old-timers here well recall the battles of the early '30's, when the attempt was made to have Congress direct that a percentage of all radio stations be set aside for non-profit educational broadcasting. Congress couldn't decide what to do about the matter and referred the problem to the Federal Communications Commission for a study and report. Hearings were held and broadcasters offered evidence as to what they were doing and proposed to do about education. I was not a member of the Commission at the time and can only report second-hand on these hearings. I understand that one of the first exhibits offered by one of our national networks was "Amos and Andy" in person. Their skit was performed before the Commissioners as a demonstration of the contention that all network programs are educational. Maybe Amos and Andy are educational in their own particular way. But are they enough?

I would like to make a personal observation that may or may not be correct. To borrow a phrase of Charles Siepmann's, I believe there is a tremendous backlog of seriousness in the American people. I have observed, too, that people have a way of responding to big challenges. They are not much moved by petty ones. A little idea has to be presented in an entertain-

ing manner. The presentation of a big idea does not require the tricks of showmanship—all it needs behind it are honesty, simplicity, and guts.

Most of our educational broadcasting will be done by educators and commercial broadcasters acting in cooperation. This, perhaps, is as it should be. Cooperation means, however, that there must be concessions on both sides to reach a common agreement so that the job can be done. But how far should educators go in their concessions? Isn't there a point where they must say, "These are things that we cannot surrender. From this line, we will not retreat."

Our discussion tonight will center around a program that does have both showmanship and guts—and also honesty.

The first speaker will be the man who contributed to the writing of that program. Mr. Erik Barnouw is President of the Radio Writers' Guild, Manager of the Radio Bureau of Columbia University, and also a very prominent free-lance writer of some of our best radio programs. Mr. Barnouw!

MR. ERIK BARNOUW:²

Shortly before World War II, the "March of Time" decided to include in its network radio series a short dramatization on the subject of syphilis. A picture of Dr. Thomas Parran, Surgeon General of the United States Public Health Service, was on the cover of *Time* magazine that week because of a statement he had made about syphilis.

The director of the series recently retold what happened, as he remembered it. He said that the network policy reader first said that it couldn't be done—that no such dramatization might take place. Because he didn't want to be accused of censorship and because there were violent protests from the people on *Time* magazine, he later shifted his position slightly and ruled that the dramatization could be done, provided the disease was not mentioned by name.

For several days the argument went back and forth. Finally, "March of 'Time" accepted the ruling and a bizarre dramatization went on the air about an unnamed, unidentified disease—a scourge—which, however, ended with the following paragraph spoken by the narrator:

"And so the fight goes on, the struggle goes on against this age-old disease, this dread scourge, this disease which by a strange irony is named after a shepherd, a gentle shepherd, in a Latin poem, a shepherd whose name was Syphilus."

² Columbia University.

I am retelling this only to remind you that very recently, in regard to this subject, radio worked in an atmosphere very different from that which we have at the present time. It was not an attitude for which the radio people were responsible or one which they had invited. It was an attitude that had been inherited and it had prevailed in America and Europe for at least a century.

Back in the Elizabethan times, the disease "pox" as it was generally called at that time, or the "French disease" as it was known to the English, or the "English disease" as it was known to the French, or the "Spanish disease" as it was known to the Italians, was freely mentioned in literature—in fact, very often with levity. During the 17th or 18th Century, the levity disappeared, but the disease was still mentioned occasionally. Then about the beginning of the 19th Century the subject itself disappeared, and for over a century there was complete silence about it.

There was a time when even doctors instructed their nurses never to mention this disease before patients, even those who might be suffering from it. Against this complete silence, there were a few insurrections. There was the play by Ibsen, "Ghosts," which, however, did not identify the disease by name. There was later the play, "Damaged Goods," and in the 1930's an article by Dr. Parran in *Readers' Digest* in which he asked boldly: "Why Don't We Stamp Out Syphilis?" That was a tremendously daring title, whose very drama we find it difficult to appreciate at the present time, since attitudes have changed so.

There also were occasional broadcasts on local stations and articles now and then in small-circulation magazines. But, in general, mass-circulation magazines and radio networks never mentioned this subject.

Most of us did not question, I think, this particular silence. Most of us accepted it as a natural thing. Speaking for myself, it never occurred to me that there was anything wrong or dangerous or unworthy about it. The fact that radio did not mention syphilis seemed to me to be merely one of radio's many small decencies.

It never occurred to me to question this attitude until about two years ago. Then a representative of the United States Public Health Service, of the Venereal Disease Division, Mr. T. L. Richman, came to see me at Columbia University. He wanted to discuss this problem with me and I found that he believed radio should begin discussion of this public health program on a broad scale.

I would like to explain the problem as he presented it to me. In order to do that, I have to talk a little bit about the peculiarities of this disease. I hope you will excuse me if I do this for just a few minutes.

I am not a doctor but I have a doctor here at the speakers' table and if I make any mistakes he can correct me later.

The germ that causes this disease is far from a hardy germ. It can survive only at human body temperature and only in moisture. The result is that it is almost impossible for this germ to pass from one person to another except through sexual intercourse, although occasionally it is transmitted through kissing.

Shortly after the germ is passed to a new individual a small sore usually appears where the germ entered the body. This sore sometimes is not noticed. Most women don't notice it. Many men don't notice it. Even if noticed, it will always go away of its own accord.

There may be a second stage, in which there is a rash. This does not always appear, and sometimes, if it does appear, it may be so slight that it is hardly noticed. This second symptom also goes away of its own accord, whether or not there is any treatment. So, in a comparatively short time, the patient has passed through the second stage and has no outward sign or symptom of the disease at all.

From then on, for a period of five to 10 or even 20 years, there may be no outward sign whatever of the ailment. But then, when the final destructive stages set in, developments come fairly suddenly. The patient may go insane or blind, have heart failure or become paralyzed.

Because of this strange history of the disease—because of the long dormant period during which only blood tests or other scientific tests can detect the presence of the disease—up until a few years ago only about one in three of those who caught venereal diseases went voluntarily to a doctor or clinic.

Just how large a problem that created we began to learn when the nation instituted blood tests in connection with Selective Service before the last war. In some states the situation was very bad; in others it was pretty good. In one state it was found that, among draft-age young men, one out of three was infected with syphilis, the great majority having no inkling of what was wrong with them.

What Mr. Richman came to tell me was that this public health problem had become all the more monstrous since the discovery of penicillin made it possible to cure these cases in a very short time. At the present time most cases of syphilis can be cured with penicillin in less than two weeks of treatment.

Because of the long silence about this disease, Mr. Richman explained that the average person knows nothing about the significance of the symptoms, or nothing about the possible consequences. He said,

“The people we have to tell this to cannot be reached through printed matter. It is time we started to explain the facts of this through radio, because radio can reach 90 per cent of the families in the country, and it can reach some people whom we cannot possibly reach through printed literature.”

Further conversations with Mr. Richman and other people at the Health Service resulted in an agreement between Columbia University and the Public Health Service, that the university would produce a kit of radio programs in transcription form at the expense of the Health Service. These transcriptions were to be for the use of any state or local health department which might want to put on a local or regional case-finding drive—a drive to bring to treatment untreated cases of syphilis.

We started to work on those programs about 18 months ago and I would like to tell you just a little bit about how we proceeded.

One of the first things we did was to get in touch with Rev. Everett Parker, director of the Joint Religious Radio Committee, now program director for the Protestant Radio Commission. After we explained the problem to him, he quickly persuaded his board to prepare a script which would serve to show the endorsement of the Joint Religious Radio Committee of the Presbyterian, Congregational, Methodist, Evangelical, and Reformed churches, and one or two other groups. The gist of this program was that a minister counseled with a person who needed treatment and then brought him to a clinic. It was a very simple way of showing the cooperation of a minister in this problem. The program was written, approved by the various denominations and by the Health Service, and Raymond Massey was asked to portray the minister. I might add that this program has been very valuable in promoting cooperation between health officers and religious groups.

We prepared programs of very different types, in order to reach many different types of listeners. For example, there was one program of a daytime serial type, called “Unborn Child,” which would make clear the problem of treating an expectant mother and her unborn child with penicillin so that the child would be born healthy. For this program, particularly addressed to women, we turned to Sandra Michael, who had won so many prizes with her “Against the Storm” series. She wrote a very moving script in which Margo starred.

In order to catch young listeners who give much attention to mystery stories, we had a couple of programs which began as though they were mysteries, but which gradually developed into something much more serious than the average mystery.

Because the rural South was an important target in this particular campaign, we prepared two programs in which the narration was sung in ballad style, with a hillbilly melody. In one of these Roy Acuff starred, and this was a particularly successful one throughout the rural South.

While we were at work on these programs, we were constantly beset with fear that they might never reach the air. We remembered the taboos which had prevailed year after year. We knew there had been a few broadcasts which were exceptions. We did not know whether stations would accept these transcriptions. We did not know what the status of the old taboo was. We hoped that the war had changed the atmosphere, but we were not sure. We did not know.

We wanted to find out before we went too far, so we arranged to have a meeting in New York of radio station managers. We picked about 20 stations at random in various parts of the East, and sent letters to the managers explaining the project and asking them to come to New York at the expense of Columbia University to give us their opinion.

The largest station on the list, a 50,000-watt clear channel station, never answered the letter even though we sent a follow-up telegram, urging them to answer us. Several stations replied that they were sympathetic with the project but couldn't spare anybody to come to New York for the meeting.

The managers of 12 stations did come and they gave us some very good advice. One of them suggested that we try to get one of the networks to take the initiative in putting on a program and so establish some precedent. The other 11 all agreed this was a good plan.

We talked it over soon afterward with one of the networks. This network, although very interested, declined. Then we began to be really scared.

However, then I turned to Bob Saudek, Vice-President in Charge of Public Affairs at ABC, and I explained exactly what the status was. I told him about the transcriptions, that we were worried as to what might happen to them when they got into the field, and that we wished we could prepare the way for them. He liked the challenge of the problem and within 24 hours informed us he had set aside a one-hour period on April 28, of 1948, for a program about VD.

ABC immediately made this its own project. It consulted with physicians at Columbia University and with the Public Health Service about technicalities in the script, but it was an ABC production and the ABC prepared to take full responsibility for that broadcast.

If that program had not gone smoothly, if there had been any unpleasant public reaction to it, I don't know what would have happened to our transcriptions when they finally got out into the field. Several times during the four weeks of preparation for that ABC broadcast, we had cause for worry.

For example, a local veterans' organization in New York sent a telegram to President Truman, demanding that he immediately put a stop to the proposed broadcast. President Truman merely referred the telegram to the Surgeon General, who passed it on to the Chief of the Venereal Disease Division, who filed it. But the fact that any group of people could feel so strongly against a program, about which they knew nothing except the general subject matter, caused us considerable uneasiness.

The same organization also sent a letter to Benjamin Fairless, president of the United States Steel Corporation, pointing out that George Hicks, the narrator for U. S. Steel's "Theater Guild" series, was very much identified with U. S. Steel in the minds of many listeners and now was involved in a "disreputable" program which no decent person would want to hear in his home. The organization expressed the hope that U. S. Steel take a stand against the program. Fortunately, Mr. Fairless took this in his stride, and replied that Mr. Hicks worked for the U. S. Steel on Sundays, and what he did the rest of the week was entirely his own concern.

During the first few days following the broadcast, some 300 letters and telegrams were received and there was very little doubt about the sentiment of the general public. There was only one post card of protest, the rest were favorable, and they included letters from lawyers, high school teachers, doctors, public health officials, and ministers. It was an ideal cross-section of opinion from the kind of people about whom the radio stations are concerned.

I remember one letter from a mother who said she had a 16-year-old daughter and had been wanting to tell this daughter some things for a long time but didn't know how to do it. She wrote, "I didn't know the things myself, exactly, and didn't know where to get the information." She was grateful because she felt that the information she sought had now been given to her.

On the basis of the reactions to this broadcast, we were able to give the radio stations a cross-section of the letters received, and to reassure them completely that the public was not only ready but eager for information on this subject.

We were concerned not only about this problem but that the health

departments which would get these programs eventually might not know what to do with them. We were only too well aware of the fact that these programs were going to venereal disease divisions of health departments, none of which had ever had anything to do with radio. We were worried that the health workers might not know what to do with the kit of transcriptions, and might even think it was silly.

So we prepared a booklet, which we called "Can Radio Find VD?" in which we explained exactly what we hoped might be accomplished through the use of radio. We told why the Public Health Service had asked Columbia University to prepare this group of programs, suggested how best to approach the radio stations, outlined some promotional help the health department might give to the radio station, etc.

To further facilitate the approach of the health department to the radio station, we published another booklet called "A Job That Needs You," and suggested that they take it to the radio station to explain what this was all about. The booklet included reviews of the first program on VD, excerpts from letters, and it told exactly how to do the program. On the inside front cover, it had a letter from Dwight D. Eisenhower, addressed to the Radio Stations of America, saying, in part:

"The American people must learn of the menace and cost of venereal disease and have their opportunity to eradicate it. The American radio, with its widespread and diversified appeal, is perhaps better equipped to convey this message of warning and hope than any other medium of mass information. This is an unparalleled opportunity for the broadcasting stations to join with doctors, clergy, and other community leaders in a vital public service. We need your help. The campaign against VD must succeed, and radio, with its impressive record of accomplishments in the public interest, can be one of the most potent factors in that success!"

Having prepared the various types of promotional material and the transcriptions, our part of the job was finished. We turned the material over to the Public Health Service, which began to distribute it to the health departments throughout the country.

I have invited Mr. Earle Wright, of the Venereal Disease Division of the Health Department of the State of Ohio, to tell you a part of the rest of the story. What he is going to tell you is not a sociological report, but his personal impression about how these programs have affected the job he has been working on. He is on the firing line of this struggle and has been working on this problem for some time. Radio came to him as a completely new tool, just a little over a year ago.

MR. EARLE O. WRIGHT:³

Before I discuss, briefly, our use of these radio transcriptions in attempting to disseminate VD information to the general public, I would like to give you a few facts about the VD problem in Ohio.

Ohio, according to the latest estimates, has a population of eight million. In the calendar year of 1948, approximately 21,000 cases of syphilis and 12,000 cases of gonorrhea were reported. That does not include all VD, because there are other types, but those two are the worst enemies as far as control is concerned.

One of the worst types of VD in Ohio is congenital syphilis. That is a syphilis transmitted to the prenatal child because the mother had the disease. If she had treatment it was not adequate, and as a result an innocent baby is born with syphilis. Quite often this is not known until that child reaches adulthood and applies for a marriage license. Then a premarital blood test shows the young man or woman has a positive blood.

This is a social problem that I think we all should be interested in trying to combat. Just recently, the Public Health Service, in Washington, announced after a lot of study that in the United States there are an estimated 112,000 congenital cases of syphilis each year unreported. This is a minimum figure. Also it does not take in the thousands of cases that are reported. Washington sources also estimate that there are at least one and a half million people in this country who have syphilis and don't know it.

Therefore, it is important that we use every means possible to locate cases of syphilis, to do good interviewing, find out where the source of infection is, and immediately follow up to locate that individual and bring him or her to treatment. All of this must be done with extreme tact and care. It must be extremely confidential.

When these new radio transcriptions came out we wondered whether they would be any good in Ohio. We are a northern state and have never felt our VD problem quite as acutely as some southern states. I was sent into Ohio approximately a year and a half ago from the U. S. Public Health Service in Washington, and, frankly, at that time I thought the VD problem in Ohio was about licked. But as we started to use various means of educational media, we found there were a lot of things the people didn't know. A lot of them didn't even know where their health department was located. We became aware that promotional work was needed and radio seemed to be a big part of

³ Ohio State Department of Health, Columbus.

the answer. When these programs came along we sort of shrugged our shoulders and took them.

Right at the start, we had several incidents that demonstrated a woeful lack of knowledge of VD even among our educators. For example, we received a letter from the superintendent of a high school who wrote: "Reports have been circulating that there is a lot of VD in my high school. I want you to know that I have been superintendent here for 33 years, and during that time I have only known of four cases of syphilis. None of these was acquired from the equipment in our school. In fact, our toilets are as good and clean as any in Ohio."

At any rate, we began our work in Ohio by contacting all of the 55 radio stations in 34 cities. We found what one might expect—varying shades of enthusiasm and eager acceptance, as well as some reluctance and one turn down. Out of 55 stations, I think that record is exceptional. It so happened that in the city where we had the turn down, there were two other stations that used the broadcasts.

We found that in approaching Ohio radio stations, the high type of talent appearing on these programs was very helpful. Good talent was used in every program of this series. In fact, one station which prides itself on being progressive, said, "We don't have time to listen to all of these 15-minute broadcasts, but we know the people who wrote them, we know the directors, and we know the stars. None of these three would be on any type of program that was not acceptable. We will be happy to use them all!"

Other localities tied the programs in with high school assemblies, and we found that the youth in Ohio accepted them as readily as anybody else. One school used the broadcasts in connection with its social hygiene classes. They brought the students into an assembly, discussed social hygiene for 15 minutes, turned on the radio and listened to the program, then spent another 15 minutes in discussion. Many of the children went home and asked their parents to listen to the programs. In fact, so many requests were received at the radio station that the program had to be repeated in the evening.

In Cleveland schools, the radio transcriptions are being used right in the classroom. In Columbus schools, that is also true. Requests for educational literature about VD increased everywhere.

One of the most forward steps we have taken with these programs in Ohio has been to enlist the sponsorship of local medical societies wherever possible. Many times the local physician treats the greatest number of cases. Clinics are available in many localities throughout Ohio, yet the private physician is very important. As a rule, he has

always been reluctant to report venereal disease cases. However, we cannot have a complete control program unless we have complete and accurate reporting.

In many Ohio counties, the medical societies have done outstanding work. In some cities, doctors gave live spot announcements either before or after the program. In others, they prepared transcriptions that were used not only in conjunction with the program but at regular intervals during the entire campaign.

We have gone into some communities where very little VD ever had been reported, where the health commissioner regarded some of the work of the State Health Department as unnecessary. But these radio programs have wrought a complete change in these health commissioners, believe it or not. The programs have opened the door for better VD reporting, better liaison between local health departments and the State Health Department, and a better chance to do an over-all public health job in that community.

In one community, in particular, the health commissioner was not an M.D., but he was a man interested in his job. He insisted that the campaign be put on in his community. He tied it in with a complete educational effort, distributing a four-page pamphlet to every mail-box holder in the city. He also prepared a larger brochure on social hygiene and the VD problem, and gave this to all the ministers in the city, who used the information to advantage in their sermons. He furnished the same type of material to the personnel men in all the industries and put a little pamphlet in each pay envelope.

He had done things similar to this for the previous four years at a certain time each year. But this time the whole effort was highlighted by the radio programs. Every pamphlet he prepared called attention to the radio programs, giving the day and time over this eight-week period.

He started to notice an increase in admissions to his clinic, in requests for information, and in requests for blood tests. The load continued to increase until it became necessary for him to hire additional clinic personnel. Upon talking with private physicians, he found they all had new patients under treatment, that they all had experienced a tremendous increase in demand for blood tests.

This one community increased its clinic attendance 103 per cent during the period of the broadcasts and for the next six weeks after they were over.

We also have used the radio programs to good advantage in Ohio by tying them in with other types of over-all publicity. In one of our cities we tied them in with a window display in the leading department

store, where voluntary blood tests were done. In two days, 340 people had voluntary blood tests and four new cases of syphilis were discovered. We also found four that were known previously, but were delinquent for treatment.

Every single case that is discovered and placed under treatment is important to society as well as to that individual. Since radio reaches so many people, it is a very important tool. I know from my experience in this VD campaign that it can be very helpful in opening up people's thinking to a problem that previously had been surrounded by social taboos.

While we have done a lot of work with these radio programs in Ohio, actually we are just starting. Within the next 12 months we expect to broadcast the complete series of 14 programs, plus six new ones recently completed by Columbia University, over every radio station in Ohio. We earnestly solicit radio station managers and all types of educators to assist with this work.

DISCUSSION

CHAIRMAN DURR:

I am now going to turn the meeting over to another "traffic cop," Mr. Kenneth Bartlett, who will serve as the Institute moderator in charge of the discussion that will follow.

CHAIRMAN KENNETH BARTLETT:⁴

To get down to business, I think our purpose here is to take this illustration of an attack upon a significant social problem, and determine its implications for us in handling other subjects, some of which may be as delicate.

Mr. Durr opened our program by raising some pertinent questions. I would like to direct your attention particularly to his last question, "Is radio to be confined to orthodoxy, or shall it be free to discuss virtually anything?" Our two speakers, Mr. Barnouw and Mr. Wright, have given us an illustration of the use of radio where it was not fettered by orthodoxy.

In enlisting the services of our panel, I should like to ask Mr. Novik if he believes that American radio is ready to handle other problems that are socially taboo; also, whether the American listener, in his judgment, is ready to accept equally difficult assignments.

MR. MORRIS S. NOVIK:⁵

I came prepared to tell you how good these transcriptions were and to praise Erik Barnouw. But that is no longer very important.

⁴ Syracuse University.

⁵ Public Service Radio Consultant, New York City.

The important thing is that this VD campaign was put on successfully in New York, and out of a city with 8,500,000 people, there were only 14 letters of squawks, and of those 14 only nine gave their names and addresses.

If we did it on VD, without the Walls of Jericho falling on us, we can do it on equally important problems if we only have courage and face up to the challenge. Radio can do much more, not only with cancer and juvenile delinquency, but maybe even with the Taft-Hartley law and some other problems just as serious.

CHAIRMAN BARTLETT:

We have an answer from Mr. Novik, of New York City, in the East. Now let's ask Mr. Church whether a program of that kind can be broadcast in Kansas City?

MR. CHARLES F. CHURCH:⁹

I think it could, Mr. Bartlett, and I am interested in talking with some of these people after the program to learn more about such a possibility.

CHAIRMAN BARTLETT:

Do you join with Mr. Novik in the opinion that this releases American radio from any taboos?

MR. CHURCH:

Yes, I believe so. I see no reason to doubt it. This is a concrete case which we can observe.

I would like to take this just a step further, into another field which is not quite so concrete, but which is certainly important.

We have been talking a good deal in the last two days about international understanding. Perhaps we haven't talked quite as much about community understanding and family understanding. And yet it is impossible to have international understanding without understanding within the family, neighborhood, and community.

My reason for raising this point is to cite a program that was carried on KMBC for seven years which attempted to get at this problem. During that period, some 800 leaders in various fields met each other on that program, some of them for the first time. This has proved to be a step forward in community understanding.

CHAIRMAN BARTLETT:

For the last two days, a question has been raised in this Institute as to whether educational programs should have more showmanship connected with them.

Mr. Durr tonight made as trenchant an observation about that as

⁹ Director, Education and Research, Station KMBC, Kansas City, Mo.

any I have heard. Mr. Durr said that people can be moved by a big idea, that little ideas may require showmanship, but big ideas need simplicity. And I think he added "integrity and guts."

Mr. Hull, what is your opinion about Mr. Durr's observation?

MR. RICHARD B. HULL:⁷

Showmanship to too many people means something like "Shuffle Off to Buffalo"—a Hollywood musical comedy.

We have had more than a century of silence on a whole lot of problems. The two talks we have had here tonight underline the fact that it is not the know-how we lack. We have the know-how. The problem is putting it to work—*doing* something.

Tonight we have had a perfect report on a perfect project carried out. Last year at this Institute a gentleman from Canada, head of the World Health Organization, gave us a memorable address in which he outlined some of the things we must do if civilization as we know it is to survive.

I would like to suggest that the Institute next year schedule a session at which an expert or two will discuss some important social problem that has been hampered by lack of understanding and taboos. Then, after the problem has been outlined before such a panel as this, I would like to see Mr. Saudek, Mr. Novik, Mr. Barnouw and others do a "rough-out" on a series of radio programs.

MR. RICHARD M. PACK:⁸

I would like to speak in defense of this word "showmanship," which I think is a very good word. It is the life blood of American radio and many other arts.

I think when Mr. Durr suggests casting a large idea in a very simple form, that is showmanship, but if anyone dislikes the word "showmanship" let's find a new one. Showmanship is just a way of expressing what every artist or craftsman does in any field, whether it is writing a novel, a jingle, a poem, or a radio script. He seeks that technique or format which will most effectively express the content of his message.

Mr. Barnouw, in his very effective series on VD, demonstrated showmanship to the utmost. In each script, they used the technique or format that best suited the audience and thereby got the most listeners for that very important message.

CHAIRMAN BARTLETT:

Mr. Macandrew, do you want to comment on that?

⁷ Director, Station WOI, Iowa State College; President, NAEB.

⁸ Station WNEW, New York City.

MR. JAMES F. MACANDREW:⁹

I agree with what Dick Pack has just said. You show me a great teacher as distinguished from a great scholar, and I will show you a showman.

If the educators in the schools are going to handle social and community problems, they have to get out of the classrooms and into the community to study those problems first-hand if they wish to use radio effectively. They have got to have faith in the medium. They have got to be flexible in adapting their professional skills to the use of the medium. They have got to learn to utilize techniques and apply showmanship. Finally, they have got to have courage—be willing to take a stand and stick to it.

CHAIRMAN BARTLETT:

The next question I wish to direct to Mr. Durr. In your judgment, sir, in the last seven or eight years, has radio grown more courageous and more willing to take programs of this type?

MR. DURR:

I don't think there is anyone who is less qualified to answer that question than a recent member of the Federal Communications Commission, because there are few people who listen to radio less than the members of the FCC. They are busy with other problems. I am not sure that I can answer that question as well as many people who have been concerning themselves with what comes out of the loud speaker and following programming very closely.

I think in some lines some of the taboos have been broken down. In other lines, I am not quite so certain that radio is willing to assume responsibilities. Today, I think you will find a little more leadership than seven or eight years ago—a few more people who are willing to stick their necks out, as Bob Saudek did in this campaign. We have made some headway, but I will never be completely satisfied.

CHAIRMAN BARTLETT:

Do you think this headway has been achieved partly because it has been relatively easy to persuade stations to participate in a medical problem—certainly much easier than if it had been a political problem?

MR. DURR:

Yes, I believe, very definitely, that this problem has been easier than if it had been a political one. However, with VD you did have a public health problem that took courage to do and there were taboos to be overcome. I believe you can do a campaign on cancer and similar public health problems without any great supply of courage.

⁹ Director of Broadcasting, New York City Board of Education.

I would like to go back to this question of showmanship. Mr. Hull used the illustration that was in my mind, the challenge issued simply and directly here last year by Dr. Chisholm. It seems to me that he outlined the basic problem. Maybe the very simplicity he used was a form of showmanship, but I think the American people can take the big ideas pretty straight. I don't think they need to be sugar-coated. I believe there is a danger of losing the heart of the message in showmanship of the sugar-coated kind.

CHAIRMAN BARTLETT:

I have one final question to put to the panel before opening the discussion to the audience.

When we tackled a subject as socially taboo as VD, it was imperative that the public be somewhat prepared for the shock by news releases and other forms of promotion.

Since Mr. Pack is with WNEW, which does a great deal of promotion, I am interested in getting his reaction first.

MR. PACK:

I believe that promotion, publicity or exploitation are **vital to public service** or educational programs; not so much as a cushion but to build an audience. The greatest program in the world can not accomplish very much if it talks only to itself. One of the surest ways to build an audience for a good program is to promote it by publicity in the press, and by posters, leaflets, etc.

I think that for the most part educators have tended to neglect promotion and publicity. It is not just a matter of press agency. It is a matter of community relations.

Our experience at WNEW has been that the easiest type of program to promote and publicize, and thereby build an audience, is a public service program. It is easiest because everyone in the community is on your side, ready to help. Good publicity and promotion do not have to be expensive. It can be done on a very small budget.

CHAIRMAN BARTLETT:

I wish to ask Bob Saudek what kind of public response did ABC have to "Communism U.S.A."? How many letters of protest did you get?

MR. ROBERT SAUDEK:¹⁰

I would judge that probably 20 per cent of the letters were letters of protest.

There is no way of accurately determining the basis for such a protest. Some of the writers charged that we were too sympathetic to

¹⁰ Vice-President in Charge of Public Affairs, ABC, New York City.

labor; others criticized us for being too critical of labor. Other letters of protest were straight out-and-out diatribe, which most programs are apt to receive if they deviate from straight entertainment or straight information.

CHAIRMAN BARTLETT:

In other words, this program on VD had fewer people objecting to it than your program on a political subject. Is that correct?

MR. SAUDEK:

Yes. I think it is interesting to note that of the 80 per cent praising "Communism U.S.A.," the letters were about evenly divided between members of labor organizations and people who represented industry and business!

MR. CHURCH:

I would like to ask Mr. Barnouw if the radio series on VD has gone into other states, in addition to New York and Ohio?

MR. BARNOUW:

It has been used in about 28 states so far. There will be campaigns in over 300 cities and towns in August.

MR. SAUDEK:

So that the record will be straight, I would like to correct an impression that may exist.

The statement was made earlier at this meeting that the ABC program on VD was entirely an ABC production. In truth, the idea was brought in by Mr. Barnouw, who had given much study to the subject and who knew almost as much about venereal diseases as any layman could.

Mr. Barnouw wrote the program and was the moving spirit behind it. We would have been glad to do it, but we made a poll of the people on ABC and all of us agreed that since Mr. Barnouw had far more knowledge and background than any of us, it was proper that he go ahead with the program.

MR. WOODROW M. STRICKLER:¹¹

I would like to ask Mr. Barnouw if other universities have been asked to help in the program.

MR. BARNOUW:

We suggested in these booklets which we prepared for distribution to state and local health departments, that they should call on the universities in all communities to help. Also, among the material we prepared was a script for local use called "The Big Game." This had to do with a member of a school or college basketball team who became

¹¹ Director, Adult Education, University of Louisville.

infected. There was a final speech addressed to the audience, intended to be spoken by a popular local coach.

I believe this was used in many communities, performed by student groups, with the local big-name coach of the area appearing on the program.

CHAIRMAN BARTLETT:

A question for Jim Macandrew has been handed to me. It goes like this. "Would it be better for the high school, college, and university people who are represented here to undertake programs that attack community problems than to continue the broadcasting of French lessons, political science, sociology, etc.?"

MR. MACANDREW:

When I said a little earlier that the educator should come out of the classroom and get into the community, I meant that when the educator has a chance to use a mass medium like radio he can do far more on a community problem than he has ever been able to do in the past, just sitting in the classroom.

I think that all of these problems are problems that the university and school stations should tackle in their local communities.

MR. NOVIK:

I have an idea that question was directed, not at the university or college stations, but actually at the Board of Education stations. Maybe Jim couldn't answer it as directly as he may have wished because he is working for the Board of Education.

I am no longer working for the City of New York, but in my capacity as director of communications for the City of New York one of my jobs used to be, indirectly, a radio boss. I think all of you ought to know what is being done by the Boards of Education in New York, Chicago, Cleveland, and other cities. I don't think it is fair to say that the educational station or the Board of Education station is behind the community in discussing social issues. You show me an alert community, and its Board of Education is usually leading the way.

CHAIRMAN BARTLETT:

I will now open the meeting to general discussion. Please keep your questions short and to the point.

MRS. CLYDE H. BUTLER:¹²

Will the VD records be made available to organizations in the same way as the recordings on the series about Communism?

MR. WRIGHT:

In Ohio, we have made the records available to any organization

¹² President, Radio Council of Greater Cleveland.

that wanted to use them. We have loaned them to the Army Air bases, high schools, and some PTA's.

MRS. BUTLER:

Will the recordings run on any machine, or do you have to get a broadcasting station to run them for you? We have gotten into that difficulty.

MR. BARNOUW:

They are on 33. Among the new materials we are preparing now are some regular phonograph records which will be for sale by the Columbia University Press. Each record will cost \$1.50.

CHAIRMAN BARTLETT:

How many records in the series?

MR. BARNOUW:

So far, only one.

CHAIRMAN BARTLETT:

How much will the record cost radio stations to broadcast?

MR. BARNOUW:

The first records were distributed free by the Public Health Service.

MISS HENRIETTE K. HARRISON:¹³

I was one of the people who had the privilege of working with Morris Novik on the New York City VD campaign. The New York stations were remarkable in their cooperation. The only resistance we encountered came from two or three individuals who conducted women's programs. I wonder if women who represent listeners' groups could tell us whether they think the women of a community would be interested in hearing about VD?

CHAIRMAN BARTLETT:

Mrs. Butler, will you answer that?

MRS. BUTLER:

I might illustrate listener group interest, in general, by what happened recently in Cleveland. Mr. Saudek loaned our Radio Council a recording of the programs on Communism, and we played it at one meeting. It made such an impression that you could have heard a pin drop in a room about half the size of this. We asked if we could borrow the records for a few months because so many people were interested in them. The records have been rotating in the Cleveland area for the last six months and I don't think we are through with them yet.

That is why I asked about the VD radio series. I think it would have tremendous appeal, not only to women's groups but to men's groups in the Cleveland area as well.

¹³ National Radio Director, YMCA, New York City.

MR. BEN LEVINE:¹⁴

It might be of interest to the members of the Institute to know that just a few weeks ago at WBOE we wrote and put on the air a program based on the film, "Magic Bullets," produced by Warner Brothers. We received a good many letters concerning the program.

May I also say that I would like to recommend a substitute name for "showmanship," which has been used at WBOE, and I think was coined by our Dr. William Levenson, Superintendent of Schools. We call it SI or Sympathetic Identification. By that, we mean putting on the program in such a way that the listener can identify himself with it and in it.

MR. NOVIK:

Did your program, based on the film "Magic Bullets," go into the schools?

MR. LEVINE:

Yes, that program went into the schools, and 56 different classes received it.

CHAIRMAN BARTLETT:

There is an implication coming from this that I would like to share with the audience. Bob, do you want to describe it?

MR. SAUDEK:

I don't know how many of you have seen the film, "Human Growth," but we were asked not long ago if we would be interested in putting that on television. After seeing not more than two minutes of the film, we turned it down.

I tell you this because I think it has become a rather controversial thing among schools lately. In other words, how far do you go and how fast do you get there?

That is the kind of a subject which I suppose we can assume will be perfectly acceptable for a general audience in television in an indefinite number of years from now. Certainly that is a reasonable assumption. It would be interesting to know whether anyone feels that kind of film presently should be shown on television and under what circumstances, if at all.

MR. JULIEN BRYAN:¹⁵

This seems to me to be an important issue, especially as far as television is concerned. Certainly that film ought to be shown on television now. A film like that is a great and significant social contribution, just as much as the campaign against VD.

¹⁴ Station WBOE, Cleveland.

¹⁵ International Film Foundation.

Maybe we are not quite ready to have the films shown yet. Also, I believe that such a film is wasted unless the audience is prepared for it beforehand and then a thorough discussion follows it. Unless you prepare the audience for the film and then follow it up, it isn't showmanship and it isn't good sense.

MRS. RUTH M. KOGAN:¹⁶

I want to direct your attention to the question asked by Mr. Durr, whether radio ought to confine itself to the orthodox type of subject matter or whether it should feel free to explore new areas? I would like to see radio accept that kind of challenge.

MR. NOVIK:

I will say to you, Madame, that radio will do just as much as you have the courage to ask it to do. American radio is as free as you will make it!

As far as the networks are concerned, I must say in all honesty that they are ahead of the local stations in broadcasting the supposedly taboo social subjects. The tragedy is that most of these programs are heard only in two cities—in New York, where the networks have their main headquarters, and in Washington.

MR. PACK:

As you may remember, last year the Institute gave an award to "Little Words on Big Subjects," a series of little songs that deal with the essentials of American democracy. These songs have been broadcast regularly on more than 1000 stations from coast to coast. One of the most significant songs is one that says, "The color of your skin don't matter no how!" This has been played on more than 150 radio stations south of the Mason and Dixon Line, and I think it is a mighty encouraging and hopeful thing.

CHAIRMAN BARTLETT:

We have slightly exceeded our time for this meeting already, but I should like to ask how many would like a final word—a benediction—from Mr. Durr? You see, it's unanimous, Mr. Durr!

MR. DURR:

I don't know how to pronounce a benediction, and if I have any final word it is along the line of the general thinking with which I opened this meeting.

The VD campaign is a marvelous series. It took courage to produce. Furthermore, it demonstrated that the American people will respond. If big issues are put to them with courage, the people will respond.

¹⁶ Program Chairman, Listeners' Council, Chicago.

But I have been thinking in broader terms than the field of health. I have been thinking, for example, in terms of the first amendment to our Constitution, this free flow and interchange of ideas which is necessary to give the people a fair choice and a democracy that is effectively functioning. I don't think we have that free flow of ideas today. I am not quite sure whether, here in Ohio, you are as close to some of the dangers to this free flow of ideas as we are in Washington.

I mentioned the secret police concerning itself with our ideas and opinions. That applies now only to government employees. If it applies to government employees, it might be extended to others. We now have investigations of universities, inquiring into the thinking of the people in universities. We have new restrictive legislation in Maryland and in New York.

To me, these things are basic. I believe that in a democracy we have a great idea that is a dynamic idea. I believe that if that idea is turned loose it will prove to be a contagious idea, but I think today we have lost faith temporarily in that idea. I think we have an intellectual climate not unlike that in the late 1790's that came after the French Revolution, and which culminated in the Alien Sedition Laws. I also think we have a similar parallel today with conditions that existed after World War I, when we were uncertain as to the course we should take.

I think many of the things going on today are dangerous. We either believe in the premise of democracy, and that the people are competent to deal with ideas and that our idea is a strong and vital idea and can hold its own in the field, or we surrender the premise of democracy.

These things, I think, are pretty basic and pretty important.

The question in my mind is: Will radio deal with these ideas frankly? Will radio let all of the ideas out into the market place of public opinion and await with confidence to see that the sound idea will prevail?

I was asked the question tonight whether radio was more courageous or less courageous than it was seven years ago. I don't think we can couch that in terms of radio alone.

At the moment I think that radio, the press and we ourselves are less courageous in dealing with some ideas than we were in the past. I think today science has faced us with some very new and unorthodox problems. I don't believe those problems are going to be met within the context of a social or an economic framework that has served us in the past, without some expansion or some flexibility in that framework. I think the problem today is how far we will go.

I don't know the answer to these questions, but I don't think we are going to find the answer to these questions unless the radio, the press, and we ourselves will give the fullest outlet to all points of view so that we can explore them and take our choice among many. Probably the answer will come out in many different ideas, but I believe that the American people can be trusted with ideas of any kind.

It is when we move in on the suppression of ideas that we should worry. I think the guarantees of our Constitution must protect all, or they will protect none. If we tear them down, break them down, we will find ultimately that these safeguards have been broken down for all of us.

I would like to see American radio help to meet that challenge!

CHAIRMAN BARTLETT:

In showing our appreciation to Commissioner Durr, we also wish to thank a panel that has been unusually articulate in talking about our mutual problem; also, and particularly, we wish to thank Mr. Barnouw and Mr. Wright who told us how they did it.

INTERNATIONAL ASPECTS OF RADIO

RADIO AND U. S. FOREIGN POLICY

“THE VOICE OF AMERICA” AND UNITED STATES’ FOREIGN POLICY

DAVID PENN¹

§ I

IT IS POSSIBLE TO TRACE THE USE of radio as an instrument of foreign policy to a man who once described radio as “a newspaper requiring no paper and unrestricted as to space.” That man was Nikolai Ilyitch Ulyanow Lenin, the restless fanatic who sired Soviet Russia. Lenin made that statement about 30 years ago, and he was one of the first persons to discern the vast potentialities of radio as a means of mass appeal and information.

This description, or definition, by Lenin was all the pioneer broadcasters of the Soviet Union needed. Even before the first World War had run its course, Soviet broadcasters were exhorting workers of the world to unite and free themselves from capitalist bondage. And when the Bolshevik officials sat down at the conference table at Brest-Litovsk, Soviet telegraphers and broadcasters were interpreting the peace negotiations over the heads of the enemy delegates directly to the German people. Moscow radio had become a fledgling psychological weapon and an instrument of Communist international policy, and this, remember, was 1918.

Today, three decades later, more than 50 governments of this world are engaged in international broadcasting—that is, broadcasting to peoples other than their own. Many of them began this activity from the purest motives; to tell their own story in their own way to the rest of the world. Some of them

¹ International Broadcasting Division, U. S. Department of State.

have not confined themselves to this commendable beginning. But what matters tremendously to us today is that in a few notable cases they are not only telling their own story, but their version of the American story as well.

Many times it is not a pretty story nor a true one, and I would like to give you some examples. They will serve to demonstrate how the cold war is being waged in certain quarters:

“One per cent of America’s population—a cynical, con-ning, fascist-minded clique—determines the government, and controls the destiny of the remaining 99 per cent of the American people.”

“As an aftermath of war, America is beset with ‘mass starvation and mass unemployment’, and many Americans ‘look gleefully’ toward another world conflict to recapture their war-time earnings.”

“American men wear atomic ties, restaurants serve atomic cocktails, and theaters display atomic blondes. In fact America is in a state of atomic dizziness.”

“American food, sent to the starving children of the Balkans at the end of the war, has stunted their growth, and American medicines sent to Europe under UNRRA have aggravated illnesses!”

I could extend this recital of ludicrous and sometimes ghoulish fictions about America almost without end. I think there is no need for that. Surely, you recognize them for what they are—as cynical distortions of the facts of American life and American democracy, of American motives and the character of our people in general.

Yes, silly as they may sound to you, they are random charges made with a perfectly straight face over a period of a few short weeks by the Soviet controlled press and by Radio Moscow. They are features in a grotesque portrait of America being projected, not only within Russia, but throughout Europe, Asia, Latin America, and, indeed, throughout the world.

It is not enough that you, as American citizens, recognize the picture being projected as wickedly false and the story as a monstrous burlesque. You are here. You can see. You know what life in this country is really like.

But the people of Europe do not have your advantage of first-hand knowledge. They must rely for news and infor-

mation about America almost entirely on radio. And if they rely on Moscow radio—by far the most active agency in the field—they will hear mainly that the United States is a predatory power, pursuing a ruthless, imperialistic policy designed to capture control of Europe and to enslave the world.

Karl von Clausewitz, the great German military strategist, was fond of saying, in effect, that war is a means of accomplishing those things which diplomatic persuasion failed to accomplish. I would like to say here and now that the predominant objective of American foreign policy is precisely the opposite of this; that it is aimed at achieving through peaceful means the things wars have failed to accomplish in the past. "The Voice of America" program as an instrument of American foreign policy is also an instrument of this high objective.

In the struggle to fulfill this objective, our foreign policy is supported by a number of arms.

Realistically, as with all great powers (and historically, even in times of peace) the first of these is undeniably the military potential—the potential which makes it possible for us to project a military assistance program to the signatory powers of the Atlantic Pact. Another arm is our economic potential, the strength epitomized in the extraordinary success of our European Recovery Program.

But today there is this further arm—the international information arm—of which the Voice of America is a most essential part. It is the youngest and perhaps the least understood of them all.

The decision of the United States Congress that this information arm should be added is significant, to say the least. It is a revolutionary development in American government. It is a by-product of the preëminent role in world affairs into which our nation, willingly or not, has been thrust. Today America's commitments and interests and obligations have become so vast that it is no longer possible to conduct our foreign relations expeditiously through the limited diplomatic channels which have served us in the past. Every instrument whereby these obligations can be discharged and these interests safeguarded can be utilized. High on the list is the ideological instrument of international radio.

I sometimes think our use of this relatively new instrument is not fully appreciated. For the fact of the matter is that the

United States or any government which engages in international information activity is going over the heads of other governments, and is attempting to speak directly to peoples.

When we beam a short-wave broadcast to Russia or France or Poland, we are not attempting to speak to the men in the Kremlin or the officers of the Polish foreign ministry or to the diplomats in the Quai d'Orsay. We have ambassadors for that purpose. No, we are trying to speak to the Russian farmer, the Polish butcher and the French baker. We are, for the first time in our history, going beyond the traditional channels through which nations and governments normally converse. We are trying to make American policy accurately understood by laymen as well as diplomats—portraying American activities at home and explaining America's peaceful activities and intentions abroad.

§2

Before telling further what the Voice of America does, perhaps I should say very briefly what it is. It is a world-wide network of powerful medium and short-wave radio transmitters, ranging from the far west Pacific across our continent and into Europe to a point within a few miles of the so-called Iron Curtain. It is a formidable array of studios and production facilities at the corner of Broadway and Fifty-Seventh Street in New York City. It is a news and editorial operation turning out enough words daily to fill four massive novels. It speaks 20 languages. Today it broadcasts 47 hours of programs every 24-hour day. It covers virtually every important concentration of population on the face of the globe.

I have been asked if the Voice of America is primarily a means of fighting what is called the "cold war," or whether it was designed to develop better understanding of the United States. We are a government organization; it took a law to create us. Our objectives, therefore, are defined by law. They are—and I quote directly from the statute—"to promote a better understanding of the United States in other countries, and to increase mutual understanding of the United States among the peoples of other countries."

This, of course, needs interpretation, but first I would like to say emphatically that the Voice of America does not attempt to make Americans out of Russians, Poles, Frenchmen or Bra-

zilians. We are not attempting to re-create man in our own image. We have no desire to incite the Russian satellite states to direct action. We have no desire—nor does the United States government desire—to impose any particular political or economic system on any nation anywhere. In return, we ask that no other government shall try to remake us, or impose its systems on us.

The Voice of America does support and explain and, in all ways, try to further American foreign policy. We try to give our listeners around the world a clear, first-hand picture of American democracy in action. We try to tell the world the story of the American people—how they live and work and solve their problems, and what they believe.

I do not suggest that we always succeed; that we are always right. I don't for a moment suggest that our reflection of America is always one of which all Americans would always approve. Our country is too resilient, our character too fluid to be reduced to a dependable formula. The thinking of our people is too fiercely independent to be anticipated by a slide rule, as witness the November election!

Yet we attempt to get this independence, this elusive resilience into our broadcasts, and if we succeed, we have demonstrated one of the truly splendid aspects of the democratic process at work.

§3

Let's examine the Voice of America in actual operation. Essentially, it is a news agency. But since it speaks only to overseas listeners, it is a highly specialized news agency. Our selection and treatment of news is intended to give the clearest possible insight into American purposes and motivations. To achieve this, our factual reporting is augmented by a carefully balanced cross-section of the views and opinions of many news analysts and editorialists, and of figures prominent in all phases of American life. Dramatic programs which reflect American character and American culture, and reports by experts in the fields of education, religion, the arts, science, industry and labor are features. We review significant books and magazines America is reading. We play the music it is listening to.

The content of our separate language programs is determined largely by the needs and the susceptibilities of the vari-

ous target areas, so-called. At the risk of being too general, we can for our purposes divide our European audience into two distinct groups—the peoples of the free nations on this side of the Iron Curtain, and those on the other side.

In Western Europe there is a relatively free flow of objective news available through domestic newspapers and radio. All the shades of political opinion may be broadcast and published freely and fully. There is no need to burden our Voice of America programs with world news. Rather, we attempt to include interesting news features and commentaries which explain America's role in world affairs. We must use music, and attempt to keep our programs attractive and amusing to compete with the high standard of programs carried on domestic stations in Western Europe.

Our approach to areas behind the Curtain is necessarily a very different one. In these areas there is no guarantee that the average person will hear a given news item in anything remotely like its original or factual form. News is not only distorted by Communist censorship to fit the government's needs, but often it is withheld entirely.

A friend of mine recently reported a conversation he had had with an official of the Czech Ministry of Information. "Our people," the Communist official said of the traditionally democratic people of Czechoslovakia, "are politically uneducated. They can only digest certain types of political food, and it is our business to limit their diets to their digestive capacity." The Communist party, he went on, must determine what that diet shall be.

Fortunately for us, the average Czech, Bulgar or Russian has a less modest opinion of his digestive capacities than his Communist masters. In fact, from the avid manner in which these people have turned to the broadcasts of the Voice of America and of BBC, they appear to have a rather gluttonous appetite for a diet which their rulers seem to regard as poisonous.

Manifestly, our job is to satisfy this appetite, to supply news and more news to Eastern Europe, to fill the blank spaces left by Communist censorship, to tell the *whole* story, and, for a change, give these people a chance to arrive at their own conclusions.

Let me give an example. In covering a debate in the

United Nations Security Council, the Russian press will almost invariably confine itself to what the Soviet delegate had to say—especially if it is a diatribe against the West. In covering the same debate, the Voice of America will report not only what the American delegate had to say, but also the essence of the Soviet statements, and, for that matter, that of many other delegates. Some may call this hyper-critical hyper-objectivity. Maybe. But it has its practical purpose, too. A Russian listener, hearing the Voice of America report the Soviet position, may conveniently check our broadcast against the report of the Soviet position in his own press. He will find that we have been fair and accurate, and when he does, our credibility has increased and our listeners' confidence has been won—at least for that portion of our broadcasts he can verify. "And if that much is true," he may reason, "perhaps it's all true." At the very least, the reasons for his doubting our accuracy about matters not carried in his own press or distorted in his own press have been considerably lessened, if not entirely lifted.

§4

The credence placed in the Voice of America by the peoples of Eastern Europe is an important trust. It has given us responsibilities to which we must remain ever alert. Our writers bear this in mind. As a matter of course, they carefully distinguish between the character of the patient Russian people and the provocative actions of their leaders.

It is reasonable to assume—despite the really remarkable efforts of the Soviet propagandists to destroy it—that there is a reservoir of goodwill and friendliness toward Americans among the ordinary people of Russia. Again, I distinguish between the ordinary Russian people and the men in the Kremlin.

It is not unusual for an American in Russia to be told: "You are like us. You are a simple people." (And I would like to say that to be called "simple" by a Russian, or "prostoi," as he would put it, is high praise. It means something more than simple in our sense of the word; in Russian it also means sincere and without pretense.)

Our broadcasts do not lose sight of these facts. On the contrary, they try to maintain and nurture this friendliness at every turn.

At the same time, we have no compunction whatever about attacking Soviet policy and the Communist thesis directly, when the situation demands. We stand for individual rights and human liberties for all mankind. When these freedoms are taken away and political dissidents are thrown into slave labor camps, our broadcasts will expose and attack those responsible. We stand for a free press and free speech. When newspapers are gagged and a whole people silenced, the Voice of America will condemn the perpetrators often and loudly. We avow belief in freedom of religion. When religion is replaced by stateism, and religious leaders are persecuted, the Voice of America will speak out.

We believe in free elections and in government by consent of the people. When elections are rigged by the masquerade of the single ballot, and when minorities seize power through coercion, with the aid of outside forces, we cannot keep silent. We believe in settling the international differences by the will of the majority. When international organizations are obstructed and made impotent by excessive use of the veto, when settlements are made impossible by the intransigence of a single government, the Voice of America will tell the story in the clearest kind of language.

Someone has got to keep the record straight. Recent history is filled with the stories of men in the Soviet sphere who have tried to speak the whole truth. Their rewards have ranged anywhere from exile and imprisonment to death.

In Hungary, Prime Minister Nagy was exiled, and other opposition leaders were forced to flee for their lives. In Bulgaria, Petkov's murder was effected by a kind of judicial masquerade. In Rumania, Maniu was doomed to a life of solitary confinement. In Poland, Mikolajczyk escaped the firing squad only by his precipitent under-cover flight to America. The fate of Masaryk and Cardinal Mindszenty are all too current and well-known to require amplification here.

Yet in none of these tragedies were the people of Eastern Europe given the real facts behind these events by their Communist-controlled press organs. They were vouchsafed only the threadbare old phrases—their leaders were “spies, traitors, saboteurs, enemies of the state.”

In these circumstances, the job of the Voice of America

was clearly indicated. It was one of cross-reporting all the facts behind all the cases to all the countries concerned. In this way the common pattern, the common denominator, emerges: that, to a man, the victims were all democratic leaders with wide popular Democratic support, who had dared to express opinions distasteful to the Communist minority in power. When this factor is understood, when the pattern is unmistakably clear, the listener can hardly fail to recognize the whole outrageous concatenation for what it surely is.

I mention these stories with a purpose. There was a time when the police state, with its compliant press, could withhold the facts from its subjugated people. That time is past. The advent of the Voice of America and of other voices of candor has changed all that.

Early in this speech I read some random excerpts from Radio Moscow's broadcasts. I cited them not only as examples of the provocative manner in which the Soviet masters are fighting the cold war; I did so also because they serve as perfect examples of precisely what the Voice of America does *not* do.

I do not suggest that the Voice of America is keeping aloof to the cold war. We are waging one of sorts. We reflect the sharpening realism of American foreign policy. But we are not waging the kind of campaign of vilification that emanates daily from Eastern Europe.

We are happily aware that there is a qualifying adjective in the phrase, "cold war." Our broadcasts are not written on the supposition that that adjective will be torn from the phrase. Until it is removed—and there are many reasons to believe it need not be—our weapons will be those of truth and tolerance. We will attack intolerance and duplicity, and we will tell the story of America's peaceful intentions. And every time a spark of understanding is awakened abroad, we will consider that we have made a successful cold war maneuver. We will continue to project America's friendly motivations, we will take pride in America's advantages—and acknowledge its weaknesses. And every time we win a friend abroad, we will consider that we have won a real cold war victory.

I could cite countless examples of victories already won. I could read countless letters which reflect the impact the Voice

of America is carrying abroad. A listener in Hungary who had carefully followed our coverage of America's free presidential elections had this to say:

"The story of your elections gave me hours of choking happiness, a thing otherwise hard to find in my country today."

A listener in Czechoslovakia stated that the Voice of America is "becoming ever more popular . . . the democracy-deprived people of Czechoslovakia await every word of yours with impatience . . . we see in American democracy the only salvation from the disaster that has brought so much unhappiness to our nation."

A message from Italy read: "When we hear your voice, we feel bound to America by a feeling of brotherhood of love."

These letters were not selected to make my point. The sentiments expressed are not the exception, but the rule.

All of us know that today this world of ours has more than its share of insecurity and despair, more than its share of mistrust and misery.

Now more than ever before in history, there is a world-wide need for a strong, realistic Voice of truth and candor—a voice that gives hope to the democratic spirit wherever it may exist, be it within a single individual in a forced labor camp, or within the soul of an entire country temporarily stripped of its freedom.

The Voice of America, I submit, is that Voice.

WHAT UNESCO CAN DO

GEORGE VOSKOVEC²

IT IS A PARTICULAR HONOR for me to have the opportunity of addressing you here on so crucial and so noble a subject. This happens to be the capital of the state that gave me a fresh start. Some 10 years ago in Prague, Czechoslovakia, I was working with radio in the cause of peace when I met Mr. Hitler. He put me out of business. The State of Ohio became my first haven. I started to learn English in Cleveland and the Cleveland Playhouse gave me my first job in America. Allow me, then, to voice a big "Thank you, Ohio!" before I speak about my subject.

² Mass Communications Staff, UNESCO, Paris.

Now, then, Hitler is long gone and we are still around, arguing and blundering about peace but having it. There are two things that brought us all together in this room today: peace and radio—our hope and our profession, our faith and our job. We are trying to discover how best to put them together.

It seems to me that the best way to contribute to this discussion is to give you an outline of what UNESCO is attempting to do for world peace through the medium of radio.

In the radio field, as in press and film, UNESCO has been engaged in three different activities. It has been conducting a survey of technical needs; reducing and removing all obstacles to the free flow of information; and stimulating and producing broadcasts designed to promote peace. In other words, UNESCO's radio tasks are: (1) to find out what equipment and personnel are needed; (2) to work to remove barriers between national radio organizations; and (3) to help radio production.

Let us first consider the technical needs side of the problem. In 1947, UNESCO surveyed 10 countries, most of them in Europe; plus China and the Philippines. In 1948, 17 additional countries were covered, and by the end of 1949 we will have completed surveys in another 15 countries of Europe, the Middle East, South America, and North Africa. That will give us a total of 44 countries studied, with the findings published in book form. The needs or shortages are established by means of questionnaires and also by direct investigation in the field. These shortages include the number and type of transmitters and receiving sets and also trained personnel. We also give attention to the possibility of exchange of personnel and techniques.

The second level of the technical needs involves coordination with the governments of member states and with other international agencies. Thus, together with the Economic Commissions for Europe and Asia, with the UN Food and Agriculture Organization, with the International Trade Organization, as well as with individual experts, we try to devise ways of meeting those needs. One obstacle often has been currency regulations but UNESCO, nevertheless, has succeeded in providing limited quantities of equipment for several countries as well as setting up 20 international fellowships. Some of these fellowships, however, also cover film and press personnel.

This year we will publish expert reports on the professional training of radio personnel, on methods of educational broadcasting, and on the use of mobile transcription equipment and radio vans, particularly in countries with a high degree of illiteracy. Finally, there will be a report on the production of low-priced radio receivers. These reports have been prepared with the assistance of member states and of professional and industrial organizations.

This completes an outline of the up-to-date results of our technical needs radio work. Let me give you an example of a direct application of these results, which also is an encouraging testimony to international cooperation within the United Nations structure. You all know that Point 4 of President Truman's inaugural address, concerning help to underdeveloped areas, was a great stimulant to a more concerted United Nations action. The UN Economic and Social Council initiated a plan of coordination of all the specialized agencies for the implementation of the President's program. During these past weeks, representatives of the UNESCO secretariat participated in conferences at Lake Success, and a plan is now being drafted whereby the findings of the UNESCO technical needs surveys will be used as a basis for the work of all other agencies engaged in the Underdeveloped Areas Project.

The second branch of our radio activity is concerned with a free flow of information. I needn't tell you that this is the most delicate part of our program—an area where we have to move with extreme caution—for here UNESCO has to deal with national customs and laws of the various governments. Moreover, considering the different and sometimes sharply conflicting interpretations which the various member states have of the concept of freedom of information, at times we move dangerously close to the sphere of ideology and politics, which for UNESCO is strictly out of bounds.

In spite of these difficulties, we introduced a series of resolutions which were adopted at the United Nations Conference on Freedom of Information held in Geneva, in March and April, 1948. On UNESCO's initiative, the Conference issued a recommendation to reduce to a minimum sales taxes on radio receivers and spare parts thereof. The same recommendation also favored tax exemption for receiving sets used in schools of all countries.

In 1948, we prepared the text of an Agreement to Facilitate the International Circulation of Visual and Auditory Materials. If applied, this agreement would do away with customs duties, quantitative restrictions and import licenses for radio transcriptions of a scientific, educational and cultural character. We have brought the text to the attention of all member states. When accepted by 10 of these states, the agreement will come into operation.

I also would like to mention the part that UNESCO took in the recent International High Frequency Broadcasting Conference in Mexico City. The Plenary Assembly of this conference adopted a resolution which reads: "Considering that it is highly desirable that high frequency broadcasts should contribute to the development of international cooperation and peace to the greatest possible extent, and being inspired by the proposals made by UNESCO, we recommend that the frequencies assigned by the conference should not be used for purposes contrary to mutual understanding and tolerance. . . ."

Such, then, are some of the results that UNESCO has achieved in the field of the material shortages of radio equipment, and in helping to remove obstacles to the free flow of radio information. The third point in our over-all radio program is helping actual production of broadcasts which tend to further world peace. We see this positive action toward radio production as falling into three categories of functions: stimulation of UNESCO-minded or UNESCO-inspired programs; exchange of programs and transcriptions; and, finally, budget and staff permitting, a limited amount of direct UNESCO production. Let me try to give you a few examples of our experience in carrying out these three functions.

How can we, in the UNESCO secretariat, translate the general slogan, "Radio for Peace," into concrete principles of production? For UNESCO, this really means assisting the United Nations and its specialized agencies by publicizing on the air the international problems with which these UN agencies are concerned. It also means, more generally, telling the listeners the story of international cooperation which is taking place in all educational, scientific and cultural fields between the governments, peoples and individuals the world over.

There has been a great deal of misunderstanding about this function, as I have summarized it. This misunderstanding

arises from the confusion between the mass communication and the public information approach. Our job is not putting on the air stories about what UNESCO is doing. This is a public information job, and the UN has a whole Radio Division to take care of publicizing the specialized agencies themselves. Our real task in UNESCO radio is making listeners aware of the problems themselves, with which the agencies are grappling. For example, when we make a radio campaign about the problem of increasing population and decreasing food supply, we help the Agricultural Organization far more and on a deeper level than by telling the world *what* the Organization is doing. Or if we stimulate or produce talks, newscasts or feature stories on the subject of illiteracy and the deep connection of this problem with the near-starvation belt or areas of the world, we offer a much more effective help to our own UNESCO Fundamental Education Department than we would by saying what a wonderful job they're doing.

Let us get back to our techniques. I spoke of stimulation. In many instances, particularly with the assistance and on the recommendation of the Radio Program Conference at UNESCO House in Paris, we have submitted to the national radio organizations subjects, themes, and research material for programs which further the ideal of world peace and tell the story of world cooperation in various fields of activities. We have worked out, in particular, a long-range program, listing radio feature program themes which could be developed into series of educational and informational broadcasts. Some of these offer dramatization possibilities. The French Radio Network has used our suggestion and basic script for a memorial program. In this country, UNESCO initiated and did the research for a one-hour special feature program, "Citizen of the World," which Norman Corwin has written and will produce in June for CBS.

As for the exchange programs, we organized a project through UNESCO whereby several European national radio organizations provided recordings of their native folk music and exchanged them for mutual use on the air. We made the transcriptions of these programs in our Paris studio and they have been used in most of the countries participating. France, for instance, has used our transcription for a series of six pro-

grams comprising Czech, Swiss, Canadian, Italian, Belgian, and Polish folk music.

A project is now under discussion in the United States and at UNESCO Headquarters, in Paris, for the production of a series of exchange documentary transcriptions. These would offer a comparison of the impressions of European students visiting the U. S. with on-the-spot experiences of members of various American youth organizations who are studying in European countries.

While projects of this kind are increasing in number, and while we continue to work for a still greater coordination of similar ventures with the UN Radio Division activities, we realize that the real power of radio lies in regularly repeated calls on the listener's attention. This well known principle of radio led us to a weekly radio program, prepared in script form at UNESCO House in Paris.

I am referring to our UNESCO World Review, which some of you have been receiving in your mail for quite a few weeks now. It is a 15-minute radio script which gives about five minutes of short international news items in the fields of education, science, and culture, and two five-minute talks on topics concerned with peace and world cooperation. We have been issuing this program in three languages: English, French, and Spanish, starting February 19 of this year. It is being airmailed every week to 1000 radio organizations in the member states. So far, it has been used on the air in 14 countries. Ten of these 14 have been using the program regularly every week. New Zealand alone carried it over seven stations; Mexico over two stations.

How many United States stations use it? I don't know but I am quite certain that the number in proportion to New Zealand is pretty small. I am not blaming the American stations. As a matter of fact, we have received quite a few very cordial acknowledgments, particularly from university stations, thanking us for the program and informing us that they are using it. We also realize that, considering the high standards of American radio programming and the speed of news circulation in this country, our material has to meet much stiffer competition here than abroad.

The UNESCO World Review is a young project and still

has many flaws. We are trying to improve the program every week, and we do not intend to stop working at it. But we do need the interest and constructive criticism of American radio people. We will be very grateful to hear from you on the subject of the UNESCO World Review, only, please, be specific! Tell us what you think is good, what is wrong, and what is missing. We will do our best to improve the program.

After all, the problem we are considering at this meeting boils down to something quite simple. Radio's contribution to the cause of peace means telling a story of people who work together and must go on working together in order to make life possible. For some reason, we have gotten used to taking for granted the work of too many of these people. For some reason, we have gotten used to the illusion that only conflict, hate, and crisis make big news.

I do not think that we need to devise a new sophisticated approach to counteract this situation. All we have to do is to tell the other side of the story—the peace side, the story of human hope, and the story of the vast majority of people of all nations. If peace is not a subject that has a mass audience appeal, then no subject has it. I know of no greater human interest story than peace.

CAN RADIO CONTRIBUTE TO WORLD PEACE?

PANEL DISCUSSION

FORNEY RANKIN,³ Presiding

AT THIS CRITICAL MOMENT IN THE HISTORY of international broadcasting, the answer to our question for discussion here today might appear to be an emphatic, "No!" Such an answer might seem to be the only one if we were to judge by certain news reports.

Radio seems to be doing very little to bring the West and the Soviet bloc together. Here is a story headlined: "Jamming Gags the Voice in the USSR." Here is another account telling how the Russians, for the first time last Sunday night, jammed the broadcast from a medium-wave transmitter in Stuttgart.

There is an AP story from Mexico City, reporting the failure of high-frequency broadcasting to reach agreement on the

³ Assistant to the President in Charge of International Broadcasting, National Association of Broadcasters.

sharing of frequencies among the various nations of the world. The United States refused to adopt the frequency assignment plan which some other 50 nations had accepted previously at New York City.

The New York *Herald-Tribune* story of May 5 says the Voice of America appears to be winning the radio battle with the Soviets. New devices which can pierce almost all the static made by the Soviet short-wave transmitters are reported.

Finally, there is this story today on page one of the Columbus *Ohio State Journal*, of the plan to smash the Red Voice jam, using 61 BBC Voice of America transmitters for the purpose.

Unfortunately, all these reports are correct. The Russians are engaged in a frantic radio war against the United States, the United Kingdom, and France. It is true that largely because of the attitude of the Russians, the nations of the world have been unable to reach a final agreement upon the assignment of short-wave frequencies for international broadcasting.

That gives a rather gloomy picture of radio as an instrument for the promotion of international understanding and peace. If that were all the story, it might be proper to conclude that radio is a good instrument of war, but hardly suitable or adequate for the promotion of peace.

What does not generally appear in the press are stories about numerous international broadcasters throughout the world who are engaged in the promotion of peace. We hear very little of the United Nations broadcasting operation, which is directed to most countries in the world. We hear very little of what UNESCO is doing by radio. We hear little or nothing of the International Goodwill Network, a symbolic transcription network of 200 United States stations.

As a rule, we Americans are not interested in what is broadcast by short wave. We are, perhaps, not even interested in what our government is broadcasting to other countries. This is understandable. We are a free people and we have access to the truth. But it is significant to me that the Ambassador of the United States to Moscow heard the news of the Kasenkina affair from the embassy gardener who had heard it broadcast the night before from the Voice of America transmitter. It is significant to me that people of the slave world hourly risk their lives to listen to the voices of free people.

Every country in the world today is either engaged in short wave broadcasting or has announced plans to enter the field as soon as facilities can be constructed and frequencies made available for the purpose. The International Telecommunications Union has received frequency requirements from 80 countries. The total of these requirements exceeds the available frequency space by about 250 per cent.

Clearly, every country in the world wishes to make itself heard, and, except for the prodigal members of this family of nations, this magnificent medium is being used for the promotion of international understanding and peace.

Despite all the barriers, the voices of the free peoples are being heard. Surely you will agree that there is no greater medium at the disposal of man for the dissemination of information among the peoples of the world than international broadcasting. Surely, there is no more effective instrument for nations to speak peace unto nations.

We have heard the two principal addresses to the question, "Can Radio Contribute to World Peace?" by David Penn and George Voskovec. It is now my privilege to introduce the members of our panel and to ask them to speak briefly on the subject.

Our first panel member is Mr. Willard C. Wichers.

MR. WILLARD C. WICHERS:⁴

In analyzing our question, the word "contribute" interested me. I suppose we all know what the word means. Instead of defining it I might relate this story.

A hog and a hen were discussing the meaning of "contribute" and the hog was trying to explain the specific and exact meaning of the word. It was experiencing a great deal of difficulty, until suddenly, walking along the street, they came to a restaurant and saw a sign, "Ham and Eggs, 35 cents." Thereupon the hog said to the chicken, "That is exactly what I mean. For you such a meal represents only a contribution, but for me it would be a real sacrifice!"

I believe that radio has long since discarded the timid and shy character of a contributor and has become an earnest, vigorous and healthy salesman. To my mind and to thousands of radio personnel, and members of the listening audience, radio is a selling force. Therefore, permit me to rephrase the question slightly and ask: "Can radio sell world peace?" The answer, without any hesitation, is, "Yes!"

⁴ Midwest Director, Netherlands Information Bureau, Holland, Mich.

Radio can sell anything. It can sell politics, economics, education, recreation to children, and youthful reminiscence to the aged. It brings relief to insomniacs, enjoyment to shut-ins. It gains immediate entrance where others are barred. Radio is a day and night visitor to hospitals, to the pastor's study, to the school, to travelers on trains, automobiles, planes and ships at sea.

And radio can sell peace. It sells direct to the home, and when you sell direct to the home, you sell to the bulwark of any nation. Through radio's far-reaching facilities, it sells not only within a nation but beyond the borders of that nation. Today the peoples of the world can and do, by the expedient of short wave, listen to both sides of the Atlantic and the Pacific. Unlike the Fourth Estate, radio knows no boundaries. The potentialities of its unlimited world circulation are staggering to contemplate.

Radio is versatile. It speaks every language and it operates around the clock. Therefore, we have our means of transportation, broadcasting; we have our product, peace. Now what we need is a good door-to-door salesman with a sample kit, a fellow who won't take "no" for an answer.

It is my personal belief that we can find salesmen without too much trouble, but the difficult part will be in preparing the sample kit. What shall we put into it? This question challenges the best thought of our statemen, political strategists and broadcasters.

We cannot hope to sell the peace without giving to the prospective purchaser a convincing reason for buying it. Holding up the example of the United States without border defenses north or south is not enough. Mentalities and manners of reasoning differ throughout the world. We cannot set out with a cut-and-dried sales talk and expect it to succeed everywhere. And let us not overlook a very important yet perplexing obstacle which might easily defeat our plans. Pointing up the Four Freedoms is insufficient if our potential customers are denied the fifth freedom—freedom to listen.

To assure our peace sales talk getting across, we need to know the listening habits of various foreign populations. Here our knowledge of American commercial broadcasting provides some help. What type of programs do they listen to mostly? We can not start from the premise that because Americans will accept a certain type of program, the entire world will do likewise. We must fit the program to the audience.

Peace is a matter of mutual understanding between nations and peoples. This understanding will come eventually, but it will be a long and hard pull. We have had two chances at peace and we must do

everything we can to make this one stick. We, of the United States, have written a blank check to buy the peace for ourselves and all the people of the world who want it.

CHAIRMAN RANKIN:

Thank you very much, Mr. Wichers. I am sure a lot of questions have been phrased during your speech.

Our next panel member is Mr. Ira Dilworth of the Canadian Broadcasting Corporation.

MR. IRA DILWORTH:⁵

I appreciate the honor you have done in asking me to participate in this discussion about how international radio can contribute to world peace.

I am going to take a slightly different approach to the question than our speakers so far. I have been deeply impressed by their presentations, particularly by the story of the Voice of America. I am conscious that the Canadian Broadcasting Corporation's International Service is a small organization compared with the Voice of America, but it is heartening to find that our two organizations share the same idealism. We have the same belief that radio can contribute to world understanding.

If I were going to rephrase our question, I would ask, "Can radio contribute to world understanding?" because I believe that only out of world understanding can come peace. There was a great Teacher who said to us a long time ago, "Ye shall know the truth and the truth shall make you free." I believe that also.

As I was coming down on the plane yesterday, I entertained and improved myself by reading the current issue of that great periodical, the *New Yorker*. I found an extraordinarily interesting paragraph concerning Henry Thoreau. There was this arresting statement: "Thoreau was torn all his days between two awful pulls—the gnawing desire to change life, and the equally troublesome desire to live it." I wish to take some of my ten minutes just to allow that to sink in. A great many of us are so concerned these days about the problems of life, and how to adjust to those problems, that we have become cynical about the whole business. It can be said of many of us that we just don't believe in life.

C. E. Montague, in his distinguished book written after the first World War, said, "Life, of course, is all right. It never grows dull." That truth ought to be burned into the mind of every school teacher in this country and in mine! "Life is all right. It never grows dull."

⁵ General Supervisor, International Service, CBC, Montreal.

Do you believe that? Do you believe it so deeply that you are willing to embody that truth in an appeal, not only to the minds of people but also to their emotions?

Now, if we can get some such basic conception of life and what it means into our international broadcasting, we will have no difficulty in making a great impact upon the world mind and emotion. We will have no difficulty in making a contribution to better world understanding, and through that contribution a contribution to world peace.

In this business of broadcasting, speaking now of the North American continent, we are convinced that we have something so worth while here that we want to share it with other people. That is why we open our doors. We want to give people in far-away countries a glimpse of what goes on in this continent in the hope that they will be compelled by both reason and emotion to follow our example.

In our broadcasting we don't scream to the world that our way of life is the best way or that we think other nations are making a fearful mess of things. We do challenge false facts with what we consider to be true facts. We ask the people who listen to form their own judgment.

We try to project the life of our country, and with some modest success. I want to read an excerpt from a broadcast done by a young German over the Northwest German radio. He was talking about some school broadcasts that the CBC's International Service had prepared on disks and sent over to Germany for redistribution there. He said:

"It was your broadcast that stopped us from thinking of Canadians as inhabitants of a far-away foreign country. We heard your voices and we felt that fundamentally we all are the same. And the purpose for which you go to all this trouble has been put in a question by one of your directors: 'Wouldn't it be better for all of us if we understood each other?'"

"Your country is vast and you must not be angry because we knew so little about it. The name of your country, Canada, took on a new meaning after the war when you began to send wheat to feed the hungry in Europe. Then, suddenly, everybody knew that Canada was a great empire. After that came your broadcasts, and with those you filled the name of Canada with meaning. We heard about your cities, schools and government; about broadcasting and the press. Above all, you told us about your people, their problems, accomplishments and relaxations."

I venture to say to you, ladies and gentlemen, that this is a testimonial to what can be done and what is being done in the cause of furthering understanding. The BBC and the Voice of America also are hard at work to help bring about this understanding. At the start

of these remarks I said that we all shared the same idealism. In brief, what we attempt to do is to show our particular kind of democracy in operation.

Surely there is no one at this meeting who does not sense the potentialities of this great medium. I hope no one here is so lacking in imagination and sensitiveness and humanity as not to see what a great challenge this is.

This is the sort of metaphysical dream that lies behind our work and gives it its motivation. I believe that if we project our way of life from such a philosophy we can contribute to understanding throughout the world, and therefore to peace.

CHAIRMAN RANKIN:

I am pleased to introduce as our next panel speaker Mr. Pierre Crenesse, who is the North American representative of the French Broadcasting System.

MR. PIERRE CRENESSE:⁶

Like virtually everything produced by the human mind, radio is a double-edged instrument capable of exerting either a positive or a negative force.

None of us who heard it can ever forget how radio transmitted that guttural voice which terrified the peoples of Europe. Yet, during those four terrible years of enemy occupation, radio also provided a great daily infusion of hope, counteracting the poison of Nazi hatred. Through the BBC and ABSIE (the American Broadcasting System in Europe), an enslaved people found courage and were nourished, flexing their muscles silently as France awaited its Day of Liberation.

Amid the horrors of the last war, International Radio, something great and powerful, was born. Its adolescent stages were passed swiftly during the war. International Radio today is full-grown.

With careful planning, radio can help to bring lasting peace and liberty for all. Radio can, and should, foster the cause of lasting peace because radio is more powerful than any instrument yet devised. It can help to destroy the spiritual barriers which still separate many sections of the world.

The French Broadcasting System, realizing radio's important role in world affairs, has helped to develop many phases of International Radio and has obtained some astonishing results during the past months.

The latest step in this development has been the creation by the French Broadcasting System, of the International Goodwill Network made up of 200 stations which broadcast our transcribed programs from

⁶ Director, North American Service, French Broadcasting Service.

Paris. These stations are located in the United States, Canada, Alaska, the Philippines, Panama and Puerto Rico. They are powerful links which can eventually bring all nations security and peace.

The programs, transcribed in Paris, are in English and describe many phases of French culture, music and the French way of life. The International Goodwill Network recently asked its member stations to prepare and send in programs in French about life in their sections of the world. Already programs have been submitted by the Universities of Fordham, Kentucky and Minnesota. Others are on the way. *This* is our answer to the problem of promoting International Peace—direct contact between the people!

To extend this network even further the BBC, CBC, and the Portuguese, Australian and Dutch radio have already been invited to join the I.G.N., and the Voice of America, and United Nations Radio are soon to be invited, also.

Because radio is such a powerful force, its responsibilities are likewise great. We believe that the creed of every station should be: "From Better Understanding . . . Peace!" *Understanding* is the key word. Among those who have taken the initiative to promote better understanding, Station WNEW, New York, seems to have found a particularly popular way to make the public aware of the UN by those catchy jingles, "Little Songs About the United Nations."

In Paris, the I.G.N. has been given one-half hour every Monday on the Paris-Inter Network at one of the best times during the day. And since January, the French Network, *Chaine Nationale*, has offered the "International University of the Air" to French listeners. This program, already one of the most popular in France, is composed of weekly broadcasts in which famous scientists from all over the world contribute news of their latest discoveries. In January, outstanding physicist, Professor Niels Bohr of Copenhagen spoke on "Protons and Neutrons"; Professor Oliphant from the University of Birmingham, in England, discussed "Chain Reactions"; and an authority on genetics, Dr. Hermann J. Muller, spoke about his work.

Eleanor Roosevelt also has appeared and on February 12th, Professor Joliet Curie, of France, gave a report on "Plutonium." The response has been immediate and assuring, and when the current series concludes on the 14th of this month, the cultural and scientific exchange between France and the rest of the world will have taken another large step forward. If the people of France can be used as an example, the whole world is ready to join in this great undertaking.

Lamartine, in his well-known poem, "The Marseillaise of Peace"

wrote of the bridges over the Rhine which connect France and Germany, saying, "These bridges are as a handshake that one nation stretches out to another." Today, International Radio is that bridge extending to all nations. The coming months must find *all* hands outstretched in friendship.

The French Broadcasting System will be tireless in its efforts to see that never again shall hate, suspicion, or lack of understanding be at the controls of radio. Through the International Goodwill Network and similar organizations the edge of hate will be ground away and the edge of goodwill and cooperation will be preserved forever at its effective best. From that moment forward, Peace will sit at the controls and every radio in the world will echo the happiness of that international dream come true. The French Broadcasting System is proud to be a part of that dream.

CHAIRMAN RANKIN:

There is probably no more powerful voice in the world than the BBC. It speaks in more languages and from more origination points than all the networks in the United States combined. We are pleased to have with us this morning a representative of that organization, Mr. Norman Luker.

MR. NORMAN LUKER:⁷

I have listened with great interest to the speeches we have heard, and I feel there is very little that I can add or dispute. Although the speakers have spoken from different national points of view they have ably expressed the general BBC attitude on the question of radio and world peace. So I will confine myself to a few smaller, but related matters.

I have been greatly pleased at the number of people who have come to me at this Institute and said that they are taking BBC programs, either by short wave or by transcriptions. I might be excused if I devoted a few words to a sales talk furthering that distribution. But as I listened to the talks this morning it occurred to me that all of them were from the point of view of the originator—the man who is doing the broadcasting in the cause of peace—and that it might be well to hear some comments from the chap at the receiving or listening end.

I think that my country has a fine record as a receiving post and I want to talk for a few moments about that. We have had on the air in England for well over ten years now a weekly 15-minute commentary, given first by Raymond Swing and subsequently by people of the caliber of Elmer Davis. The speakers have been completely free to

⁷ North American Director, BBC, New York City.

select what they wanted to talk about. The only request we have made is that they should hold fast to the American viewpoint on political, economic and social problems of the day.

That program is not heard at midnight or at 10 o'clock in the morning. It is heard on our leading network, if I may use that term, at the best evening time, and it is listened to by a very large audience. That means that for more than ten years now an attentive listener to BBC has had the opportunity of becoming quite well acquainted with the broad outline of political, economic and social thought in this country. That alone, I think, is a very remarkable contribution of radio to world peace.

We have many other programs from America—quizes, interchanges from town to town, students talking to students, etc. Of particular interest to this educational Institute is a cultural program on our new network which was started recently. We have had a large number of American historians, scientists, doctors, economists and other leaders in their field speak on that program.

Great Britain absorbs this torrent of information and entertainment from the United States because we are extremely interested in and affectionate toward the people and customs of your country. In other words, the situation is totally different from that outlined here earlier in talking about the Voice of America and its program.

That leads me to a question I wish to raise, something which I think has not been touched on sufficiently. Granting that this task exists of promoting better understanding by means of radio, how do we as broadcasters approach the technicalities of that job? How do we build up an organization to broadcast to other nations? Do we select diplomats and teach them something about broadcasting, or do we select radio men and teach them something about diplomacy?

Do we conduct this gigantic operation across the frontiers on the air in the careful, diplomatic approach which we have heard from Mr. Penn, or do we adapt the networks into a specific bloc, aimed at one purpose, as we heard from my French colleague?

You probably have noticed that my participation on the panel has been limited almost completely to asking questions rather than offering answers. I hope you won't mind, for it has been a privilege to be here.

CHAIRMAN RANKIN:

We have now heard from all members of the panel. It has been a privilege and pleasure for me to participate in these presentations, and I am happy to turn the session over to Mr. Kenneth Bartlett, who will serve as general discussion leader.

MR. KENNETH BARTLETT:⁸

We have only 25 minutes time remaining for this session and with your permission we will invite questions from the audience at once.

MR. ALFRED LOCKE:⁹

I think the basic assumption of all the speakers has been that peace is a good story. I should like to ask how we, under the American broadcasting system, can make peace a great story when our broadcasting companies are concerned primarily with the commercial aspects of operation? It seems to me that it is very difficult to find a public service program giving the proper and adequate time and the extra help to educators who would like to make peace the great story.

CHAIRMAN BARTLETT:

Mr. Dilworth, will you speak first?

MR. DILWORTH:

The question is a difficult one for me to deal with. Our system of broadcasting is a sort of compromise between the BBC and the American system, as you know. Therefore, we can still find time among commercial programs on the CBC schedule for public service programs, and we do find a great deal of time.

CHAIRMAN BARTLETT:

You next, Mr. Penn.

MR. PENN:

I don't see how the question applies to the Voice of America. We are not a commercial operation. We have no sponsor to satisfy except the American people.

The average European listener who tunes in the Voice of America, BBC, and CBC is looking for information. He is not looking for the latest tidbit about an American movie star. He is looking for information that he can't get at home, perhaps. That is true, particularly in Eastern Europe, and for that reason our primary job is to inform and not to entertain.

MR. GEORGE LOFT:¹⁰

I have been interested in Mr. Penn's talk about the Voice of America. It happens that I have had opportunities to ask returned Quaker relief workers from the rural areas of Hungary, Poland, China and one or two other nations where we are working what impact the Voice was having in their section. With only one exception, not only

⁸ Syracuse University.

⁹ Syracuse University.

¹⁰ Radio Director, American Friends Service Committee, Philadelphia.

had they not heard the Voice but no one had even mentioned the Voice to them.

Some time ago one authority declared there were three million short wave sets in Russia. There are four hundred million people in that general area. I raise the question of how deeply the Voice is penetrating, assuming that everything that goes out on the program is worth broadcasting.

But the question I want to ask concerns our tremendous responsibility to make it easier for the story of other people's daily lives to be told in our own country.

About two weeks ago I talked on "Peace and Radio" on the Sunday Radio Page program of the *New York Times*. In preparing for the talk I analyzed the programs for the week of 10 leading New York stations, on the air from 8 a. m. to 12, midnight, or a total of 1120 hours. Of the identifiable programs less than five hours of the total dealt with the question of international relations and some of the programs were broadcast as late as 11:30 p. m.

It seems to me that working to sell our product to others is only half the story.

CHAIRMAN BARTLETT:

Mr. Penn, may we turn this over to you?

MR. PENN:

As I have said, the Voice of America is not a domestic broadcasting project and so we have nothing to do with your analysis of the programs carried domestically.

I have talked about the Voice telling its story abroad. I would like to say here that the BBC at this moment is spending twice as much money as the United States in its international broadcast division. As for Soviet expenditures for the same purpose, it is so colossal there is no practical means of estimating it. It has been suggested that the amount ranges between 160 and 180 million dollars annually, just for the broadcasting. I was told by a Russian of some authority that more money is spent by the Kremlin to disseminate its particular brand of political enlightenment than for any other single phase of government except the military.

As to whether we have listeners abroad, we have received 400,000 letters from Europe to date, asking for program schedules of the Voice of America. We have a mailing list of that size.

I think the most convincing evidence that we have listeners in Russia and its satellite countries is supplied by the Russian press. There

is hardly a day that *Pravda*, *Izvestia*, *New Times*, or some other Soviet publication does not devote columns of space to attempting to discredit or deny news stories coming from the studios of the Voice of America and from the BBC. Certainly if there were no listeners in the Soviet Union, the Soviet press would not behave in this manner.

The fact that today they are spending more money on transmitters to jam our broadcasts into Russia than we spend in an entire year to put out our information program should be proof that we have listeners there.

CHAIRMAN BARTLETT:

I think many of you here would be interested in hearing evidence of listenership in Russia as indicated by the Voice's handling of the Kasenkina case.

MR. PENN:

You all know the case—the Russian school teacher, Madam Kasenkina, who jumped out of the consulate window in New York. That tragic and dramatic episode happened when our Russian program was on the air.

Our program was interrupted with a news bulletin to that effect, and we have evidence that within a short time the story was the talk of the Soviet capital, clusters of people gathering on street corners everywhere to talk about it.

Our Ambassador to Russia learned about the episode from the maid in the embassy, who had heard it on the radio. Since that time, of course, in our Russian broadcast we have serialized Madam Kasenkina's life story, as written and published here.

CHAIRMAN BARTLETT:

In other words, in that instance the Russians couldn't possibly have gotten the information in any other way than by the Voice of America.

MR. ELMER McCLAIN:¹¹

As my friend has suggested, peace comes with a very small voice.

We publish a news service, "Farming in Russia," in which we bring to American farmers and those interested in farming stories about farming in Russia. We do not mix in politics, propaganda or controversy.

I would like to ask the panel what provision there is, if any, to bring our people these cool, peaceful bits of information about the lives of the Russian people?

CHAIRMAN BARTLETT:

Is there any person to whom you would like to direct that particular question?

¹¹ Editor, "Farming in Russia," Lima, Ohio.

MR. McCLAIN:

No. I think it touches all the speakers.

CHAIRMAN BARTLETT:

Suppose I call upon the representative of the French Broadcasting Corporation? What do you do to tell Americans about farming in France?

MR. CRENESSE:

We have a weekly program of about 50 minutes for rural stations on which we try to tell the American public especially how the Marshall Plan is working out.

For example, American tractors are reaching farms in all parts of France. When a French farmer receives a new tractor we try to teach him a few words of English and put him on the radio. In that way we believe we can explain to the American farmers how we French are working.

CHAIRMAN BARTLETT:

I will ask Mr. Voskovec to make a short announcement about the information available on Russia.

MR. VOSKOVEC:

I am sorry to say that UNESCO is in no position to furnish this kind of information about Russia to any of its member states for the reason that the Soviet Union has never been a member of UNESCO. MISS KATHLEEN N. LARDIE:¹²

I wonder if we are forgetting that actually every person in this room is UNESCO and every person has a responsibility to get an understanding of the peoples of the world. It is up to the farmer and teacher and the broadcaster each to do his job.

MR. DILWORTH:

We do not broadcast to the United States, but the International Service recently has organized and created a set of recordings. These are called, "The Beaver's Tale," and also are further described as "Eleven Radio Chats over the Longest Back Fence in the World." They are offered free to stations and we already have sent out a large number of these sets.

They deal with government, agriculture, geography, labor, arts and letters, industry, education, press and radio, United States relations, and politics. This is the only effort we make to talk to you about our country.

MR. PENN:

I would like to say that the United States Government has for many years tried to arrange an exchange of students and personnel with the

¹² Manager, Station WDTR, Detroit.

Soviet Union. Many of us believe this would be the best means for transmitting information about Russian farms to America and vice versa. We have got nowhere to date on these plans but we still hope that it will be arranged.

MR. NUZHET BABA:¹³

I have had some radio experience in my own country and I know that no broadcast from Turkey can be heard here. That is to say, if Turkey were broadcasting a daily program to the United States, nobody would have the sets to listen to it. How can we overcome that?

If we have a story about peace to tell, I believe the American public would like to hear it, if not every day, at least once a week. How can we overcome that sort of difficulty?

CHAIRMAN BARTLETT:

I will ask Mr. Rankin to answer that since he represents American broadcasters.

MR. RANKIN:

Mr. Chairman, I won't attempt to answer that on behalf of our American broadcasters but I believe I can offer two pertinent comments.

In the first place, at the recent conference in Mexico, Turkey requested eight frequencies for transmission to the United States. If you will check I believe you will find they are in the 15, 17 and 21 megacycle bands which, according to the Bureau of Standards, are adequate for reaching this country. The difficulty is that they require high power and other special technical equipment.

You have precisely the same difficulty in reaching the United States via short wave radio that we have in reaching Turkey. There also is a problem in transmitting to this country on the high bands because radio receivers as a rule are not built to pick up the signal. I have never seen a commercial radio receiver that picks up signals above 17 megacycle bands.

It seems to me that the most logical solution to your problem would be to transcribe your output in English and try to sell it to the American broadcasters.

CHAIRMAN BARTLETT:

And by selling, you mean persuading him to use it?

MR. RANKIN:

Yes. I am influenced by typical radio terms.

CHAIRMAN BARTLETT:

We have time for one more question or comment.

¹³ Turkish Embassy.

MR. ROY C. FRASER:¹⁴

I hope you can stand two Canadians in one day.

We have another function besides persuading a broadcaster to carry our transcriptions. In Canada we feel that as a network we have a responsibility to serve those people who do not have the receivers to hear broadcasts from overseas.

So we ask the United States, Great Britain, France, Australia and others to provide us with programs of the type we think our listeners want to hear and we carry them fairly regularly. On CBC we have weekly programs, such as one called "Capitol Report," where we get reports from Washington, London, Paris, etc.

CHAIRMAN BARTLETT:

One statement from the panel, then dismissal.

MR. RANKIN:

I must say this. Every major network in this country is now carrying or has carried during the past two years full network shows of the United Nations broadcasting setup from Lake Success.

There are about 600 stations in the country now which are carrying UN shows. There are more than 200 stations carrying French shows. How many are carrying BBC, Dutch shows, Swiss, Swedish, Finnish, etc., I do not know. It is, however, a significant fact that broadcasters in the U. S. are cooperating with countries throughout the world in making their voices heard here.

I think that is tremendously important. I know from personal experience that you cannot find it elsewhere.

CHAIRMAN BARTLETT:

The members of this panel have come a long way to talk to you this morning. It has been a wonderful session. Suppose we show our appreciation. The meeting is adjourned.

¹⁴ Supervisor of Press and Information, CBC, Toronto.

THE MEDIUM OF TELEVISION

TELEVISION

TELEVISION AND EDUCATION

WORK-STUDY GROUP

ARMAND L. HUNTER,¹ Presiding

BY WAY OF INTRODUCTION, I might say that one can gather from the trade press and in discussions with those involved, that there is much concern about the future of the communications industry, particularly now that we have television and facsimile to compete with the older and more established forms.

It seems the industry is taking the attitude that there will be stormy seas ahead; that perhaps now is the time to trim sail and batten down hatches in connection with the regular AM broadcasting activities, ride out the storm of TV, and see what tomorrow will bring.

I have not been able to gaze into my "image orthocon" with any degree of insight and come up with an answer. Most of the experts one hears talking about the future of the industry are in disagreement on many predictions. I think we have before us an opportunity in education to do valuable service for industry.

The people who are caught up in the day-to-day problems of radio broadcasting and now in television broadcasting are in a position we sometimes refer to as being "too close to the woods to see the trees." Decisions are required on the spot. The necessity of immediate and instantaneous decision, without adequate opportunity to evaluate previous experience, without an opportunity to analyze the data that is at hand, sometimes results in decisions that prove unsound.

Now, if educators can take the time and effort to help the

¹ Chairman, Department of Radio-Speech-Theater, Temple University.

broadcasters try to assess their media, and try to give them the benefit of research and analysis, I believe that educators can make a genuine contribution to the total forecast of what is to come in the way of future developments in these communicative media.

Today the educators also are looking at television from the standpoint of their own involvement, so this meeting has been arranged for the guidance of representatives of schools, colleges and universities who are wondering what their institution should do about television. In a way we are attempting to survey the problem, investigate the obstacles, and make an analysis of the situation.

The first speaker on the program is our own Dr. I. Keith Tyler, director of radio education at Ohio State University, who will speak on "Potentials and Limitations of TV in Education."

MR. I. KEITH TYLER:²

I am speaking to you this afternoon strictly as an educator. You are to assume that I know nothing about television or radio, but am asking the question as an educator: Is this medium that has appeared on the horizon a medium worth serious consideration? Will it contribute anything new or vital to learning? Is it just a plaything that has got a lot of space in the public press, something about which people have grown very excited but which we in education know will be just a passing fad?

Let us look at this medium from this point of view. What does it contribute to education, and what are some of its limitations?

The first generalization we can make is that the addition of sight to sound does not automatically mean more effective learning *per se*. There are a lot of people, representing an older school of psychology, who automatically assume that the more senses that are involved in an experience the greater the learning. That assumption is fallacious. The depth and penetration of an experience is not at all dependent upon the number of what someone used to call "doors to the mind" which are involved. It is simply a matter of how that experience is reacted to by the individual.

An experience coming through the ears alone may or may not set up a tremendous reaction in the individual. Television, involving both sight and sound, likewise, may or may not make a tremendous impact

² Ohio State University.

upon the individual. The mere addition of another sense does not automatically mean more effective learning.

The second generalization, to be balanced against the foregoing, is the fact that as you add sight to sound you enlarge the possibilities of learning. Television enables you to convey experiences which depend upon sight to be effective. When sight is a necessary ingredient of an experience it cannot be conveyed by sound radio, but television makes it possible. Thus television extends the potentialities of broadcasting for communicating experience.

But I should point out, as a caution, that the addition of sight to sound may interfere with an effective experience. It is possible that a penetrating discussion which can be heard and concentrated upon, may be less effective on television because of the peculiar mannerisms of the speakers as they are seen on the television screen. The same thing may be true of music. Watching the conductor or scanning the sections of the symphony orchestra may not add to the experience, and in many cases may actually detract.

Let's examine some of the kinds of things that television enables us to do that we couldn't do with sound alone. Perhaps the most obvious is the demonstration. This medium enables us to teach skills that depend upon seeing how it is done. Of course you immediately see many possibilities in the teaching of the sciences, of agricultural methods, of homemaking, of arts, crafts and hobbies. The learning of many skills depends upon seeing how they are done and then attempting it oneself.

Another type of experience that sight makes possible was described last night as—"opening windows to the world." As the coaxial cables are extended and television programs are transmitted from one section of the country to another or, by means of Kinescope or film, are sent from one country to another, television can show—notice the word "show"—how people live and behave and react in other countries or other parts of this country. This includes not just what they talk about and what they say, but what they look like and how they dress and what kind of environment they live in. We will literally be able to see all 'round the world.

The third type of educational experience made possible by television is the viewing of public events, which depend upon sight for completeness. Watching the inauguration of President Truman, an activity engaged in by people as far west as St. Louis, was an educational experience, and it was something different than hearing the same event over the radio.

One more advantage of television—it enables many people to get a close-up view from the best vantage point—a privilege heretofore possible only for a limited few.

During the UNESCO meetings in Cleveland I had a late dinner, so that I arrived at the great public session after most of the crowd had assembled. Mrs. Roosevelt was the featured speaker. I was clear in the back of the huge Cleveland Auditorium. Mrs. Roosevelt was undoubtedly down there speaking, and thanks to the P.A. system, I could hear her. But the view I had of Mrs. Roosevelt was smaller than it ever would have been even on the smallest television screen. All I could see was a general impression. In contrast, those who viewed this meeting on their television screens were getting a much better picture of that meeting than were we who sat in the back of the Cleveland Auditorium. Their experience was a superior one.

Translate this into schools and colleges. There is the possibility of many students, not a few, witnessing surgical operations from the best vantage point possible—not from the railed audience gallery in an operating room, but from a position almost on top of the operation, where they get the best possible view. Similarly many students can watch demonstrations in the sciences or arts from a close-up, carefully selected vantage point. Through television everyone can have a ring-side seat at important public events, and everyone can have the best possible vantage point for the experience that is being brought.

A final characteristic of television at this time, that should not be overlooked, is novelty. Now, while the whole idea of television is new it has a tremendous impact upon people, an impact which I believe is far beyond actual value of many of the experiences which are being transmitted.

I believe that this is a temporary and passing phase, although it will last several years. People at this stage are looking at things from sheer novelty that won't interest them later on. They are looking at them and they are being impressed by them, and anyone who is producing television programs for education now can probably get away with more dull material than he would be able to later on. Indeed this dull material is probably having considerable educational impact.

I am simply trying to be realistic about this. There is this novelty effect which is tremendous, and people are looking at all kinds of things on television and being impressed, and it is having an educational effect in many ways beyond its real value. But let no one assume that what is successful now will be successful later on when television is no longer novel.

Let me propose some criteria for what is appropriate on television and what is not. These stem from the nature of the medium. I think they are a matter of common sense.

1. We shouldn't put on television any educational program that doesn't involve sight as an integral part of it. Does sight add anything to music? I doubt it, in most cases. Does it add anything to straight news reporting or straight factual reporting? I doubt it. There is a very real question as to whether it adds much to discussion—the exchange of ideas among a group of people. Sight must be an inescapable part of the experience if it is to be televised.

2. Sound must be an inescapable part of the experience. You are not transmitting silent pictures. Thus drama which involves sight and sound is obviously a natural for television, so also are puppet shows, demonstrations, and the televising of public events. Sight and sound must both be there.

3. Good television must involve motion. I doubt if it is a good use of the medium to convey still pictures with accompanying narration. It may be a possible use of the medium, but I doubt if it is an effective one.

4. One of the differences between television and motion pictures is that the event is viewed by television right here and now. I doubt if TV is just a device for distributing canned films. I think it is a timely device and its best use implies that the material being presented is going on now.

That doesn't mean that Mr. Julien Bryan can't show a film involving, let's say, the children of China in a total program which includes discussion by a group of high school students of the implications for youth today. That total experience is contemporary even though the film itself may be a year or so old.

Television is at its best when the televised material involves sight, sound, motion and contemporaneousness as inescapable elements.

There are three ways in which educators might use television. First, educators might do school broadcasting by television. This use of television as a large scale phenomenon is, in my judgment, years away. After all of these years of talking about school broadcasting at this conference, at the School Broadcast Conference in Chicago, and at the innumerable local and regional AER meetings, and with all of the activity in school broadcasting in the other countries of the world, probably less than 20 per cent of the classrooms in the United States are equipped with radios and yet small AM sets can be purchased for as little as \$15.

When educators go into classroom telecasting they will need screens

large enough to convey a satisfactory picture to groups of 40 youngsters. That does not mean a 16-inch screen. Visual education people will tell you that it means a screen of sizeable dimensions. It will require projected television. This will involve an expenditure running from \$800 to perhaps \$1200, but certainly not a matter of \$300 or \$400. There will not be many classrooms with TV sets for several years.

I think we should experiment with televised school broadcasts. I welcome what is being done in that field by school systems, but I think it will be years before it becomes a significant medium in classroom education.

Second, there is the institutional use of TV in hospitals, in science laboratories and the like. For example, Ohio State University is building a new hospital. Conduits for coaxial cables are being placed in the operating rooms and lecture rooms so that operations can be brought to large numbers of medical students when the time comes, through the use of TV. That is certainly of importance in education.

The third use of television in education is to reach the people at home. It is here now. It has tremendous possibilities, and educators ought to make use of it. We can take folks into the schools and colleges. The public can see how children and young people learn. We can show our communities what the problems are and suggest what can be done about them. We can take folks around the world with motion pictures and a searching commentary.

It is in this latter area of education in the home that television offers the greatest potentialities to education. There are great opportunities in the next five years because television stations are not heavily commercial as yet and are grateful for help in programming, because programming is expensive. I think educators will have an opportunity now, through the cooperation of commercial stations, that they may not have later. We ought to help the local TV broadcasters in this programming job, using this medium to help educate men and women and boys and girls in the home.

CHAIRMAN HUNTER:

Thank you, Keith Tyler.

We will now move along to our second speaker, Mr. Richard L. Rider, of Columbus, who will speak on, "Practical Problems of Television Station Operation."

MR. RICHARD L. RIDER:³

When Dr. Hunter opened this meeting, he said he thought that educators could offer a lot of help to the television industry. Perhaps

³ Production Manager, Station WLWC, Columbus.

you can in some areas but the first problem on my list for television is a problem with which you all are familiar in education. I speak of finances—of the cost of equipping and operating a TV station.

This cost is a tremendous problem. At present prices it requires an expenditure of approximately \$750,000 to equip a television station and fit it up with an average amount of equipment.

We have at WLWC a mobile unit which every station needs to cover public events, sports events, etc. That unit, exclusive of the television equipment, cost \$32,000. Completely equipped to do remote shows, the unit represents somewhere in the neighborhood of \$100,000.

The operating costs of a television station are roughly four to five times greater than for a radio station. One of the major reasons is the added personnel that is necessary. It takes four to five times as many persons to do a telecast as an AM broadcast.

Also there is the extra equipment—scenery, lights, make-up, costumes, etc.—which, of course, are no problem at all in radio broadcasting.

Whether you program live, whether you program on film, or whether you do remotes, it costs a lot of money in television.

For instance, when we do a remote show we send out that mobile unit I mentioned. We have to send along a minimum of six engineers, a producer, and assistant or two. Unlike an AM broadcast we cannot just order a telephone line, take a little piece of gear like this and go on the air. We have to order telephone installation for our audio, but we also have to take along a portable transmitter, shinny up to the top of a roof or tree top, where we get enough elevation to get a signal back to our main transmitting tower. In addition, we have to supply cameras which weigh a good deal and also run cable to all these various pieces of equipment—to the remote transmitting disk, the microwave relay, as it is called, and cable to all our cameras. By the time you are ready a good many man-hours have been spent on installation.

At bare minimum it costs us \$300 to go out and do a very simple remote pick-up. This does not include any production cost that might be involved. If there are special problems, the cost goes up. The same is true in studio productions. You have this tremendous operating cost plus the cost of sets, rehearsal time, etc.

The whole thing adds up to the fact that you cannot program on television for a small amount of money. It is impossible. If anyone has an idea for a cheap show that will be successful on television, I will see him in the hall. It hasn't been thought of yet. We are looking and hoping for more programs that are economically feasible.

The second big problem is personnel. There are practically no people available with training in television. We gather some from radio, others from the theater, the films, and other sources, and hope that within a reasonable amount of time they can become expert in television, but it does take time.

For example, I would say that no one could consider himself a passable producer on television with less than a year's full-time experience—not an occasional shot of work but day-in and day-out producing television shows for a year. At the end of that time a person should be a more or less capable producer in television. In anything short of that amount of time, a producer is going to do nearly as many things wrong as he does right.

I mentioned the large amount of personnel required to do a show. Television, in my experience, is the most cooperative business, and the most complex organism, that I have yet encountered. No one man can make a television show. And yet any one man in the vast assemblage of technicians involved in a television show can louse it up for you. It takes all of them working together to make a good show.

A third major problem is programming, which, of course, is partly related to these first two things, high cost and the personnel problem. However, one factor that should be emphasized in television programming is the factor of rehearsal. It takes a lot more rehearsals for television. A full hour dramatic show, for instance, will require approximately 30 to 40 hours of rehearsal time for each show. That is approximately the ratio that Philco followed for its one-hour Television Playhouse.

I mentioned earlier the problem of physical production—the scenery, lights, costume, make-up, etc.—which is a tremendous headache, particularly to people coming from radio who have never had to worry about such things before. It is a tremendous job to get these things coordinated, making sure everything is where it is supposed to be for rehearsal and for the show.

These problems combine to produce a considerable margin of error in television production. I am sure those of you who have watched TV know of the flops, bobbles and errors on the air—certainly a high percentage in comparison to radio. The time will come, however, when that is not true.

Another problem we have in actual station operation is trying to maintain the goodwill of the public. Part of our public is so enthused about television, so hepped up about seeing a baseball game, or a film

or a play, that almost anything goes. This attitude does not extend to all the audience, nor is it a feeling that can be expected to last indefinitely.

We get complaints all the time about the programs. How can we make them better? How can we satisfy this group or that group? There again it is a matter of time. Until television begins to pay for itself, programming is going to be slow in improving. All that time we will have to try continually to keep the goodwill of the public.

I agree with Dr. Tyler that if we can get some good educational programs, it will help us a great deal in providing some interesting programming that people will watch.

By way of conclusion, sometimes it seems that the thing we have to offer is, I guess, 99 per cent confusion. But we are going to keep working and hoping that some day we will be able to put on good programming and keep at least the majority of the people happy.

CHAIRMAN HUNTER:

Dick, you certainly gave us some very practical problems in television station operation. It took me back to the days when you and I walked the scarred and paint-marked floors of the Temple theater stage. I might go back to our Macbeth days and say that as far as television is concerned, "Confusion now hath made his masterpiece."

But we hope perhaps the future will enable us to look into some of these problems and bring a genuine and satisfying solution for them.

Next we shall turn our attention to some practical considerations for the educator in relationship to educational television. Our speaker will be Mr. Carl Menzer.

MR. CARL MENZER:⁴

As a representative of an institution which has made application to the FCC for a television station construction permit, I have been asked briefly to outline some of the problems in constructing and operating such a station. We might consider first the cost of installing and operating an educational TV station. Costs submitted to the FCC in our original application for construction permit, filed over one year ago, looked like this:

5000 watt transmitter.....	\$ 96,475.00
Antenna system.....	18,250.00
Studio equipment based on the use of two cameras, one 16 mm. film chain, and a truck so designed as to allow either one or two cameras to be used either in the field or in the studio.....	73,762.00

⁴ Director, Station WSUI, Iowa State University.

One relay link to be used in connection with remote pickups	10,000.00
Spare parts and test equipment	5,000.00
Installation and lighting	<u>25,000.00</u>
Total	\$228,487.00

Since that estimate was made, prices have gone up so the total now will amount to approximately \$250,000. The above figure does not include an antenna supporting tower which we already have in place, nor does it include a studio, control rooms, offices, etc., which we also have available. Assuming such facilities were not available and had to be provided, the total would be \$300,000.

As for operational costs, these again depend on the individual station but our figure was \$50,000 for the first year. That, of course, is ridiculously low, but it is low because our present WSUI-KSUI staff and office facilities could be used to a large extent; because our Extension division has a huge film library available at no cost; because many university departments would cooperate in providing programs free; and because we already have the nucleus of an experienced staff.

Going a step further, the coverage area of a state university or college, or a state educational system, normally should be the entire state. This would require a minimum of eight or ten booster transmitters with relay links, or an additional cost of \$2,500,000 exclusive of operational costs.

Let us assume that our educational institution has found the necessary \$300,000 plus operational expenses. What is the next step? If the institution does not have a good radio engineer with a fair knowledge of FCC procedure, one should be hired immediately. His advice is necessary at almost every step, and the training of a capable technical staff should start as soon as possible.

Next, application to the FCC for authority to construct a television station should be made. Form No. 301 is available for this purpose from the FCC. The applicant should be thoroughly familiar with all FCC rules and regulations as well as standards of good engineering practice. The application for a TV construction permit is a complicated form and requires a number of maps, sketches, graphs, calculations, etc., but may be satisfactorily prepared by a good engineer. Many applicants also employ the services of a consulting engineer as well as a good attorney practicing before the FCC. It may be wise to retain such counsel, especially if the application involves any conflict with other interests and is apt to require a hearing.

Assuming your application for a construction permit is granted,

equipment should be purchased and installation started as soon as possible. If there is an unavoidable delay and such is clearly substantiated, the Commission will grant time to complete the installation in addition to that specified in the construction permit.

Operational costs of an educational TV station should be much lower than for a commercial station because so many educational features, talent and sports events are on our doorstep.

I wish to emphasize that you need a capable staff, however. You should seriously consider employing a few key people who have had considerable experience in this sort of work and use them as a nucleus in forming a larger staff.

Perhaps I have been painting a discouraging picture for educational TV but the foregoing are some of the problems that must be faced. Before I close I should like to tell you about a questionnaire recently sent to educational institutions by the radio committee of the National University Extension Association, so far as it pertains to television plans. To date there have been 49 replies.

The query, "Do you believe educational institutions should operate their own television stations," brought 26 replies of "yes"; 9 replies of "no."

The remainder either failed to answer or were undecided. In most cases those who were undecided questioned the expense item.

Of those who do not plan to install TV stations, seven indicated they plan to equip studios and produce programs for release to commercial stations; nine plan to develop motion pictures for television use; seven thought of teaching classes in television with studio equipment; and 16 would cooperate by allowing commercial television stations to pick up remote broadcasts from their campuses.

It is a difficult job to put a dollar and cents value on education but those of us who operate educational stations know that the value received is many times the actual cost. Radio is far cheaper than any other educational device. It seems to me that education has spent too many years trying to "get along" on what is left after huge sums are spent first for projects much less important to the welfare of the people. Education should make an effort to operate at the level on which it rightfully belongs.

I believe, as do many others, that television has an excellent chance of replacing AM and FM broadcasting. The American people want the best in radio. They will never be satisfied with sound alone when they know they can have both sight and sound. I also believe that most educators have a sincere belief in the possibilities of educational television.

This being true, my faith in the American educational system will be shaken if sufficient funds to take advantage of television are not provided.

CHAIRMAN HUNTER:

I will ask the remaining members of the symposium panel to confine their speeches to five minutes, so that we can get in some questions and answers. Dr. Kenneth Bartlett, of Syracuse University, now will speak on "The TV Workshop Cooperating with Commercial Stations."

MR. KENNETH BARTLETT:⁵

We are discussing a very practical question, "How can an educational institution get started in television?" I would like to make it clear in the beginning that the observations I am about to make are not an official release from Syracuse University. I also wish to warn some of you that what I have to say may apply more effectively to a private institution than to a state-supported institution.

I believe that the educational institutions represented at this Institute should get into television at the earliest possible moment. We should acquire knowledge and begin to prepare responsible men and women for positions of trust in this, the finest communication medium yet devised. We should now, along with advertisers and others, be learning how to adapt our material for both adult and classroom learning.

In our particular case we have not yet been able to finance the capital costs of transmitter and studio equipment. Our preliminary estimates point to a minimum capital expenditure of \$250,000, plus a minimum annual operating cost of approximately \$100,000. My figures, like Mr. Menzer's, are accurate figures supplied by manufacturers.

Most educational institutions do not have that kind of risk capital to invest. We have not yet found the financial backing to own and operate our own television station. On the other hand, while we now take programs to commercial stations, and while the stations have been most generous in time and personnel, such a procedure over a period of time is not entirely satisfactory to an educational institution.

I would like to suggest an intermediate step and that is the purpose of this short talk. We propose to build and maintain television studios in which we shall center our training program. From these studios we shall release university programs through commercial outlets. The following are a few sketches of the plan.

1. We hope to convert a large radio studio into a temporary television studio. By converting, instead of building new, we save the repeat purchase of audio equipment, air-conditioning, and janitorial or

⁵ Chairman, Radio Workshop, Syracuse University.

building maintenance cost. It is not a perfect solution to the TV question, but it will do for one or two years.

2. The initial cost and installation of a three-camera chain and accessory equipment will amount to \$92,000. This will be our initial or capital outlay.

3. The equipment we plan to purchase will be portable. This should widen its usefulness because we can use it both inside the studio and outside for remote jobs.

4. We hope a "link" between studios and transmitter will be installed by a commercial station at its expense.

5. The university plans to employ floor crews and will maintain and operate its own studios.

6. Our annual operational cost will run between \$30,000 and \$40,000 a year, and this includes the added personnel we will have to acquire plus the cost of operating live cameras.

Such a project will afford a broad instructional experience in educational programming. We shall use, as I have indicated, our own staff and facilities. It will get the university-created programs into people's homes in our area through a cooperative working agreement with commercial stations.

Finally, we hope after a year or two of experimentation to move from the temporary television studios into more permanent quarters which are now being designed and are on the drawing board.

Also, should the FCC open up the UHF channel, we shall, as you have heard, be in position to apply for one of those frequencies because the initial cost will be no obstacle.

Another point about cooperative enterprise in this field occurs to me. If the television industry could have a strong working relationship with colleges and universities from the beginning, I am certain that it would strengthen our future program structure materially and perhaps avoid some of the misunderstandings that have arisen between radio and educational broadcasters.

CHAIRMAN HUNTER:

Now we shall consider the suggestion of taking the live program to the commercial station, and that will be presented by Miss Elizabeth Marshall, national television chairman, Association for Education by Radio.

MISS ELIZABETH MARSHALL:⁶

Once you have decided upon the type of program you are going to

⁶ Station WBEZ, Chicago.

do, there are many difficulties you are apt to encounter when you take high school or elementary pupils to the commercial station studio.

First of all, your program must be educationally significant. It must have a worthwhile objective and attempt, through showmanship, to achieve that objective.

Too many television stations are interested in student programs only as fillers—cute, clever or sophisticated presentations. Our station insists that the educational program contribute something new, significant and worthwhile; also give students training in television techniques.

Since I have been told that one picture is worth a thousand words, I brought along some pictures that show three types of programs: 1) for public relations; 2) the in-school view of the educational program; and, 3) student talent all the way from kindergarten to junior college.

CHAIRMAN HUNTER:

Thank you, Elizabeth.

We turn now to the possibility of the development of film programs for television. This will be presented by Robert Wagner, department of photography, Ohio State University.

MR. ROBERT W. WAGNER:⁷

Naturally, schools and school systems should be concerned with developing worthwhile live material for television programming. Some of the many possibilities for such programming have already been discussed. But what about motion pictures? Can schools produce films for television? To answer this question, we must first know something about motion pictures in general, and about motion pictures for television in particular.

There is a close analogy between motion pictures and television, the basic similarity being one of visual imagery. In both TV and motion pictures, the audience looks at images, produced either electronically or photographically, and viewed on a screen, the proportions or aspect ratio of which is three units in height to four units in width.

Second, on both media, a property of the human eye, known as "persistence of vision," comes into play to produce the illusion of continuous movement. In the case of television, 60 fields or half-pictures are interlaced to form 30 complete pictures per second. In motion pictures projection, 48 flashes (or, in some cases, 72) are produced on the screen at standard projection speed of 24 frames per second.

Third, much of the basic terminology is the same in both motion picture and television production. The terms "fade," "dissolve," "cut,"

⁷ Ohio State University.

“close-up,” “dolly,” etc., long used in motion picture production, are now part of TV jargon.

Fourth, good camera practice is the same whether the cameraman is taking pictures photographically or electronically. Correct exposure and critical focus are fundamentals, both for television and motion pictures. And even amateur cameramen know the distracting results of camera movements which are too fast, shots which are too long or too short, and scenes which fail to tell a story. The present standards of camera practice in television should not be taken as a criteria of what the future holds. In many cases, television cameras are being handled inexpertly and in violation of even the most fundamental practices long known and exercised by professional motion picture cameramen. TV will have to match the craftsmanship of Hollywood, for a movie-going public has learned to expect excellent picture quality and showmanship in its pictorial entertainment. Also, although it is expected that the television camera eventually will develop techniques of its own, the motion picture camera still must be relied upon for such effects as animation, interval action, high speed study, photomicrography—all important techniques in visual education.

A fifth similarity between television and motion pictures is in production planning. In both media, the story is told, not through the *illusion* of movement, as in radio, but through the overt movement itself. There is, therefore, much more discipline involved in script preparation, direction, and production than for a similar radio show. The camera becomes the primary production tool, the microphone supplementing and underscoring the action, but never over-riding it. Because the effect of the visual is immediate in contrast with the effect of the audio, the latter must never conflict with the former. This is a cardinal principle of script writing for films and television as well.

Sixth, in both motion pictures and television there is an element of selection—which, in the case of films, is the function of the editor, and which, in the case of TV, is the function of the director. The success or failure of the picture story hinges on this final selection, the arrangement of parts of the image, the continuity of long shot, medium shot, and close up.

These similarities between motion picture and television techniques have been cited because they are basic to an understanding of film production for television. Schools, universities, or other educational institutions expecting to produce films for television must learn more about both media if they expect their film efforts to be acceptable for broad-

cast. At this point it is of interest to the school producer of films to know that 16-millimeter films, either negative, positive, black and white, or color, may be successfully televised. Films of excellent quality can be produced directly now on 16-millimeter.

As films are produced specifically for television, better quality images may be expected.

For example, producers of films for television have learned to avoid "low key" or dramatic lighting, concentrating on an evenly illuminated scene with highlights added. Poorly lighted scenes project as black areas or "caves" on the receiving screen.

Excessively bright areas, on the other hand, "wash out" or appear as snowy white areas on the screen because of the compression or saturation of whites on the iconoscope tube.

Undoubtedly, you have noticed both tendencies in watching a broadcast of baseball games. As the shadow of the grandstand moves over the infield which is bathed in bright sunlight, the cameraman and engineers find it difficult to control the excessive contrast, resulting in extreme light and dark areas on the video screen in your home. A contrast range of 1 to 30 seems to be the limit for films for television and results in keeping the shadows light enough to reproduce while limiting the highlights to an acceptable range.

Another important technical requirement of films for television is that distant views or "long shots" must be avoided. Because home television receivers are small and the field of action limited, medium shots or close-up views reproduce best.

Make-up is another consideration for good television quality. Make-up is always used in theatrical film productions to emphasize flesh tones. Today, video make-up, on the average, is but two shades darker than that ordinarily used for theatrical films.

Well-edited films are required for TV projection. In films, editing means splicing. Poor splices cause jumps or image displacements which are annoyingly evident on the receiving screen. Prints for television should be splice-free.

Films will continue to play an important role in television programming. Hal Roach, Jr., of the Television Film Producers' Association, recently estimated that 80 to 85 per cent of television programming will be on film, and that 10 times more film will be shot for TV than for commercial theaters. It also is reported that last year NBC made enough kinescope recordings of its live television shows to equal 368 feature-length pictures!

Films for television will have to be good; at least equal to pictorial

standards set by Hollywood. They must have quality and showmanship and must be produced especially for electronic transmission. The television producer asks his audience to look more or less fixedly at an area the size of a piepan and center visual and auditory attention on that area for periods varying from 15 minutes to an hour at a time. The responsibility of the broadcaster is to give a looking and listening public a quality performance.

Can schools produce films for television? The answer is a tentative "yes." But the job requires a sound understanding of motion picture and television techniques, and a knowledge of the similarities and differences of these two media. We need skillful film and video producers with the imagination necessary to telling a visual story. We need film and television directors who can handle amateur performers—school children, for example—weld their everyday activities into a meaningful pattern, edit out the irrelevant and extraneous, and compress the whole into acceptable form. We need visual-minded writers; cameramen who can successfully interpret the mood and character of the scene; and sound technicians who bring the microphone into a harmonious relation with the camera. We need people interested in the educational broadcast for television; directors, writers, and technicians who as a team can make ideas graphic. For the art of producing a good television show, like the art of making a good film, is the art of telling a good story.

CHAIRMAN HUNTER:

In the brief time remaining, I will invite a few questions from the audience.

MR. MARK L. HAAS:⁸

We haven't had any mention of unions. I would like to ask Mr. Rider about union relations.

MR. RIDER:

We haven't had too many problems as yet. We anticipate we will have some later on, with engineers, musicians, performers, etc.

MR. TRACY F. TYLER:⁹

I would like to ask Mr. Menzer if the money he expects to get to operate his station is going to be appropriated by the Legislature or will it come from maintenance funds?

MR. MENZER:

The problem of finances is, fortunately, not my headache. The money probably will come from special appropriation.

⁸ Station WJR, Detroit.

⁹ University of Minnesota.

Mrs. MARGARET C. TYLER:¹⁰

I would like to ask Miss Marshall a question. For many years, we have been told that the thing for which we should aim on our radio programs is quality of programming. I would like to ask Miss Marshall if she believes there is any danger of television going back to the days when we broadcast to give Mary Jones experience rather than placing the emphasis on quality programming.

Miss MARSHALL:

Yes, there is such a danger, particularly where the station is just filling in a program spot. We have to avoid exploiting the students. Our youngsters are sophisticated enough as they are.

Miss MARTHA A. GABLE:¹¹

You have done a public relations series, as I understand it, Miss Marshall. Do you anticipate that in the near future you will do in-school telecasts?

Miss MARSHALL:

We did one in-school education utilization program but it was held to five minutes and that made it rather difficult. Let me say this, however. A good in-school program is one of the finest public relations programs you can devise.

Mr. JAMES TINTERA:¹²

I would like to ask Mr. Wagner the approximate cost of producing 30-minute films for use on television?

Mr. WAGNER:

That is a difficult question to answer because so many factors are involved. To give an estimate, one would need an outline, at least, of the program you had in mind. However, generally speaking, it takes quite a bit of money to produce a good film. At Ohio State, we have produced two-reel sound films for as little as \$750. Others have cost several thousands of dollars. It depends on the "specifications."

CHAIRMAN HUNTER:

I am sorry, but it is necessary to bring our meeting to a close. On behalf of the audience and myself, I wish to thank the members of our panel who have presented so many of the problems, challenges, and opportunities that lie before us in the development of educational television.

¹⁰ Ohio School of the Air, WOSU, Columbus.

¹¹ Assistant Director of School Community Relations, Philadelphia.

¹² Instructor, Michigan State College.

TELEVISION PRODUCTION

WORK-STUDY GROUP

EDWARD STASHEFF,¹ Presiding

MUCH HAS BEEN SAID ABOUT TELEVISION'S spontaneity. Loosely defined, spontaneity in television might mean that you never can tell what is going to happen on the program. At least, that interpretation seems true here today. Of the four speakers originally booked to take part on this panel, Mr. Malcolm Boyd, of the West Coast Independent Television Producers' Association, and Mr. Bob Emery, director of new features and producer of the "Small Fry Club" over the DuMont Network, sent us last-minute word that they could not arrive.

On top of that, the kinescope recordings that were due in from NBC and DuMont also failed to arrive. Perhaps this settles, once and always, the argument whether live programs or film programs are more reliable. We have been able to find substitutes on the live program, men, who, in my opinion, are somewhat better than those originally scheduled. But we have not been able to schedule film records of programs telecast in the past.

Before we begin, I would like to be sure that we, who are to speak, are aware of your major interests. We are not prepared to discuss over-all television programming, nor the philosophy and social implications of television programming. We are here, primarily, to discuss techniques of production.

How many in our audience are interested in some of the production problems of a college or university television director? I can see that more than half of you have raised your hands so that should serve as a warning to each member of this panel to tailor his speech accordingly.

We are going to begin with dramatic programs, because the dramatic show is the glamor boy of television. It is difficult to imagine anyone better informed about this subject than the man who will address us, Mr. Henry S. White, president of World Video, Inc., whose dramatic show, "Actors' Studio," won the Peabody award for television this year. He also is vice-president of the Independent Television Producers' Asso-

¹ Assistant Program Manager, Station WPIX, New York City.

ciation, and has produced other programs such as "Paris Cavalcade," "Celebrity Time," and the Eddie Condon Floor Show. MR. HENRY S. WHITE:²

I am sorry we got that kind of a build-up. The glamor boy situation obviously falls down at this point.

However, to be invited to address an Ohio State University panel is an immensely flattering request. It also makes me quite humble because, in an effort to prepare my material for this brief address, I suddenly realized how much I do not know about television production.

Unquestionably, the most important single facet of television is the writer. No matter what other values we can pack into a program format—good basic idea, name stars, expensive sets, painstaking rehearsal—none of these will compensate for a weak script. This is a point which the motion picture industry and the radio industry have consistently overlooked. It is of paramount importance that the television industry never makes the same mistake.

Therefore, we feel that this university and other universities have a definite responsibility to nurture and train creative people so that they can take their rightful place in this new medium. Certainly television will become the most powerful form of education that has ever been made available. After all, this kind of education actually is bread cast upon the waters and will profit the colleges and universities.

We also know today that there is no short cut to good programming. It is impossible to turn out a cheap good television show. Therefore, on top of a good script must come the day-to-day grind of painstaking rehearsals, intelligent camera work, and imaginative direction.

Let me give you an example with which I am especially familiar. "Actors' Studio," in comparison with other dramatic television programs, is a low budget show. Nevertheless, in a competition which included such elaborate programs as the Philco Theater and the Ford Theater, Actors' Studio came out on top. This, I sincerely believe, is because the show follows the principles which I have just cited.

For a 30-minute program, the entire Actors' Studio cast rehearses for 45 hours. This is a ratio of 90 to 1 as compared to the average radio dramatic rehearsal which runs about 12 to 1. The free-lance writers who are assigned to do the adaptations of short stories which we have decided to use usually turn in a first draft which is discussed with Donald Davis, our producer. Mr. Davis, who is a perfectionist, has never settled for less than three complete re-drafts. It usually takes

² President, World Video, Inc., New York City.

one month from the date of assignment until a finished script is ready for mimeo. In between there are the innumerable conferences with the set designers, the network production staff, the television director and, finally, with me for budget. Therefore, because of the amount of time required, plus the number of people involved, our Actors' Studio series has three shows in rehearsal at all times. Naturally, this is an extremely expensive and laborious procedure, but after 32 weeks we have as yet been unable to find a short cut. In fact, I do not believe there is a short cut. If any of you gentlemen can suggest one we will eagerly listen.

Up to now I have dealt with a specific program in which I have personally been involved. Now I would like to discuss, briefly, our belief in the future of television. Frankly, we acknowledge no horizon. Our potential is as limitless as human imagination. Add to this the startling fact that, as yet, we are not in a rut either program-wise or budget-wise. Almost every day the trade papers report new programs at ever higher budgets, though I believe there is a regrettable tendency to recognize stars who have built their reputations in other mediums.

I think that television should build its own stars. After all, radio built its reputation by using the stars borrowed from stage and screen. Should we continue in the same manner, we may wind up making other mistakes which these mediums have made. There is no reason to believe that the American public desires to see only the same faces and hear only the same voices with which they have been surfeited for so many years.

Apparently, Mr. William Paley disagrees with this supposition, as is evidenced by his spectacular talent raids on the other networks. Does Mr. Paley suppose that Jack Benny will live forever? Is there not a time when Mr. Cantor's daughters will become grandmothers and possibly have programs of their own? It seems to me that the responsibility rests on us, as producers, to give new faces and new talents their opportunity in our new medium. We have tried to work with transplanted people—Hollywood writers and directors, radio producers and stars, theater personalities and scenic designers. With all of them, we find the same reluctance to depart from the rut in which they have been living these many years. If there is one principle which I believe television should follow from now on it is embodied in the actual wording of the Peabody award: "To Actors' Studio for its uninhibited and brilliant pioneering in the field of television drama." We hope that each year all of television will continue to pioneer.

It is not likely that in our span another such opportunity for creative

thinking, planning and producing will arise. Certainly many mistakes have already been made, but they have been honest mistakes, and additional mistakes will be made in the future. After all, television is unchartered as yet. We will make our bet on the future with the talent of the future.

CHAIRMAN STASHEFF:

I wish to thank Mr. White for his excellent presentation. He mentioned our next subject which is the necessity for hours and hours of rehearsal. Dry rehearsal means rehearsal without cameras or other facilities. In radio it takes three men to put one man on the air. The television formula is an average of 17 men to put one man on the air. That is why camera rehearsals are held at a minimum.

What can the director do to anticipate the shots, line up his cameras, figure out his angles and lenses before he gets into the studio? For my money the foremost practitioner of that art, the outstanding craftsman with cameras and television today, is my former associate, Clark Jones.

MR. CLARK JONES:³

My assignment here is to describe the relationship between you, as educators who are preparing to use television and have ideas to get across, and the director who must execute those ideas.

The other night a television program was just going on the air, and the studio audience noticed that everybody seemed to be taking it easy. Suddenly, the signal came and the studio was animated with sound, pictures and action. It seemed so easy. That was because 90 per cent of the work on that television program had been completed before the studio audience arrived. It looked easy and effortless, and that is the way it should be, but the planning goes back a long way.

One of the first questions that must be decided is what shall be the aim of the program? That seems to be an obvious question. But when you look at a lot of the television programs on the air today, you realize that the question has neither been asked nor answered squarely. It is imperative that the director, in the initial step of his program planning, must ask, "What is the purpose of this program?" When that is answered it will guide everything he does from then on.

For example, I have a musical program with a group of musicians, a rather extraordinary bunch. They are individualists. They do not play best as an orchestra but as soloists. It was finally decided that that program should study these musicians at work. Until that decision was made the program did not jell. But once that line of approach had

³ Director, Station WNBT, New York City.

been decided upon, everything fell in line—the camera work, the scenery, the movement of the people—and it became a good program that showed the audience just how those musicians worked.

We are asked by many critics who are studying techniques of camera work, “Why don’t you do more with the camera?” Often, we don’t do more with the cameras because we merely want to show the person and let the person sell himself. In one instance, the cameras are in and out, taking close-ups, long-shots and trick shots. Then again, the cameras do practically nothing. The decision to do one or the other is based upon the answer to the question: “What is the aim of this program?”

With that big question decided, the director takes the script or the format of the show and starts to plan what is going to happen. He selects cameras, lenses and other facilities, and begins to block out the show.

The basic tool of the radio director is a stop watch. The basic tools of a television director are a stop watch and a shot plotter, a little triangle made out of lucite, with a line attached. With these the television director can settle all the production problems of a show.

I will give you a brief example of that. I have drawn here a plan for a show. This is going to be an interview in television, and I will try to show what the camera can do and what it cannot do. Here are two people being interviewed on a love seat and here is the interviewer. We have two cameras. With this camera we want to get a two-shot of these people, and with the other, a close-up. The question is whether this camera can hold a two-shot, and this one a close-up, without the second camera being in the first camera’s field.

The director can determine this question and many others with the shot plotter. He draws up his television set on a floor plan by scale, and with his lens finder and shot plotter he can find exactly what kind of shot he is going to get.

That doesn’t mean he can visualize everything, no matter how carefully he plans his show. But it does mean that this kind of draftsmanship, plus visualizing what the shot will look like, will solve most of the problems and hold down costs to an absolute minimum.

This sounds as if a director’s work is mostly mechanical. Actually, there is a creative side also. Having established what his camera can do, where it can move, etc., he must then plan his shots for effect. By that I mean adding the kind of movements of the cameras that will heighten the message you want to get across.

A good guide to follow is the principle of motivation, or keeping

uppermost in your mind the answer to that question, again, "What is the purpose of this program?" Television directors, generally, need to exercise more and more restraint in the handling of equipment available in their studios. Many programs would be more effective if they hewed to a more simple line.

My advice to anyone preparing himself to serve as a director in educational television is that he become familiar with his equipment, be painstaking in preparation, straightforward in presentation, decisive in execution, and, above all, always sensitive to the needs of his audience. I think all of us agree that television is going to give us something better than what we have got.

CHAIRMAN STASHEFF:

Mr. White and Mr. Jones have given us an insight into general television production. Now we turn our attention to the educational program, and the university or college program which is brought into a television station.

Miss Caroline Burke, NBC's television supervisor for public affairs and education, will tell us some of the producer's problems in getting ready an educational program.

MISS CAROLINE BURKE:⁴

I came prepared to talk about children's educational programs but since listening to Mr. Jones I think you would rather hear more about the actual production of a television program.

One of the kinescopes that failed to arrive here today was the program I did in Washington last week on "Youth and the Government," showing the Capitol pages. I thought it was a wonderful show and I am sorry you are not going to be able to see it. But you might be interested to have me trace the steps that it took to produce this show as typical of any similar show.

Any series we start has been thoroughly discussed first at meetings of our Public Affairs and Education Division. Mr. Sterling Fisher, my boss, is the director. The members of this group decide what we want to do and also how we can do it most effectively.

After we decide to do a show we submit the idea to Continuity Acceptance, to see if we have the right to do the program, and then it goes to the Literary Rights Department. Simultaneously, we estimate the cost of the show and determine whether our budget is ample.

A fourth consideration is the question of clearing the time. "Inside Washington," for example, took place from 5:05 to 5:30 p. m., on a

⁴ Television Supervisor, Public Affairs and Education, NBC.

Wednesday, and in our preliminary planning we had to clear with the network in order to be sure it would go on. I might say that when it comes to putting on the show next fall, we may have to change the time.

At this point we secure or assign a writer. Personally, I like to bring the director to the writer as early as possible because the director invariably has certain valuable suggestions to pass along.

Then you get a crew together—stage manager, technical director, script girl, etc. If you are going to use film later you should make arrangements to get it from the library, or screen it and see what you can do about cutting it. At this point you assemble your cast, and we always try to have the director on hand. He sees the people you are interviewing. Adding music, you have all the elements that the director molds into your show.

This seems to be the outline of procedure for just about any show with which I have come in contact.

There was a lot I wanted to say about education, but I am not going to take any more time now, except to say one thing: I deplore very strongly all this talk about education vs. entertainment. I think that now is absolutely the very last minute for stopping the dichotomy between education and entertainment. I feel that in television, particularly, you learn something from everything you see. So, whatever you see, you are going to learn. An educational program doesn't need to be dull. We are working with the NEA and the New York School Board along this line, and we hope to be able to stimulate and inspire more intellectual curiosity on the part of our viewers.

CHAIRMAN STASHEFF:

We now turn to the problem of the outside show produced by an educator, possibly with a class interested in television, and brought to a station. Mr. Nathan Rudich, television director of Gainsborough Associates, will be our speaker.

MR. NATHAN RUDICH:⁵

What I have to say is a rather simple thing that I have been repeating for some time now.

New York City is about 10 years ahead of the rest of the country in television. NBC opened its studio 10 years ago in New York City.

Hollywood, the so-called home of the entertainment world, has found itself from two to four years behind in television production. That is not because the stations do not have the people to do the job but because the stations have some catching up to do.

⁵ Television Director, Gainsborough Associates, New York City.

You are the people who can join with these stations across the country, in working out their production and programming problems.

I remember, in 1943, telling Will Baldwin, then program director of the DuMont Station in New York, "Look, I can bring in a dramatic show at no cost to you."

He said, "Fine."

With a cast of student actors from the Dramatic Workshop of the School of Social Research, I took a play by William Saroyan and we worked it up. I forgot the play might have a royalty tag attached, but it only read \$25 and the station was glad to pay that. We used a set that amounted only to pieces of wood cut and painted to resemble prison bars.

We did a pretty good show, I think. Some of the camera men were men coming in from their daytime jobs in the plants, spending their time in the studio to gain experience, especially on dramatic shows. No one made any money but we had the thrill of actually doing a good show.

You educators in cities where television is comparatively new can do the same thing. I declare there are a lot of stations that will welcome you when you bring in a program. The longer you sit back in the mistaken attitude that you can do nothing because "it takes a lot of money," the longer you are going to miss the boat. It doesn't take money. It just takes a lot of imagination of which you educators always have had an ample supply.

CHAIRMAN STASHEFF:

We will use what time remains for questions from the floor.

MR. MARTIN GOSCH:⁶

I would like to ask Miss Burke how she has arrived, apparently, at the conclusion that there is no difference between entertainment and education in television, and, if I understood her talk correctly, that merely looking at a person's face on the screen is entertainment. Does Miss Burke imply that just watching an individual on the television screen is entertaining?

CHAIRMAN STASHEFF:

I think you misunderstood Miss Burke, but I will let her clarify the situation.

MISS BURKE:

I think what I said, or at least what I meant to say, was just the con-

⁶ Independent Television Producers, New York City.

verse of that. Entertainment on the screen may be instructive; again it may be entirely worthless.

I would like to repeat something I said yesterday. I hope that we assume world responsibility in presenting television programs. At any rate, we should remember that television, used properly, can be a weapon of democracy.

MR. GOSCH:

Mr. Chairman, Miss Burke is not answering my question. My question is a very simple one. I would like to know how Miss Burke proposes to use the facilities of television to make education entertaining?

MISS BURKE:

I would like to tell you for a minute about one of the five programs we are doing on our educational series. This one will be a musical program and dramatization called, "Alice in Orchestralia." Our Alice, who may be a cousin to "Alice in Wonderland," goes down a musical rabbit hole which is a long brass tube. She comes up in a land called Orchestralia. All the people there are instruments that have come to life. Through the episodes of Alice in Orchestralia one will learn the physical structure of the instruments, the makeup of a symphony orchestra; the volume, tone and kind of music each instrument produces. It will be entertaining and at the same time very educational.

MRS. DOROTHY GORDON:⁷

I would like to answer Mr. Gosch.

For many years I have advocated the tearing down of barriers between entertainment and education in radio. It seems to me that no one can answer Mr. Gosch, because Mr. Gosch is so patently convinced that educators are dull.

MR. GOSCH:

Mr. Chairman—

CHAIRMAN STASHEFF:

I am sorry, Mr. Gosch. You and Mrs. Gordon may meet outside. You and I have to catch that 7 o'clock plane together.

The next question, please.

MR. GILBERT CHASE:⁸

Earlier this afternoon, the matter of techniques in presenting programs over television came up. I would like to get an opinion in regard to a point that was raised. I believe it was Mr. Stasheff who pointed out that visual elements can be used as an embellishment of the program. I

⁷ Moderator of Youth Forums, *The New York Times*.

⁸ RCA Victor, Camden, New Jersey.

would like to know a little more about the visual elements used and required on a discussion program.

CHAIRMAN STASHEFF:

I mentioned them, if you remember, not in connection with a discussion program but in connection with a religious program. I said we did not use extraneous visual elements on WPIX.

I would like to refer your question to Clark Jones, who built and directed the WPIX program, "The Voice of the People."

MR. JONES:

We didn't use visual elements in Voice of the People. When we started the program it was dull. We had four or five experts in the audience to ask questions. We were not hewing to the line and purpose of expressing the voice of the people.

Then we found that watching the people express themselves was often as interesting as the points they raised. For example, clerks, nurses, cab drivers, etc., were interesting to watch when they got excited about a problem and stood up to ask questions. Our aim on the program became one of studying and watching people in the audience as they talked.

On this particular discussion program we did not use visual material. We found we did not need it.

CHAIRMAN STASHEFF:

Thank you, Clark.

Now, I will call on Mr. Irvin Sulds to tell us about a very dramatic form of discussion.

MR. IRVIN PAUL SULDS:⁹

On the question of visual aids in a discussion program, I agree, generally, with what Mr. Jones has said.

When we started "The Court of Current Issues," it was a brand new type of discussion program in television. Very briefly, we use a court room format. A vital issue is selected—our first one 18 months ago, when we went on the air, was "Universal Military Training," and General Hershey participated. We have witnesses, an attorney on each side, and a jury of 12 people selected at first from the metropolitan area of New York and more recently from civic service clubs.

It has been a rather successful program. The dramatic impact of the court room scene in and of itself has registered but when we started I tried various exhibits. We pioneered in the use of film clips, charts and other visual aids. We used clips of a movie that the American Legion's national headquarters sent us, beating the drums for military training.

⁹ Independent Television Producers Association.

We also used clips from a movie showing the benefits to colleges from ROTC programs. We used portions of the films as part of the testimony of expert witnesses.

I thought these were excellent devices but the reaction was strange. People said, "You have enough dramatic impact in your court room technique. Don't use the movies. Use just people." We have complied with their request for about 70 weeks now, using only people. Occasionally I try to add a chart, film or still, but it doesn't seem to produce anything extra. We use topnotch authorities—national and international figures—because we are a network program.

As I wrote in a recent article, television is still brand new, relatively speaking. Most of the people you read about and hear on the air, you haven't seen. When you see them on television for the first time you are so intrigued that you do not welcome anything that might detract from their presence on the screen.

I think this attitude will change. I know that a very fine contemporary program, "People's Platform" on CBS, does an excellent job, but I have told the producer, a personal friend, that I thought they were going a little overboard with their film integration. I think they feel that way, too, and will let the authorities decide the issues.

CHAIRMAN STASHEFF:

Any further questions?

MR. JAMES LAWRENCE FLY:¹⁰

I think it would be helpful if someone would describe the court room setting for Mr. Suld's program.

CHAIRMAN STASHEFF:

It is a very lavish set, giving the court room atmosphere.

The use of imaginative setting and props, of course, is another way to lend visual appeal. In religious programming we have made very extensive use of slides, still pictures and motion picture clips.

Mr. Levine, your "People's Platform" has been both praised and criticized. Would you like to tell us the most recent developments in visualizing People's Platform?

MR. LEON LEVINE:¹¹

I welcome the opportunity to say a few words here but I want you to know that these are personal opinions I express, and not official opinions of the Columbia Broadcasting System.

I believe the value of a discussion program lies in what the speakers

¹⁰ Former Chairman of the Federal Communications Commission.

¹¹ Director of Discussion Programs, CBS, New York City.

say—not in how they look. You can look at them for 10 minutes and get very tired. On the other hand, some speaker can project a thought that will remain a vital influence in someone's life forever.

I have found in doing these television programs that when I ask someone, "How did you like last night's program," he says, "It was swell. It was good."

"What do you mean, it was good?"

"Well," he says, "it was interesting, a real scrap, a fight."

We realized at the start that discussion programs range in popularity with the subject. If you hit the right subject at the right time, with the right set of speakers, nothing else is needed. The program will stand on its own feet. We also knew that the majority of the people will not listen to discussion programs.

So in presenting a discussion program on television we decided to try to give our audience "something more." We started out by putting a remote television unit on the street, and after 20 minutes in the studio, switching to the remote to question people on the street. We moved the remote unit to a different location each week. That helped the show a lot. The speakers would engage in their debate, and when we thought the program was getting stale we would go to the remote location.

We also have used film and discovered that the problem with films is quite a complicated one. In the first place, film is expensive. The director must strive to be objective at all times and if he uses film to illustrate one side of a question he should try to do the same for the other side, in order to balance his presentation.

Our audience rating for "The People's Platform" now proves that people will listen to discussion programs. What will happen in the future is difficult to predict, but I suspect the value of discussion programs on television will go the same way as all other types of educational programs, unless you people here, and all of us in television, can figure out some additional techniques besides the element of just straight talk.

MR. WHITE:

I find myself in disagreement with Mr. Sulds and Mr. Levine, and I will tell you why.

We are program producers, and we are in the business of producing programs which have acceptance, either as sustaining shows or commercial shows. We deal with whole networks, advertising agencies, and with clients.

There is an acid test for any television program, and you people who intend to begin producing television programs had best remember it. What happens if you close your eyes and listen to the program and do

not miss anything? You have not had a television program. Possibly radio was the ideal medium for the discussion shows.

I think that if you are going to dream up and produce any discussion panels that have great appeal, for a television audience, something will have to happen. The hated word "gimmick" can be removed, but we will have to put something else in. Any time the audience can sit at home, turn off the picture and get just as good a program of sound, alone, you are out of the television business.

I happened to be in Miami recently when a station opened there. There were about 1200 television sets sold up to the day the television station started. I am not familiar with the exact requirements, but I think the station had to be on the air four hours a day for the first six months in order to maintain its license.

The owner of the station was a man deeply involved in motion pictures, both in production and theater ownership. The station manager was an old orchestra leader. Between them there was not a great deal of knowledge of television, to put it charitably. The gentleman who owned the station said to me, "We will run the Miami Beach Camera Club program and show stills; we will put on the high school basketball games. But what will we do the rest of the time?"

You people have the answer, in some measure, to this problem. Every local station, without exception, has to face it from the day it goes on the air until it is a successful operation, by which I mean operating in the black. Looking toward that time, you have a chance to build a programming setup that should last. But, for heaven's sake, no discussion!

CHAIRMAN STASHEFF:

I think we could do a half-hour program based on a discussion of whether we should have discussion.

MR. PARKER WHEATLEY:¹²

When I talk to you about something, is anything happening? When two men—one for the recognition of Franco and one against recognition of Franco—discuss an issue, does nothing happen? Must we strip the men down, put them in the ring, put gloves on them, and let them fight it out? Shall we dress it up that way? Is that what we mean by saying something is happening? Is that what we have to look forward to, Mr. White?

MR. WHITE:

Actually, all you have done is to strengthen my statement. If you consider a program on the air as fine, but hearing it is enough and you do not have to see it, it is not a television show.

¹² Director, Lowell Institute Cooperative Broadcasting Service, Boston.

MR. WHEATLEY:

Would you rather talk to a man with your eyes closed, or with them open?

MR. WHITE:

We are talking about the audience.

You people have to get out of that radio rut. Television is visual, first, and audio second. One picture is worth ten thousand words. That is why a discussion program *per se* is dead unless something happens. Any time television fails to hold my interest so that I watch it, I turn it off.

Whether you are going to use television to teach, or whether you are going to use television to sell toothpaste, if you don't hold the audience to the screen you are racing your engine and you are not going to hold them by sheer dialogue.

MR. JONES:

I agree with that up to the point where television should use every opportunity to present visual material. But I do not think that approach necessarily excludes the possibility of having discussion programs. I think there is a place for a discussion program on television as well as a discussion program on radio.

Granted, that you can listen to a discussion with your eyes closed. But seeing the speakers adds to the program. I have seen discussions on television where people spoke right on the street. Their clothes and mannerisms made some of the most exciting pictures on television.

MR. WHITE:

Not for 30 minutes.

MR. JONES:

For an hour.

CHAIRMAN STASHEFF:

I wonder if you remember the memorable moment on "Voice of the People," when a taxi driver became so excited that he beat his fist on the bald head of a man in front of him. Realizing what he was doing, he said, "Pardon me, Bub," and then went right on doing it some more!

MR. RUDICH:

I am not going to take sides, but I am going to ask you to think along certain different lines. Another thing that is happening in television now is the "simulcasting" program; that is, the program that is done for radio at the same time it is televised. I don't think so much of this idea and I know that some of you also have your doubts about it.

However, something did sell me on this question of discussion on

television. You probably all know the program, "Break the Bank," on which Bert Parks does a very good job on radio. It is a good, fast-moving radio program.

One night I happened to catch it on television. They simply asked the person up to the microphone to answer the questions. The program I saw was the night that a woman and her father won a jackpot of about \$7000. That was the most exciting piece of television that I have ever seen, simply because this woman was so excited. The camera happened to catch her close-up, just as Bert Parks said, "That's right!" She couldn't say a word. She grabbed her father and they hugged each other. Something happened.

You see what I am getting at? Some of us were talking about a discussion program in which nothing had to happen. Something must happen!

CHAIRMAN STASHEFF:

I think that a great many of us feel that something does happen.

MR. LEVINE:

I just want to correct one impression. Since I represent a network here, and I didn't know this was on the record, I am, of course, all for discussion programs.

You may be interested to know that for about eight weeks, in doing the discussion program on CBS, I eliminated all "smoothies"—all people who seemed to have confidence in what they were saying, who had an appearance of quiet, deliberate thought. They weren't interesting on television. They had no action. In their place I took people who were fidgety, taking their glasses off and putting them on, pulling their handkerchiefs out, blowing their noses; also people, in general, who looked interesting.

Apparently that is the line of development that some of you think is necessary in discussion programs and you are right. It went over. How long that will keep up I don't know.

MISS HELEN R. REED:¹³

A question was asked earlier and I would like to redirect it to Mr. Jones, please.

How does a college or university that has a program which it would like to put on television approach the people in television? To whom do they speak and how do they get their show on the air?

MR. JONES:

You can simply go to the nearest television station and the program

¹³ Miami University, Oxford, Ohio.

manager. If he likes the program, he will put it on. If he likes the program idea, he will assign one of his staff directors to direct it and work with your own director.

MISS REED:

Most colleges and universities do not have television. If they have a good idea, will the men in television help them work it out?

CHAIRMAN STASHEFF:

Miss Burke can tell you about that.

MISS BURKE:

There are two things the college or university can do that would be extremely helpful to the local television station.

First, if they bring in a program they should know definitely that it is of interest to their students and to the community—particularly to the community. I believe they have time in their social study at college to analyze the situation pretty carefully, and they can help the station manager a great deal.

Another thing is that the students are not long out of high school and grammar school, and they probably know what the high school student would like to see.

We, in NBC, are about to embark on a program of television called, "University of the Air."

We are going to take our dramatists from various colleges and universities. We are open to suggestions and applications from colleges near enough to a television station so that we can televise their dramatic presentations. We would be glad to hear from them.

WRITING FOR RADIO AND TELEVISION

WORK-STUDY GROUP

IRVE AND ADELE B. TUNICK, Co-Chairmen

MRS. ADELE B. TUNICK:¹

This meeting has been designated as a clinic in which the members of the panel and the audience jointly will analyze the problems facing the writer of the public service script today. Although there will be no formal speeches, we hope to consider the problem of public service writing from three points of view:

- A. What is a good public service script?
- B. What does the writing of a good public service script entail?
- C. What effect will television have on the writing of the public service script?

¹ Script Supervisor, Station WNYE, New York City.

Mr. Tunick is going to start us off with a few opening remarks. After that, I hope you will all feel free to join the discussion.

MR. IRVE TUNICK:²

This Institute has been marked by hysteria. In regard to television, the big question seems to be what can we in radio do to get into television and how soon can we get in? It seems to me that this hysteria is not justified. Radio is not dying. Television has a long way to go before it can surpass radio in educational and entertainment value. The greatest threat to the writer today is that he will rush into television before he or television is ready, or before he can do as good a job of public service as he does on radio.

In the last ten years, there has been a tremendous improvement in the public service script. It is no longer necessary to beg for time. Techniques are well established and have been advanced to a high form of perfection. However, in order to meet the challenge of television, we must concentrate on improving the public service script to an even higher form of art.

To me, the public service script is one which sells ideas rather than products or entertainment. In order to demonstrate a method of approach to this type of script, let me use as an example the CBS series, "You Are There," simply because it happens to be the one that I know best. The first step in the preparation of a "You Are There" script is research, both by the trained research worker hired for that purpose and by the script writer. The basis of all research for "You Are There" is the desire for accuracy—a new, strange hunger in radio.

After the research has been done, the writers, research men, and the director-producer meet for a story discussion from the standpoint of the modern applications of the story. No subject is accepted unless it has a universal theme—one that is of value to the modern world. After this meeting, the writer spends six to eight hours on the first draft of his script, the purpose of which is simply to get down in script form all the material that is usable. This draft runs generally about one hour and 20 minutes. Then comes another conference to decide on what material in the first draft is most adaptable for our purposes. Then, another rewrite for a broadcast copy, followed by a conference for a line-by-line analysis of the script. Finally, a rehearsal script is prepared. Dress rehearsal is recorded, and the recording is carefully analyzed for flaws in the script. If necessary, the script is again re-written and re-mimeographed before final rehearsal and broadcast.

All the work and effort that goes into the preparation of such a

² Scriptwriter for "You Are There," CBS.

public service program is motivated by a deep and sincere belief in the value of the public service program. This belief extends to putting these broadcasts on records for sale to schools and the general public. In view of this standard of excellence, why the haste and rush for the public service writer to enter television?

There is today not one original public service show on television comparable to many such shows on radio. In view of this, I should like an answer to this question: What can we expect from television in the public service field in the future?

Mrs. TUNICK:

I think that we are in danger here of putting the cart before the horse. Perhaps we ought to hold Mr. Tunick's challenging question and start with a discussion of the first topic: What is a good public service script?

MR. WALTER KING:³

I should like to say that both television and public service radio are here to stay. The hysteria of which Mr. Tunick spoke will be dissipated when we can define what each medium can and should do. It is not fair to judge television in the light of radio. The media are different and each has its place in our broadcast world.

I do not know why Mr. Tunick placed all the emphasis on the de luxe public service program. The script that calls for a large budget and elaborate planning is only a small part of the picture. The writer must give thought and time to small public service writing such as spot announcements. The writer's province isn't exclusively drama. Public service is bigger than both television and radio. Don't let us lose sight of that fact.

As a producer of public service programs, I should like to make one complaint about the writers. They are—many of them—reluctant to do the kind of research of which Mr. Tunick spoke—and which is basic to their jobs. Also, many of them are reluctant to do the necessary re-writes.

Mrs. TUNICK:

Mr. King has given us a very valuable insight into the attitude of a radio director for a national agency. Miss Marshall, can you give us the attitude of the in-school station?

MISS ELIZABETH MARSHALL:⁴

In-school radio programs must do a better job than the teacher can do. They should be supplementary to the teacher's work and not

³ Director, Radio and Television, American Cancer Society.

⁴ Assistant Director, Station WBEZ, Chicago.

attempt to take the teacher's place. They should be timely, enjoyable and interesting, and should lead to making the listeners part of the educational experience, since it is expected that a creative reaction will follow the broadcast. The trick in writing for television seems to be to take the stress away from the aural to the visual. Writing for both radio and television must have a valid educational objective.

MR. MAYNARD SPEECE:⁵

In answer to the question, "What is a good public service script in television," I should like to say that it utilizes sight, motion and sound in that order of importance. The newsreels on television, for example, will give you only the news that is good visually. People are of the greatest interest to the television audience. After that come animals, live objects, etc., until at the very end of the list is static and abstract material. The writer, therefore, must learn to think in terms of visualization.

MR. EDWARD STASHEFF:⁶

In writing for television, you must think in terms of message and thought content. The question is, "Which will help in getting the thought across best—motion or sound?" Sometimes the picture should speak for itself, with dialogue of secondary concern. At other times sound can be used effectively to intensify the script, as is frequently done in the movies.

MR. WILLIAM BERGOFFEN:⁷

I like to use the word "Elements" to answer the question, "What is a good public service script." E means "easy to listen to"; L means "lesson woven into the script"; E again for "Enjoyable"; M implies that the script is a means to an end; E once more for "Entertaining throughout"; N stands for "Natural"; T is for "Timely"; and finally, S stands for "Simplicity."

MRS. TUNICK:

I think we had better move along to a question that I know vitally concerns all of us: "What effect will television have on the writing of the public service script?"

MR. STASHEFF:

In all honesty, I must agree 90 per cent with Mr. Tunick in his evaluation of television today. In 1945, "Experiment in the Desert" tried at least to do a careful, serious job of public service. This was a four-day job and the budget was high. In the same year, CBS pre-

⁵ Television Information Specialist, U. S. Dept. of Agriculture.

⁶ Assistant Program Manager, Station WPIX, New York City.

⁷ Forest Service, U. S. Dept. of Agriculture.

sented "Hunger Takes No Holiday," a history of agriculture—another attempt at careful research and accuracy for the sake of public service. Unfortunately, this same spirit does not exist today. The early idealistic attempts have died off with the result that there is not one public service scripted program in the New York area today that is as ambitious as the two I have mentioned.

What is the reason for this? The primary reason is that the public service script is too expensive to do and time is being sold too rapidly for commercial programs.

What does the future hold? There are some excellent public service programs on television today, but they are not scripted. There are very few public service shows that call for dramatic writing, and there will be very few in the future. The big public service show won't come for about 10 years. Then perhaps television will be making enough money to be able to afford elaborate public service shows, and to feel obligated to do them just as radio was. Within these 10 years, the stress will be on the revival of old public service films, with the writer doing the framework for the presentation of these films.

MR. TUNICK:

In view of what Mr. Stasheff has just said, I would like to ask whether government agencies are prepared to pick up the ball and carry the expense for such shows. Are school stations prepared to do so?

MR. BERGOFFEN:

The government today is not paying for many radio shows. It is a forlorn hope to expect that the government is going to pay for television shows.

MISS MARSHALL:

As far as costs are concerned, the budget of an educational agency will never allow it to undertake to pay for a public service program on television.

MR. STASHEFF:

Unfortunately, in television most of the money will go to the programs that have the best sponsor appeal—variety, give-aways, or whatever it may be at the moment.

MR. SPEECE:

In television, the program is the thing. Costs bearing on quality should not be cut in programming. However, since it is more difficult to cut technical and operational costs, unfortunately the economizing will be at the expense of some of the quality. However, we feel that attractive and effective television programs can be produced at low budget.

MRS. TUNICK:

I'm afraid our time is about up. Thank you all for a spirited and worthwhile discussion of the problem facing the public service writer today. I think we might all do well to heed Mr. King's remark that public service is bigger than both radio and television. If we keep that in mind, I am sure the script writer will be able to employ his talents to the best advantage of both media.

OUR SECOND ANNUAL LOOK AT TELEVISION

WORK-STUDY GROUP

KENNETH M. GAPEN,¹ Presiding

TELEVISION HAS PROVED TO BE A VERY FINE MEDIUM for a number of people in our kind of work—radio farm directors, extension editors, radio specialists, etc. We in USDA's Radio and Television Service have attempted to bring to the attention of radio farm directors and state extension editors a lot of reports, ideas, information, and in some cases advice. We have been very humble when we present this advice because sometimes it was directed to us as well. Our information has been reported through RFD Letters, special stories, and now we have begun to prepare some short preliminary reports. Later today you will hear more about these preliminary reports.

Some of this information is on impact of television on rural or city people. Some is on program techniques and the functional aspects of television, e.g. visuals.

On the program today, those of us who are actually working in television and those who are concerned with television because they expect to be working with it, are not posing as experts. However, in USDA television we have had as much experience as many commercial television producers. But the more experience we get the more we realize we have more and more to learn. We are beginning to feel very, very good about the Television Research Project which we have in Washington.

Some folks getting into television are definitely from radio. That is obvious when you see and hear them on the air. We have learned some things from radio that we can use in television. But by and large, television is an entirely new medium.

Right now, I am taking a second annual look at television. A year

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ago we looked at it seriously and critically for the first time. We didn't think at that time there would be much we would bring over from radio. Others thought that television, as far as we were concerned, would be nothing more than putting a camera into the farm and home studio or into the consumer studio.

Today I have a feeling that it would be improper to say that television is completely different from radio. We are not going to jump into the television swim without drawing from radio. On the other hand, if you think television is completely stage, it isn't because it must be realistic and down-to-earth. If you think television is all motion pictures, it isn't. Television is a completely new medium. But at the same time, it utilizes ideas and techniques from more different media than any other of the entertainment or educational processes. What I am trying to say is that television is a combination of many things by virtue of the kind of medium it is.

In USDA television is a radio administered job with good cooperation from the motion picture people. There are places in government where television is handled by the film people, or maybe the visual people are most active. But it is mostly a radio job. A radio man has had a lot of experience that will be good for television.

A word about research. By and large, research generally is starting off a little more level-headed than some research in related media. It has the experience of radio research behind it. Going into this business of studying what to do and how to do it on television are a lot of man-hours of brain work. Research people tell us that they don't know exactly how to go about this research. So far, the main interest is how many people have sets turned on. The effectiveness of programs has not been studied because it is costly. They have found out that people are *not* taking television as a new thing and then dropping it. Surveys show that people who have had sets over six months are using them almost as much as when they first got them.

In taking this second annual look at television, the question of program time is important. Right now, television is primarily a night-time media. It is coming into day-time to a certain extent because additional program hours must come from day-time. We have just switched our USDA experimental program from night to 4 in the afternoon. Probably we'd have to make that switch eventually. But in planning day-time television, we have to remember that we have women and children at home. Only a few men. We must find out who our audience is and define our program for that audience. That makes sense any time.

Who is listening? Mainly city folks right now. How long? About three hours. Over a total of a day, that's about how long the set is turned on. Programs begin in late afternoon to late at night. Some-time ago, WRGB ran a survey in its area around Schenectady which showed 16,000 receivers, 14 per cent in rural areas. This heavy rural set population may not be true for all stations. But if you folks travel, and you RFD's do, when you get into the country and within 50 to 100 miles of a television station, you are surprised at the number of dipoles.

Television is moving to the country slowly but surely. It has high potential value to rural folks. The other day a program was picked up at Winchester, Virginia, and relayed to Washington. We were watching a little bit of it. The portion I would like to say something about was from a man broadcasting from the country who said something like this: "Television means a lot more to rural people than to city folk. It will go farther for us than radio, bringing orchestras, agricultural workers, hospitals and medicine right into our homes."

I now wish to call up our panel which will discuss the subject, "What I Think Television Will Do for Us." First speaker will be Miss Kathryn Cronister, of the Department's Bureau of Human Nutrition and Home Economics.

MISS KATHRYN CRONISTER:²

In television, I am enthusiastic but also confused at times. I am assuming that television is here to stay. In a few years everyone will have television sets. Practically every subject in homemaking can be handled as well or better in television than radio. One field we can do more in than any other is demonstration. That is our particular field.

I think we are learning a lot about television. We have been cooperating with the Department's Radio and Television Service in a series of programs on various subjects. Every week we learn a lot, but there is much yet to be learned.

Our Plentiful Foods program had an interesting evolution. It was started by a man who thought all he had to do was sit at a radio and talk, explaining surplus foods. The next time we got some props, samples of food including steak. This helped a little although we had difficulty with camera focus at the proper moment. We now have a woman for the food demonstration. We are showing what goes into the dishes, how they should be put together, the proper utensils, etc.

One problem is that we cannot cook anything on the set, so we brought a dish that was baked in the morning to put on the screen at

² Chief of Information, Human Nutrition and Home Economics, USDA.

4 o'clock. But those are all things we can live with. We are hoping to have better lights some day that won't wilt the food and melt the butter.

One other type of program shows what you can do with what is available. One studio asked us to put on a show about the bureau's step-saving kitchen. It seemed a natural for television. They suggested we tear the kitchen down and transport it to the studio. That would have cost many dollars and much time and effort. We suggested the studio come out to the laboratory but they did not have the equipment or manpower to do that. I am looking forward to the day when television cameras can come to the labs for demonstration-type programs. Getting back to our kitchen problem, we had just completed a motion picture showing features of the kitchen. So for visuals, we used a combination of kitchen film supplemented by models. We featured the revolving cabinets and dissolved from kitchen in film to the working models.

CHAIRMAN GAPEN:

The second panel member represents a group of radio farm directors at commercial stations. He is Sam Steiger of Station WHIO, Dayton, Ohio.

MR. SAM STEIGER:³

WHIO has done very little actual farm television. We have used several films with farm setting to illustrate close relationship between farm families and city families. Films that were actually available for television in agricultural subjects and related subjects are hard to find. A lot of good subject matter is available through the film library in Ohio, operated by the Department of Education. They are not available in great number yet because the Division of Censorship people are contemplating whether television comes under film censorship.

We have produced no shows either in film, studio or remote pickup. There are two reasons: The management of my station is unwilling to spend the money; and believes there are not enough television receivers in farm homes. Then there is a feeling that city folks are not interested in farm programs and homemaking. It's been a battle for farm programs on AM radio, but it's a bigger battle on television.

RFD's can do a lot more for television than television can do for them. Let's not kid ourselves about our personalities as television artists. We cannot hold a visual audience by getting on television ourselves. We need to do more than talk and act ourselves. We need to get the listener

³ Radio Farm Director, Station WHIO, Dayton.

in the program. We need to present ideas in an inspiring manner. It, therefore, appears that our work as RFD's is behind the scenes, producing, directing, commentary, selecting actors, specialists, subject matter, and so on.

If television is to get viewers, it must be good enough to keep people from doing other things that they might have a desire to do. It must be better than a visit with friends or a good movie. Going to a Grange or Farm Bureau meeting provides a lot of pleasure. Television must be better than meetings. If television is not better than these—people are going to do something besides look at it.

Entertainment alone on television will fail to hold audiences for any period of time. Eventually it will become a very small part of a television program. People like to have an active part in what is going on.

Agriculture and its related subjects can provide a wealth of material for television programs. RFD's have important, even sensational stories to tell. One story we have to tell is that of maintaining our soil and water resources for the food of tomorrow. Tell folks in town what the situation is. Our soil productivity is being drained off faster than we can replace it. This is obscured by the increase per acre. Even in Ohio, where we are better off than in most states, we are depleting soil productivity at 76/100 of 1 per cent each year that we farm the land. What will happen to the land if prices drop as they did in the 30's?

RFD's can do another job on television for city and county viewers alike. They can show how to conserve buying power. By purchasing more plentiful foods, they help to move surpluses. People have to be taught how to prepare less costly foods, how to improve their homes, etc. More dollars spent for consumer goods rather than for luxury items means greater prosperity for everyone. To put this kind of program on television is going to be somewhat costly.

RFD's have more to offer television audiences than any other group. Farming is more than an occupation. It is a way of life. The fruits of labor of the farmers are basic to the welfare of all of us.

In television, we will need all the help we can get from Ken Gapen and the Department in the matter of making television films available to us. We can also use many films prepared by industrial firms. More than anything else, we are going to need money.

CHAIRMAN GAPEN:

Sam Steiger has an RFD's point of view. Now we'll hear from D. D. Moyer, former county agent in Missouri, who now is the extension poultry specialist at Ohio State University.

MR. D. D. MOYER:⁴

Here we are today, looking at radio on the screen. It seems surprising but a lot of people don't want to be exposed to new ideas. They say they are going to wait two or three years till they get the bugs out of television. But I don't think it will be very long till we see a lot more aerials.

From the standpoint of the Extension Service, our poultry industry is certainly going through as many changes as any other. Twenty-five years ago we began to modernize the poultry business. We built large poultry houses for large-scale operations. But we now have run the cycle. We must have new poultry houses or get out of business.

One of the best ways to get poultry men to adopt practices is to take them out and let them see a demonstration. We get a more favorable reaction by doing it that way. It is natural then—since we can't take them 150 miles to see a set-up—that television is going to play a big part in disseminating information to people in agriculture. Direct contact is a very important way but it is too slow and we cannot always afford it. New ideas are developing that will get wholesale adoption once people come in contact with them.

What are some of the things we might do? One problem is on the question of quality egg production. There is a lot to do there. Egg marketing organizations have done a lot. We can develop a program in which we could certainly drive that thing home much better than by circular letters, etc.

In actually culling poultry flocks, television can work wonderfully there. They will read it in a bulletin but they still will not cull chickens. In television, we could go through a few simple but important steps and they would get the story.

In working with young people—the 4-H groups—we have not done enough. Demonstrations could actually be put over television for 4-H groups.

We feel that showmanship is important. Certainly, as far as poultry is concerned, there are many ways to use showmanship in television. In the poultry field, we can make our work more effective if we can develop programs where a poultry man can see practices and techniques before his eyes. I agree with Sam about the need for *good* programs. I'm sure we in Extension Services can do a lot for television. And I know television can do a lot for us.

CHAIRMAN GAPEN:

Among the many excellent ideas our panel members expressed, one

⁴ Extension Poultry Specialist, Ohio State University.

was repeated or indicated several times. It was that there are many good program topics for television in agricultural and home economics fields. We now will invite questions and comments from our audience.
MR. HERBERT PLAMBECK:⁵

We are not in television yet but soon will be. This past week I have taken in a lot of television in New York and Washington and found myself gradually growing very enthusiastic.

Now, Sam Steiger may have done me a big favor in talking about some of the problems he has encountered in actual operation. I would like to ask if WHIO has not undertaken a new type of farm program?

MR. STEIGER:

I am not as discouraged about the future of television as I may have sounded. I believe that with a little push on this thing, we can do television a lot of good in supplying some material that will actually be accepted by city and farm people. We can give some of the people programs on television that they cannot get anywhere. How can we sell the idea to metropolitan managers? Everything I want to do costs money.

There is another angle. During 1948 people spent as much money for consumer goods as they are ever going to spend. They won't have any more money to spend for advertised products. What is television going to do for advertisers? If they have to spend more money for television, they are going to have to see an increased volume of sales. I don't think they will.

MR. RICHARD KATHE:⁶

Our station hasn't gone into television either. But we have our request in with the FCC. My question is, just how technical a program are we going to present? Our most popular shows right now are entertainment shows like Milton Berle. Couldn't our shows be simple too? Couldn't we confine our programs to smaller things? Do our programs have to cost as much money as you say?

MISS CRONISTER:

I don't think we could say our programs have cost money—except in time. That is one of the problems that we have to work out. We draw time from regular work that has not been budgeted. This means pulling off specialists from research work they are supposed to be doing.
MR. WALLACE KADDERLY:⁷

I would like to ask Sam whether he feels that in his operation there

⁵ Farm Director, Station WHO, Des Moines.

⁶ Farm Director, Station WKAR, Cleveland.

⁷ Radio Farm Director, Station KGW, Portland, Oregon.

might be an opportunity to use package shows on standard things—egg grading, for example. I am aware that developing our local talent will present us with the biggest opportunity in television. Still, there is a place for shows on television comparable with transcribed radio shows.

MR. STEIGER:

You are exactly right. That is what I have been trying to track down in looking for those films.

MR. KADDERLY:

Aren't there any existing?

MR. STEIGER:

My answer is: When can we get some package films from USDA or the Land Grant Colleges?

MR. GAPEN:

Not only films, but we are hoping for something on the order of modified traveling exhibits for television to travel around the country. We are doing some research on this right now. Of course, packaged TV shows will cost money even though produced cheaply.

MR. STEIGER:

That's still pretty big dollars and cents you're talking about.

MR. GAPEN:

We may touch upon that later.

Time is moving fast so let's hear from Maynard Speece about the Department of Agriculture's Television Research Project. Its short name is "Project 255." Maynard is one of two television information specialists in USDA's Radio and Television Service.

MR. MAYNARD SPEECE:⁸

First of all, I wish to draw your attention to this map which is a picture of television today in the United States. Sixty stations are operating now and 60 more stations are being built. Television has strong centers in New York and Los Angeles but television is not a coast proposition. It is a national proposition.

The Department of Agriculture, through the Research and Marketing Act, has arranged a study of television and its use as a medium for carrying out the aims and purposes of the Research and Marketing Act. We are using television in the dissemination of information about marketing, but we cover a number of fields of information under the general heading of consumer information. I am representing Tom Noone and myself for Project 255. Neither Tom nor I had had any experience with television prior to the start of our project. It's another story now.

⁸ Television Information Specialist, USDA.

We had planned to start with audience research in this project but we soon learned it was more important to find out how to use television. This was the start of program research.

The demand from you folks in the field was for packaged programs and our first thought there, naturally, was film. We have a tremendous library in the Department, but there are problems involved in using them. The films were designed for large screen projection and that means too many long shots, and too much detail that just doesn't show up in the television image. Our films are mostly in color. Some can be used and some cannot. We recommend 16 mm. black and white. Thirty-five mm. is very good, but not all stations are equipped to handle them. Most of the film titles do not have sufficient margin to be used on television. Each frame is crowded out to the edges, because it was designed to be enlarged and for that reason most titles are lost. The printing is too small, and it is harder to read over a fancy background. The letters are in script and for that reason are not plain. In general, our films were just not designed to be used on television.

Also, our distribution set-up is not designed to serve television stations. Film depositories have requests two years in advance, at times. Television stations need quick service. Also, the prints have been run on dirty projectors and have been worn. We need good, clean prints to look right on television because you lose quality on the television system.

We reviewed nearly all of the films in the USDA library and made notes concerning acceptability on television. And in the process, we ruled out about three-fourths of them. We found 58 usable films in the general audience field. There are more films that are good television material, but they are how-to-do-it films for producers.

The next problem is film clearances, a long, slow process. Four are cleared now for use on television, and USDA is in the process of getting others cleared.

Pending clearance of these films, we should consider another type of film—new ones tailored for TV. We are now trying to prove or disprove our theories of films for television. We have started a four and one-half minute film which will be made to fill a five-minute spot. It is in the mill now and will be out shortly. We are also making a film strip, slides, and still pictures on the same subject—egg grading. They will be used as our test of comparative effectiveness in packaging television shows on different carriers. We will have comparative costs on them and comparative effectiveness. We think that on this business of cost, while it is a problem, some things can be done about it. You can eliminate music in a five-minute movie. You can cut down the number

of locations, props, scenery, etc., needed to make the film. Use simple ideas, visuals and props—and non-professional talent. And shoot film as close to one-to-one ratio as possible.

We think you can cut costs further by using good people. You can't save money by using poor materials, equipment, or people who don't know what they are doing.

Television becomes complex much sooner than you expect it to. The salient point is simplification. One of the best five-minute spots we have done was a show explaining how to fold and properly pack a suit in a suit case—a table top demonstration which is good for television because it is confined to a small space. We have used several visual devices.

We also did a CBS show on the Eastern network on Thanksgiving Day. It was complicated and costly. The topic was the progression of agriculture from the first Thanksgiving to 1948. We had samples of food that were served on the table. Also had a full-dress 1948 turkey dinner and three different films. We used an opaque projector to project some of the pictures—12 or 15 still pictures. Also, we used scripts, notes, and *ad lib*. It was quite a production job.

All of our programs are designed to teach us something we know little about. A fifteen-minute program should have no more than three segments. Don't try to get all the story in. One simple idea, do it well, and sell it, and you will be all right. "Keep it simple" applies to visual aids, as well.

You have camera limitations, lighting limitations and time limitations. There is one cost factor you *can* get around. You don't have to have professional talent. Most people you work with are professional people with years of experience in demonstration before the public. In television everyone has a front seat and can see what is going on. If you have people who can talk while they work, they will be better demonstrators. Television is intimate enough to read character. The lines of the face show up, expressions are plain, and gestures take on added meaning.

Picture composition is important in television. You must make economical use of the space. There is a problem of picture composition within that limit. Backgrounds of the set are also important. Rough textures are better than smooth. Color is important too. Remember that all colors become some shade of gray. This applies to films, slides and pictures as well as to color on the production set.

On a small screen, because it is small, things take on a little different proportion. Things look three or four times further apart. You must

work uncomfortably close to people in order to appear normally close. This means you have a very small playing area and yet you must get in action to counterbalance extensive closeups and tight groupings. Long shots, in general, are only good to establish locale. Television is a *close-up medium*.

Our series of programs has taught us a lot. We are beginning to work more closely with the station people. Of course, we are limited in what we can do, in props, scenery, etc. But the first and most important thing to do is to get acquainted with what they have available in the line of properties, equipment, etc., and adapt your show to what they have and you can get.

You almost have to get into television and do it yourself before you can appreciate what is involved. I can say, "Keep it simple" and it won't be simple until you do it yourself. But you really can go much further in television than in radio and do a more complete job of teaching people to do some things. Somewhere along the line, I heard that 90 per cent of what we learn is learned through our eyes, 8 per cent is learned through our ears and 2 per cent through our other senses. In television, we have 98 per cent at our disposal so far as ability to teach is concerned. I'm not sure at all that those are accurate figures, but I am sure we have a much more powerful medium than we have ever had before. We must find out all we can about it, as quickly as we can. We were certainly fortunate in setting up this project *early in the game* in order to be able to pass some information on to you at the time you needed it. In some cases you're learning before you produce programs. We are going on with the intention of finding other things that we can do with television. Our interest is to serve you.

RADIO IN ORGANIZED EDUCATION

RADIO IN EDUCATION

ADULT EDUCATION BY RADIO

WORK-STUDY GROUP

Program arranged by the American Association for Adult Education and the Ohio Association for Adult Education

PAUL L. ESSERT,¹ Presiding

MR. E. W. ZIEBARTH:²

The topic that has been assigned to me for discussion is, "What Colleges and Universities Are Doing and Should Be Doing in Adult Education." Once I had accepted the assignment, I tried the most obvious method of determining precisely what colleges and universities are doing in this field. I leafed through hundreds of bulletins, brochures and reports. I examined program schedules of those colleges and universities which have their own broadcast facilities; also the activities of those which use other facilities open to them. After a painful but not unprofitable period of exploration, I came to the conclusion that the tremendous disparity of offerings makes it utterly impossible to do a systematic program-by-program analysis. Furthermore, although I am familiar with some of the listed programs, the titles of others were largely meaningless to me.

To be sure, there were listings of afternoon concerts, great plays, talks about home economics, gardening, or effective farming; but there was nothing, in most cases, to indicate precisely what was meant by most other kinds of titles. In reconsidering the problem, I began to think in terms of the research we've been doing during the past few years, and the way some of those studies relate to questions raised in these adult education sections in past years.

I remember vividly how, many times, we have heard speakers here

¹ Columbia University.

² Chairman, Department of Speech, University of Minnesota.

contend that adult education programming "must be a response to a specific and recognized need of a mature listener." Somehow, that statement has been assumed to be an answer to most of the questions we have raised. I've always had two primary reactions to that argument: first, that recognized and stated needs and desires tend to be relatively meaningless because of the limited experiences of the adult listener himself. Our contention (rationalization, perhaps) that listeners do not like serious programs, is defensible only in terms of a static society. Taste, as well as technology, is dynamic. We say that we provide the most democratic system in the world by giving the people precisely what they want, and that *is* a partial answer, but a college or university has additional responsibilities in programming for adult education. It must take a position of leadership in the development of taste and discrimination, and I'm not repeating the outworn cliché about "better things" when I say that. Perhaps most college programmers err in assuming that their listeners have already acquired such taste and need no further assistance—that they need only the product *itself*. If so, they limit their effectiveness as well as their audience.

Many of us heard a program director say yesterday at this Institute, "Of course we don't produce programs people don't like; that isn't our job!" My reply was that while that is true, it is equally true that acceptability is in part a matter of *awareness*, and our listeners can't be expected to express a desire for things with which they are unfamiliar. I am not much impressed when I'm told that people dislike serious music, for example, until I'm convinced that they've been exposed to it, and have been given an opportunity to learn to accept or reject it. There is a perfectly obvious but seldom mentioned tendency for the radio listener not only to get what is liked, but to accept what is provided. Acceptability has more than one dimension!

My second reaction to the "recognized need" argument leads us at least a short distance in the other direction. Verbalizations purporting to outline "recognized needs" are not likely to be as highly correlated with listening practices as the argument appears to imply. College and university programmers (and I've joined them), have argued at this Institute that their material is, or will be, widely accepted because their audience studies show that many people ask for more serious programs. Most of us know the answer to that by now. The Nielsen studies have shown that there is little correlative relationship between verbal statements of preference and actual listening habits.

Other studies have indicated that continuous reports must be discarded for as much as three weeks or a month because the listener who

knows that his habits are being measured, will for a time, listen atypically. Let me give you a striking example from some of the research work which we've just completed. In a series of interviews with a stratified sample of 1000 people residing in a composite service area reached by a university station, four network stations, and four independent stations, we discovered that a large number of respondees expressed a high degree of interest in what they called "educational programs." Specifically, these are among the things they said they liked: serious music, discussion programs, news analyses, and documentary broadcasts. This March, a year later, we studied their actual listening habits, and found that they listened only slightly more frequently to serious programs than did those who expressed no such preference. There was very little relationship between stated interests and actual listening practices!

At another meeting in another part of the country last week, I was astonished to hear a competent scholar discuss some of my own findings, and draw this conclusion: he cited the relatively low proportion of those who request more programs of the kind that they say they like, as evidence that they don't, in fact, like those things at all. Perhaps they don't, but *that is not the evidence* upon which to base that conclusion. The argument may sound similar to the one I made a moment ago, but in this instance, the disparity appears to be a function of the multidimensionality of the preference factor. That is, while the listeners may like very much what Elmo Wilson used to call the "staples" of programming, there is very little reason for them to ask for *more* programs in areas already well saturated. News broadcasts constitute the best example I can think of.

I'd like to add, by the way, that our recent studies of attitude changes induced by documentary programs dealing with social problems, seem to indicate that it is distinctly possible to change adult attitudes, but that the extent of the attitude shift is almost impossible to predict from the nature of the program, and that the permanence of the changes is open to serious question. It seems likely, on the basis of the data we have gathered, that we have been correct in assuming that radio is important only as one additional stimulus brought to bear upon the individual, and that if we expect it to work miracles, we must operate it in an intellectual, emotional, and social vacuum.

At the risk of sounding academic, I'd like to emphasize one last point. We are interested here in what the colleges and universities are doing in adult education by radio. Presumably that process is designed, in large part, to make our adults more effective democratic citizens. If

that is the case, perhaps the college and university programmers should examine with care the implications of what has been called by Dr. Lazarsfeld, the "narcotizing dysfunction." It isn't difficult to find examples of college programming which appear to be aimed at narcotization rather than energization, at passive intellectual response rather than active participation in organized social action.

If we accept the contention of Lazarsfeld and Merton that the media of mass communication may be effective in canalizing basic attitudes, but not in changing them, that may be one of the really great challenges to the person who wishes to use college or university material on the air for a social purpose! And while that may sound academic, I can't think of a greater or more genuinely practical challenge.

I realize fully, of course, that these comments are not going to answer specific questions in terms of the minute-by-minute programming problems faced by program directors interested in adult education. It seems to me, however, that attempting some answers to these rather basic questions, is fully as important as trying to decide whether we should or should not, for example, broadcast from a college classroom. MR. WILLIAM B. LEVENSON:³

The chairman of this meeting suggested that I devote the major share of my comments to what the public schools *should* be doing in adult education by radio and television. His assumption that they *have* done little in this field is, I believe, quite true. To be sure, there *has* been a long history of broadcasting to classrooms by school systems—and parents *have* listened in—but this can hardly be called a systematic attempt at adult education. Most of the school programs planned specifically for adult consumption (aside from entertainment) have been of the public-relations type, that is, information about the schools, services rendered, need for additional finances, etc.

Let's grant that there is only a hairline distinction between a good public relations program and adult education, and conversely we know that an effective adult education series presented by the schools may be the best public relations. The fact remains, however, that public school efforts aimed directly at adult education using radio and television have been meager and feeble. When one contrasts this picture with the increasing number of classroom broadcasts presented by school systems it is tempting to examine some of the reasons. Why have there not been more programs designed specifically for adults and presented under the auspices of the public schools?

³ Assistant Superintendent, Cleveland Public Schools.

Whether you or I like it or not, some school administrators believe that adult education efforts should be self-supporting. And many state education laws are written in that spirit. Good broadcasting costs money. When the school system budget is limited—and when isn't it?—it is reasonable, some school men say, that the efforts should be aimed largely, if not entirely, at the school's first responsibility, to the classroom audience. If the program can reach both that is fine. But the kids, they maintain, come first, especially if there are other agencies which have a specific obligation in the adult education field.

Secondly, since most school radio departments are staffed by former teachers, it is only natural that they should utilize their experience, which has been with children. The programs are therefore designed and produced accordingly.

Thirdly—and this reason may be regarded by us in this room as more valid—the radio time made available to the schools is more often during school hours than for evening listening. This factor causes the school system to capitalize on the available classroom audience.

Fourth, those school systems which have been able to establish their own stations (with one or two exceptions) use FM. The number of FM sets in homes as compared to long wave tuners is as yet relatively small. Whereas many classrooms in such school systems can listen to the school station, most homes cannot. So again adult education *per se* is restricted.

Those are some of the reasons and there are others you will think of. Please understand that I personally am not attempting to justify the *status quo*.

But it is necessary that we understand that some school systems have not attempted adult education broadcasting on a large scale for a variety of reasons, some of which are quite plausible. It would be unfair as well as inaccurate to ascribe this hesitation entirely to apathy and indifference.

For example, at station WBOE in Cleveland we are now completing an expansion of our studios and a chief reason for doing so is our desire to move into night time broadcasting. For several years a solid hour from 4 to 5 o'clock each school day has been scheduled specifically for home listening and is entitled, "Music of the Masters." This is, of course, only a beginning. We have looked forward for sometime to the establishment of a Night School of the Air since we feel that a school system is in a unique position to do a real job.

I am one who believes that if a school station is to be of maximum service it will achieve that goal not by attempting what commercial stations can do better, but rather by concentrating upon what they may not do. There is ample room in the community for both types of service.

No fair-minded listener will deny that the networks and many local commercial stations have done a remarkable job in providing incidental education to countless adults. And yet it is likewise obvious that if the large broadcasting organizations were to undertake a planned, sequential, and systematic adult education campaign at peak listening hours they would by the very nature of their operations face serious obstacles.

Max Wylie's comments in this regard are still true. He writes,

"We jump from talks on flower arrangements to talks on what to do with the Navy. This is the way networks must handle the problem of giving time to responsible spokesmen. No radio man would claim that the methods add up to anything like a practical educational system. Local stations, however, have less complicated schedules and consequently, they have wider discretionary privileges, and it is through their outlets that the best work over the longest period of time can be done.

"The national problem of educational broadcasting cannot be solved by nation-wide networks. Probably it is like all great problems in that it is insoluble, but the greatest yield will come from local enterprise and local transmission."

If those observations are well founded then it appears that a school station might meet a real need by presenting listenable materials in a planned and even sequential manner. In any case, the educational station has a rare chance to experiment in adult education. Endeavors such as the CBC Wednesday night scheduling and the Australian correspondence school are suggestive.

I believe, however, that it would be a mistake for the school station to plan its programs largely for intellectuals. In any sizeable American community there is a large segment of the population that never finished high school. Judging by the current demand for a variety of extension courses, it is reasonable to assume that attractive program material aimed at these relatively mature students yet kept at a fairly low academic level would be well received. Certainly the radio staff wants to capitalize upon the "know-how" possessed by professional workers in the field of adult education. So much with individual listening at home.

I believe there is opportunity also in more experimentation with broadcasting to adult groups.

A number of years ago, WBOE broadcast a series of weekly pro-

grams to P.T.A. groups meeting in various schools throughout the city. The series, called "Safety in the Home," was presented in co-operation with the Greater Cleveland Safety Council and featured firemen, policemen, doctors and lawyers. A trained discussion group leader carried on with each group after the broadcast. At the conclusion of the series certificates were awarded to the mothers who participated. The experience with that series several years ago convinced me that adequately planned listening *groups* with qualified guidance offer great promise in adult education. But in order to exploit these to the fullest extent I believe the incentive and even the organization must come at the local level and here again is where the public school station has a rare opportunity.

The topic assigned to me includes some mention of television. Here I can speak freely and unlimited by practical considerations for I have had no experience with television. I call your attention, however, to two factors which may affect the picture. (Literally, as well).

First, progressive school systems throughout the land have for years been collecting invaluable raw materials of television—films, film strips, slides, charts, models, diaramas, etc.—rather expensive materials which have been selected with educational applications in mind. It may be that some enterprising schools and telecasters will cooperate in presenting these visual aids to the adult public. Yes, problems such as copyright clearance may arise but just as special dispensations were forthcoming in educational broadcasting so I believe similar agreements could be reached in this newer medium.

A second factor in the TV situation will, I think, affect the schools. The nature of the medium being what it is—that is, one that, unlike radio, demands *complete* attention—greatest viewing takes place during leisure hours, or in the evening. Higher television production costs and the coverage limitations of FM add up, it seems to me, to peak evening sponsorship and minimum daytime activity. It is in the latter periods, the daytime, when the schools are in a good position both to produce as well as to consume television. And, as pointed out earlier, they already have the visual aids.

Call that idle speculation if you wish but there is no question about this fact, and with it I close: More and more the better school systems of our country are expanding their activities to reach adults who have long since finished or interrupted their formal schooling. In this reaching out to the public many progressive school leaders are slowly learning to employ the powerful communication media of their day. Even with

print there was a lag between technical development and social use. The same lag is evident in television and radio. However, there are encouraging signs that the gap is being narrowed.

MR. STERLING W. FISHER:⁴

When I was invited to speak a year ago at this Institute for Education by Radio, I decided to snap good-naturedly at critics who complain about radio's failure to help the public get educated. Why talk about how little radio is doing in the educational field, I asked, when what it is doing is not being utilized?

The greatest shortcoming, I said, has been the lack of provision for the organized and systematic use of broadcasts by listeners. Haphazard, unguided listening alone, on the basis of a dial turned at random when the listener happens to have a little free time, may prove at times informational, but hardly educational.

To my surprise, I found many educators and network officials in agreement. What's more they wanted to help do something about it. *Variety* ran a banner head on Page One: "NATION'S PEDAGOGS HOP ON NBC'S PROJECTED COLLEGE-VIA-KILOCYCLES." Mayor Charles P. Farnsley of Louisville, Ky., was on the phone next day offering money and assistance to experiment at the University of Louisville with a plan to bring college courses into listeners' homes.

The immediate result was that NBC, in cooperation with Station WAVE, our Louisville affiliate, and the University of Louisville, established last summer a home-study course in Anglo-American literature—a course built around the "NBC University Theater" broadcast series. We three partners ran the initial test during the nine-week summer session at the University of Louisville, trying out a variety of teaching techniques. Encouraged by the results, we entered upon a full-scale experiment starting last fall semester.

The method followed was this: first, students who registered by mail with the University were required to listen to the NBC University Theater dramatizations; second, they read the novels that had been dramatized as well as the study guides sent out by the University; third, they prepared written reports based on their listening and reading and sent them to the University which marked, graded and returned them. Participants who met University requirements were to receive regular college credit for work done.

During the past nine months more than 5,000 listeners to NBC University Theater from every state in the union have been enrolled in

⁴ Manager, NBC Public Affairs and Education Department.

the radio-assisted course in Anglo-American fiction at the University of Louisville, some working for credit toward a college degree, others studying only for self-enrichment and self-advancement.

Well, there are now seven universities cooperating with the network in its home-study NBC University of the Air project, and we hope that many others will join later.

Besides the University of Louisville, three other universities are now offering home-study courses in Anglo-American literature in connection with NBC University Theater. They are the University of Tulsa, Washington State College, and Kansas State Teachers College, at Pittsburg, Kansas.

The University of Chicago has built two courses—one in economics, the other in world politics—both around the “University of Chicago Round Table” broadcasts. The University of Southern California has built a music course based on the network’s “Pioneers of Music” series.

There are two ways for listeners to participate in these home-study courses. One is intended for those not interested in college credits or not qualified to obtain them; the other, which involves more work on their part, is for persons who want to acquire college credits without leaving their own homes. The non-credit students obtain certificates upon their successful completion of the radio course. The fees for students range from \$10 to \$30 for those trying for college credits; less for those who are not.

We’ve held our first commencement exercises—radio’s first, I believe. The first 50 students who completed their work in the course and passed their final examinations were honored on the NBC University Theater broadcast Sunday, April 10, in an intermission commencement address by Dr. John W. Taylor, president of the University of Louisville. Students registered for home-study credit at the University received certificates of performance equivalent to those granted students who are regularly registered and in residence at the University. For “exceptional diligence” in carrying out the correspondence work between the student-at-home and the instructor at the University, three students who achieved the highest grades of the graduating group each were awarded a set of the Encyclopedia Britannica. The three students, incidentally, were from Pittsburgh, Pa., Dinuba, Calif., and Providence, R. I.

In his commencement address, President Taylor said: “It is my firm belief that only by bringing college education into the homes of the people through radio, supplemented by correspondence between the

student-at-home and the instructor at the university, can millions of Americans, to whom the facilities of a university are not easily available, secure an education at the college level.

"For this reason, NBC's college-by-radio courses, developed in cooperation with the University of Louisville, and now in operation at University of Southern California, University of Chicago, Tulsa University, Washington State College and Kansas State Teachers College, have created an important milestone in the history of American education. . . ."

Harriet van Horne, radio and television critic for the *New York World-Telegram*, had this to say last April 8: "When NBC first announced its plan for college education by radio, I was loudly skeptical. In fact, I said it couldn't be done. That there was no substitute for four years under the campus elms. That nobody should receive academic credit for sitting home and listening to the radio. I also added that nobody would complete the course, anyway, so why did NBC bother to send out examinations?"

"NBC now informs me that 5,000 students enrolled in its University of the Air and that three of the graduates made such high grades that the network is rewarding them with sets of the *Encyclopedia Britannica* . . . Have another hunk of humble pie, Harriet!"

MR. ROBERT A. LUKE:⁵

A consideration of the place of radio in informal education narrows down eventually to a consideration of whether or not radio and informal education are parallel or non-parallel categories. I, for one, do not feel moved to change radio as it now stands. To me it is good entertainment, provides useful information, and many times is distinctly inspirational. Education, on the other hand, implies the development of skills, dependence on ourselves in problem-solving, participation in real experience, and the carry-over into action of ideas, ideals and information.

The radio debates of the major networks are frequently pointed to by the general public as "educational" broadcasting. Programs such as these (to take but one example) emphasize sharp differences of opinion. They do not concentrate on the identification of problems, seldom make an analysis of why the problem exists, and never is a real endeavor undertaken to secure cooperative action in facing the problems. This kind of radio program serves its purpose; it provides both information and the good entertainment of alert individuals trying to outwit each other. But is it "educational" in terms of helping the listener (granted

⁵ Assistant Director, Division of Adult Education Services, National Education Association.

that he has already acquired skill in problem-solving) find the means of reaching decisions based on his own and his neighbors' needs and interests?

Finding the place where radio fits into informal education indicates a responsibility on the part of the adult educators to discover the specific contribution that radio can make to the total process of education—and then to proceed accordingly. Facts, information, inspiration all have a place in problem-solving, in changing attitudes, and in the development of confidence that satisfactory “answers” can be found by the individual who works out the problem himself.

Some efforts have been made in the past to combine the characteristics of radio and informal adult education. The one that comes first to mind is the community radio council. While there are notable exceptions, I think it can be generally stated that the radio council movement has not swept the country; in general, the council movement has been dominated either by one community group endeavoring to “improve” radio or by the radio industry itself trying to “interpret” radio to members of the community. The second approach to the integration of radio and informal education has taken place through the community council. Adult education councils, health and recreational coordinating groups, councils of social agencies, ministerial alliances, and many other groups of individuals with a common interest come together to work out their problems. Then they call in people from the radio industry to help them meet that part of the program in which radio can make a specific contribution.

None of these attempts at collaboration between radio and education have been completely satisfactory and it is quite apparent that an entirely new approach to working out relationships between informal education and radio must be discovered.

The approach must be one which is problem-centered. This implies that the individuals interested in meeting a specific social problem, the representatives of educational facilities, and the people who represent radio (and all of the other mass media) will come together to discuss problems. The basic approach is that of citizens who are interested in making some change in the civic and cultural life of their community (or state or nation). Each group represented around the table helps identify the operational parts of the problem and, together, they work out ways in which the resources of the community may best be used in looking for solutions. Radio, schools, churches, voluntary organizations, and all other cultural and international media in the community will then be called upon to make the appropriate contribution.

As long as those of us in adult education continue to look to radio to take over a part of the job of education but do not exercise any collaborative responsibility ourselves; as long as members of the radio industry (and representatives of education) continue to confuse entertainment and adult education, we will never be able to come together in realistic, problem-centered, informal adult education. Our goal must be to find new means of working together—radio calling upon the resources of education and the resources of education calling upon the opportunities provided by radio to meet common problems, commonly identified.

SUMMARY OF DISCUSSION

CHAIRMAN ESSERT:

In the discussion that followed, the question that prevailed might be summed up as follows: Can we make the significant in adult education more popular, and, at the same time, the popular in radio and television more significant? This implied obligations and responsibilities as follows:

For Education

1. Develop listening groups and assist them in developing evaluation techniques not based merely upon preference, but function as well.
2. Develop youth listening-discussion groups recognizing the important effect they have on adult education through influence on family discussion.
3. Employ carefully planned publicity, desirable and effective.
4. Develop effective preliminary preparation of the listener; also follow up techniques that will give more educational meaning to radio.
5. Supply the broadcaster and producer with objective motivation data, i.e., know the *real problems* of people in the community that seeks help. Preference studies or even polls on "what are your problems" won't do this. More basic research is needed. Producers may respond more heartily to such studies.
6. In concern over education by radio, educators may fail to respect the change that television implies for radio production. Adult education should help shape television's educational possibilities.

For the Industry

1. Continue pilot cooperation studies of education by radio such as the College by Radio plan.
2. Implement support by participation in radio councils that make sincere attempts to study adult needs and problems at local grass roots levels.
3. Assist and encourage local schools and colleges and adult education agencies to plan and develop local FM channels for educational purposes, recognizing that adult education depends upon participa-

tion of learner in planning his program. This may or may not be profitable for producers but it is one way that education by radio might be tested under controlled conditions.

4. Continue experimentation with educational programs to give consumer a real choice even though they may not seem to be commercially popular.

STATE PLANNING FOR EDUCATIONAL FM

WORK-STUDY GROUP

HAROLD A. ENGLE,¹ Presiding

MR. JOHN E. DOANE:²

I am happy to have the opportunity of talking to you briefly about the Federal Communication Commission's licensing of radio stations to educational institutions. I want to discuss briefly some of the pertinent facts concerning non-commercial educational FM broadcasting.

Within our time, there has been a great and continuing race to establish new stations and new uses for radio. American industry has turned to shortwave radio on an unprecedented scale to speed up its operations. Electric light, gas, and power utility companies are operating their own radio systems to dispatch crews from job to job, thereby speeding service and cutting operating costs. Railroads, streetcars, subways, busses, taxicabs, and petroleum pipe line crews all transmit orders by radio.

The Communications Commission earlier this week issued a comprehensive Report and Order making general revisions in the frequencies employed by various specialized non-broadcast radio services and also in the rules governing them. The action affects railroads, busses, mobile telephones, various industries, police, fire and other emergency services, and includes the frequency 156.8 megacycles agreed upon at the 1947 Atlantic City International Radio Conference as an international maritime calling frequency in the very high frequency band.

It is worth noting that the summation of the demands for spectrum space in the nine hearing dockets consolidated in the new allocations total many times the spectrum space available. Numerous potential uses to which radio might be put find no provision whatsoever in Commission rules for the reason that radio, as pointed out in a Supreme Court decision, is inherently not available at all. The scarcity of radio channels is a stern fact of radio.

Television has made such great strides in the field of broadcasting

¹ Assistant Director, Station WHA, University of Wisconsin.

² Federal Communications Commission, Washington.

since the close of the war that it is difficult for us to comprehend them. Standard stations on the air have increased from fewer than 1000 to nearly 2000. FM stations have increased from 48 to 725 in operation and 160 more under construction. These are on the 80 channels allocated for commercial FM stations.

Twenty channels are allocated exclusively for non-commercial educational FM stations. Under Commission rules, these stations are licensed only to non-profit educational organizations to be used for the advancement of an educational program. Commission rules further provide that one of the factors for consideration of the applications in this service is the extent to which the proposed station would fit in with any satisfactory state-wide plan which may have been formulated. Wisconsin, Oklahoma, Kentucky, and Minnesota have formulated state-wide plans and filed them with the Commission.

Last August, amendments were adopted to Commission Rules to permit the licensing of low-power educational FM stations of 10-watts or less, with simplified technical requirements. As for all educational FM stations, there are no required hours of daily operation. We have under study but have not yet announced a further possible revision of the Rules for FM educational stations, with regard to the requirements that a licensed operator of prescribed qualifications be on duty at the transmitter. This study is directed toward the particular needs of training in order that educational operations may best be accommodated within the requirements of the Statute concerning broadcast operations.

The growth of non-commercial educational FM stations has been fairly consistent but not nearly so rapid as had been expected. There are 30 educational FM stations in operation and 20 under construction. Of these, six are 10-watt stations. There are 11 applications pending.

The Commission realizes the unusual difficulties that face educational institutions—especially tax-supported institutions. A considerable campaign of education is required to inform the taxpayers, the legislatures, the school boards of the possibilities of this new approach. However it would be less than frank not to point out here that radio channels are too valuable to be left in idleness. If educators fail to utilize them, they will have lost a valuable second and, perhaps, last chance to own and operate their own radio stations.

There are no areas in the United States today where new non-commercial educational FM stations cannot be accommodated. Contrast this with New York, Boston, Baltimore, Washington, D. C., Los Angeles and other cities where applications for new commercial stations have been designated for hearing due to want of available frequencies

or a question as to what congestion in the number of stations should be permitted.

As to the cost of constructing an FM station, it is difficult to state an estimate which will include the various factors which you will want to consider in your particular situation. A general estimate is \$10,000 to \$20,000 for the transmitting equipment for a medium power station, say 250 watts to 1000 watts. A higher powered station will, of course, cost more and maintenance costs may be expected to be higher. Contrasted to this, a 10-watt station may be constructed for around \$2,500 and maintenance costs may be expected to be low. As a practical matter, it may in some cases be possible to begin operation with a 10-watt station without the necessity of securing a special appropriation, and when the school finds it desirable and possible to establish a full-size station, it can do so by adding on to its present transmitter.

A medium power station will cover 25 to 50 miles day and night. The signals are substantially noise free and interference free even during stormy weather. A low-power 10-watt station will cover a three to five mile area around the campus with a satisfactory signal. That size community will include a large number of students and perhaps many regular residents as well.

All of them will have a keen interest in campus activities and the station can give them a specialized service that they will find interesting and informative. The schedules might well include campus news, forum programs, lectures, debates, and campus sports events. Also considerable time can be given over to serious music. But this will be your problem when you get your station. In my judgment radio will continue to go a long way to relate education to life.

Considerable literature is available on FM educational broadcasting. The Federal Communications Commission is glad to answer any questions which may be addressed by letter to the Secretary, Washington, D. C. Such letters are also normally referred to the United States Office of Education so that additional information may be supplied.

MR. WALDO ABBOT:³

The state of Michigan was among the first states to conceive an educational frequency modulation network for education. With the assistance of the United States Department of Education, a plan was drawn up for the construction and operation of such a network. However, funds were not forthcoming and the plan for the state network was laid on the table.

The University of Michigan went ahead with the construction of

³ University of Michigan.

its own frequency modulation station and on July 1, 1948, started operation with a 3 kilowatt (15500 W.E.R.P.) transmitter. During the first year of operation, Station WUOM endeavored in every way to build up a frequency modulation educational audience. The signal from its 3 kilowatt transmitter (now increased to 10KW, 45000 W. E.R.P.) covered a much wider area than had been anticipated with the result that frequency modulation stations in a radius of 120 miles were able to pick up WUOM programs for rebroadcasting. The University offered any and all of its programs to commercial FM stations to be used as sustaining programs, the idea being that such FM stations do not have the funds to employ live musical talent for sustaining programs and that the University with its great resources of students, faculty, and various organizations, would specialize in live programs. The only request made of these stations was that they acknowledge the origin of the program. Ten frequency modulation stations have entered into this plan. In two cases the cooperation of the commercial FM stations has been so excellent that they have arranged to retransmit the WUOM programs to stations that could not pick up the WUOM signal.

Football gave us another opportunity to get University Broadcasting Service publicity on commercial FM stations. The 10 broadcasting booths at the stadium are inadequate. The Athletic Association receives a generous fee from commercial stations for football broadcasts. The local AM-FM station had paid this fee and had a booth. This local station wanted other FM stations to take the football games and share the expense. These FM stations were willing to share the broadcast expenses but did not want to pay line charges. The WUOM signal covers a greater area and with greater strength than the signal of the local station. The result was that the local station paid the booth charge, supplied the sports announcer and staff, paid the line charges to our transmitter, gave a cue so we could eliminate all commercial announcements and insert an announcement that the program was provided to the "Michigan FM Network by the University of Michigan Broadcasting Service," and give our call letters. In this plan, the Athletic Association got its fee, WUOM got the football games at no expense and received publicity on other stations, and the FM network stations got the programs at a minimum cost. We hope that WUOM got some new permanent listeners.

Desiring as wide a coverage as possible for the University of Michigan programs, Station WUOM also offered to AM stations transcribed and live programs with the result that such transcriptions for regularly

scheduled series of broadcasts are being sent to eight AM stations. Thus through the medium of radio relayed programs to FM stations and transcribed programs to AM stations, the University of Michigan has been able to present its educational programs to a large portion of the state.

Under the supervision of the Broadcasting Service of the University, wired radio was also supplied to dormitories housing about 7500 students. By this system, the students were enabled to receive upon their AM receivers the FM programs put on the air by Station WUOM.

Various methods of calling attention to the University FM programs have been tried in Ann Arbor. Local restaurants were induced to use the dinner music and classical music programs between 6 and 8 p. m. daily. A number of doctors have installed FM receiving sets in their reception rooms. Receivers have been furnished by Station WUOM for hospital wards, the Michigan League, the Michigan Union, and to certain classes in the local high schools. It has been felt if people would listen to the University FM programs, they would ultimately purchase FM receivers for their homes.

Upon the University programs, an announcement is frequently made that the monthly schedule program will be mailed each month to any person requesting it. Well over 1000 requests have been received so far. Excellent cooperation has come from commercial FM stations, many of which have supplied the University with their mailing lists. Copies of the University schedules were sent to each person upon these lists and many of them have requested the WUOM monthly announcements. These announcements are printed in colors, have many photographs, are printed on slick paper, and made as attractive as possible. Printed by the University Press, 5000 of them cost about \$140 a month. In an early bulletin, the value of an outside aerial and various other facts concerning FM broadcasting were pointed out. A list of all FM, and all FM-AM receivers, the cost of each, and the name of the manufacturers is to be distributed to listeners as a part of the monthly bulletin.

I am looking forward to the development of a FM midwest university network, with the idea that signals of various educational institutional stations may be picked up and rebroadcast with some areas in this network filled in by commercial FM stations. I feel that, at present, most of the universities and colleges are concerned primarily with programs which publicize their own university. However, if each university in the network would prepare certain weekly programs of interest to the general public outside of their area, the programs would develop a great regional interest in educational broadcasting.

CHAIRMAN ENGEL:

In a very real sense, FM broadcasting has given Wisconsin its second chance in radio. We fumbled our first chance rather badly and with the mistakes of the past in mind we have determined not to lose the ball again.

Broadcasting is nothing new to state-service in Wisconsin. At the University we operate WHA, "the oldest station in the nation," which began telephonic broadcasting in 1917 as 9XM and has been maintained continuously ever since. The State Department of Agriculture has operated its own station in central Wisconsin since 1922. Basically, we conceive of radio as a communications device by which the benefits of the state service agencies can be extended more directly to our people.

There was a time in the mid '20's when our state-owned stations had unlimited time privileges on the air and could have obtained the power needed to cover appreciable areas of Wisconsin. At this point a familiar pattern is evident. For one reason or another the stations were whittled down to power frequency assignments, daytime-only status, and to limited power. Who was responsible for permitting such a situation to develop is beside the point now. We know what happened and from the experience have learned a lesson.

During the '30's numerous attempts were made to obtain better broadcasting facilities. All were unsuccessful. It quickly became apparent that we were playing in a league in which the rules were set up for another type of operation—and we couldn't compete on even terms. We did develop our stations to the maximum power permitted by the FCC—but that still left us without night-time privileges or state-wide coverage.

The idea of a state-wide broadcasting service had long been simmering in the minds of those responsible for departments which had found they could use radio to good advantage in their work. During the war a plan was formulated and the State Radio Council was established by the 1945 Wisconsin Legislature.

The Council is an ex-officio body consisting of eleven members:

Governor,
President of the University of Wisconsin,
Secretary, Board of Normal School Regents,
Director, Board of Vocational and Adult Education,
Director, Department of Agriculture,
Admin. Head, U. W. Extension Division,
Admin. Head, U. W. Agriculture Extension,
Dean, U. W. School of Education,
Director, U. W. Public Service Division,

Chairman, U. W. Radio Committee, and
State Superintendent of Public Instruction.

Its powers, duties, and functions are:

- a. To plan, construct, and develop a state system of radio broadcasting for the presentation of educational, informational, and public service programs.
- b. To formulate policies regulating the operation of such a state system.
- c. To co-ordinate the radio activities of the various educational and informational agencies, civic groups, and citizens having contributions to make to the public interest and welfare.

The first step, naturally, was the formulation of a physical plan for the stations needed to assure dependable day and night service to all areas of the state. The medium, naturally enough, was FM. The plan, as developed and approved by the country's leading radio engineers, calls for eight strategically located transmitters.

The 1945 Legislature provided funds for the first two units in the network. They are WHA-FM in Dane County and WHAD in Waukesha County. The 1947 Legislature appropriated for two more. They are WHKW in Calumet County and WHSF in Marathon County. All four of these stations are now in operation, and they cover the entire eastern half of the state.

That leaves four more stations required to complete the network. The 1949 Legislature has before it a bill to provide for two more units, and that will leave the 1951 Legislature with the opportunity to complete the project.

The program center for the network is Radio Hall, on the University of Wisconsin campus, in Madison. It is logical that the facilities and personnel which had for years provided a commendable AM service should be so utilized. All stations carry the same basic program, with direct off-the-air pickups being used to link them together. Provision is made for "local-option" time over the various transmitters for programs of area interest; but studio and program staff facilities are not anticipated in the regions.

The acceptance of the idea by the people has been gratifying. The audience is yet somewhat limited by the lack of FM receivers, but this condition is being overcome. As new sets are bought, listeners insist on FM. We are convinced that ultimately the conversion will be made, and then the last major obstacle will have been overcome.

The programs are of a rather specialized nature. They do not attempt to serve all of the people all of the time, but rather strive to

serve some of the people especially well at various times. The result is that the program service includes many features which would not otherwise get on the air because they do not command a mass audience or do not conform to the time limitations of commercial radio. I'm thinking of such things as a rhythm program for primary grades in school, a full-hour university classroom lecture, or a two-hour symphonic concert.

Naturally, there have been questions raised as to the competitive aspects of the state's broadcasting activity. Actually there is little basis for any such fears because the stations do not compete for advertising revenue—which is the primary concern of private stations. They do not compete for facilities, because they are in the non-commercial educational band. They do not compete, generally, for listeners because of the nature of the programs. Where a private station feels that its audience may be jeopardized by a state station program it may rebroadcast that program without charge.

Some of our commercial station friends have openly come out in favor of the state stations. They see them as doing a job which private stations are not set up to handle. They are glad to be able to refer listeners who want more serious programs to the state stations. In a sense, it keeps down criticism which might otherwise be embarrassing.

Much could be said about the Wisconsin State FM plan—and as it develops we will know even more about how to use the potentialities it possesses. We are convinced that the idea is socially sound. The future will judge the wisdom of our actions now.

MR. FRANKLIN DUNHAM:⁴

Looming on the horizon as the means of extending the influence of colleges and universities not only to the community but to the corners of the earth are FM radio, FM facsimile, and television. Television, combining the elements of sight and sound, possesses the potentiality of an Aladdin's lamp. It has been heralded as a revolution in the entertainment field and, at the same time, as a means of extending education to every part of the world.

Up to now the cost of a television station has been formidable. The initial outlay for a sending apparatus has been estimated at between one-quarter and one-half million dollars. Twenty-five years ago cost proved no deterrent to colleges and universities who wished to acquire a broadcasting station; the marvel of being able to transmit sound over long distances without the use of wires had a compelling appeal to some 150 colleges and institutions of learning. It is true that radio was in its

⁴ Chief of Radio, U. S. Office of Education.

infancy. It was an experiment, and who had a better right to enter the field of experimentation than colleges? What matter if educators knew nothing about radio or producing programs? No one else knew anything about producing programs, and they felt that their chances of success were quite as good as anyone else's. The initial cost was low, sometimes as little as \$1000; the upkeep was low. Institutions counted upon the interest in broadcasting to get the voluntary help of faculties and student bodies, and the novelty did not begin to wear off until the duties of preparing programs and getting them on the air began to pall upon the men and women who were giving their time to keep the station going.

Out of this experiment emerged some 34 strong and progressive stations which have rendered an extraordinary service to American education over the past quarter of a century. These stations have formed the backbone of the National Association of Educational Broadcasters. Frequently they have had to struggle for audience against great odds, since they were in competition for the listener's ear with the best brains and talent presented on commercial stations. These latter stations also provided an educational fare which for the most part was developed by their network organizations as a public service. Both the Rockefeller and the Carnegie Foundations, who sensed the opportunity for developing a potent and attractive means of adult education, gave more than \$1,000,000 to help develop sound broadcasting as an educational medium. The pioneers who lived through this period of stiff competition for the listener's ear were spread out from coast to coast and from border to border but were for the most part located at State universities, land-grant colleges, and institutions with considerable private endowment.

Four years ago, with the opening up of the 88-92 megacycle band exclusively for educational purposes and with the coming of FM staticless broadcasting of high fidelity, colleges and school systems throughout the country were invited to utilize these available frequencies. Many pioneers, especially those operating in daytime only, availed themselves of these frequencies, the outstanding reason being that by this means they could carry their services into the valuable evening hours of listening. To be sure, many institutions which had not entered the radio field in the early days also became aware of the opportunity and applied for licenses in this new part of the radio spectrum. The fact that these frequencies were made available in wartime has been freely given as the reason that more progress was not made in these last few years.

Not only was construction of broadcasting stations stopped, but FM receiving sets were not made available and, in fact, have not been generally available until this year.

It becomes increasingly evident that the science of producing sight and sound to convey ideas, situations, and factual knowledge for the betterment of mankind is part of a new projection of thinking. This realization has led a considerable number of universities and colleges to establish communication centers on their campuses. The first of these centers was established two years ago at the University of North Carolina, Chapel Hill. The University of Iowa has planned and put into operation such a center at Iowa City this year. The University of Wisconsin, with the oldest station on the air at Madison, is extending its services to four State Radio Council FM stations, strategically located to cover different areas of the State, and nighttime broadcasting. The set-up at Madison becomes a real communication center, even though not at present so named.

Fordham University in New York City established its communication center a year ago and at the same time set up a department of communication arts to include drama, music, radio, television, motion pictures, languages, and journalism. Seton Hall College at South Orange, New Jersey, begins the operation of a similar department this year, and Xavier University at Cincinnati, Ohio, has already begun similar courses in communication arts. The University of Denver, Colorado, though possessing no station has had an organized set of courses under the title of the University Radio Center for nearly five years.

Universities and colleges are operating 34 regular standard AM stations; to these have now been added 64 new FM stations. New stations are located at the University of Alabama, Tuscaloosa; John Brown University, Siloam Spring, Arkansas; University of Southern California at Los Angeles; the College of the Pacific at Stockton; Georgia School of Technology at Atlanta; the University of Chicago (Chicago Theological Seminary) at Chicago; the University of Illinois at Urbana; Indiana University at Bloomington; Iowa State College at Ames; the University of Iowa, Iowa City; University of Kentucky, Lexington; Louisiana State University at Baton Rouge; Loyola University at New Orleans; University of Michigan at Ann Arbor; Michigan State College at Lansing; St. Louis University at St. Louis; Cornell University at Ithaca; Fordham University at New York; University of Oklahoma at Norman; Oklahoma Agricultural and Mechanical

College at Stillwater; University of Tulsa, Tulsa; Oregon State Agricultural College at Eugene; University of Houston, Houston; and Port Arthur College at Port Arthur, Texas, and 40 others. This makes a total of 64 new FM university and college broadcasting stations since the 88-92 band of frequencies was offered to education. An almost equal number of such frequencies have been assigned to public school systems (and to religious institutions) for broadcasting during school hours and after school hours for the benefit of adult education projects.

The investments in FM broadcast stations as well as in the regular AM broadcast stations vary from about \$30,000 to \$150,000. However, a new look has been given the whole educational broadcast picture by new and more lenient rules by the Federal Communications Commission, which went into effect on September 27, 1948, inviting educational institutions to utilize the new low-power FM facilities.

An experiment at Syracuse University over the past two years proved that with power of only two and one-half watts the university could cover a six-mile radius from its transmitter, which was erected on the roof of the university library. This station, named WAER, in honor of the Association of Education by Radio, delivers a strong signal into the schools of the surrounding communities of Syracuse, as well as the city itself, during daytime hours and continues to broadcast a program of interesting material for adults in the evening.

The Federal Communications Commission, after a full study and investigation, raised the limit for this type of service to 10-watts, which will undoubtedly cover a wider area. Such a station involves the expenditure of approximately \$2500 for transmitter and an additional \$2500 for a single studio control room and other necessary equipment; the total may be raised to \$3500 if a second studio is desired, or to \$4500 for a third. This experiment received such widespread publicity that nearly 200 colleges and school systems have indicated that they plan to make applications for licenses within the 88-92 megacycle band. Eighteen have already received licenses.

This is the present radio picture in the United States, so far as universities and colleges are concerned. It has been painted in some detail but would under any circumstances be inadequate since at nearly every institution of the country there is much interest in radio and the communication arts.

What of the future? The trend is definitely toward the setting up of communication centers and the combining of radio, facsimile, television, and motion pictures in one project in communications. The

value of communications as a national and a world force has not been underestimated, and our university authorities have recognized its importance.

MR. CARL H. MENZER:⁵

In measuring or predicting coverage areas for FM stations, the unit of signal strength used is the microvolt per meter. The FCC has set a value of 1000 microvolts per meter for urban areas and 50 microvolts per meter for rural areas as being satisfactory. This means that if we operate an FM receiver in a rural area and the signal strength of any transmitting station is 50 uv/m or greater at that point, we will enjoy good reception. If we operate the receiver in an urban area where electrical noise and interference are high, a signal strength from the transmitter of 1000 uv/m at that point is necessary to give us good reception. The above is predicated on the assumption that the receiving antenna is 30 feet above the earth's surface.

Now, if we wish to tell how far our transmitter will reach in rural or urban areas we can take into consideration all the factors which influence transmission and calculate the distance in miles of both the 50 and 1000 uv/m contours in every direction around our transmitter site. These factors involved in calculating coverage areas are first, of course, the power of the transmitter. Secondly, in order to conduct the radio frequency energy from the transmitter to the antenna where it is radiated, we must use some form of radio frequency transmission line, usually a coaxial cable, and this line presents a certain loss of energy depending on its length, size, construction and operating frequency. Transmission line losses therefore are our second factor. The third factor is the power gain of the antenna. In explaining this, let us assume that the radio frequency waves will radiate in all directions. Those waves which travel straight up or at large angles to the earth's surface are wasted. If we can take a large percentage of this wasted vertical energy and concentrate it at a low angle where the receivers are located, we have, in effect, increased the power of our transmitter. The design of the antenna determines how well this is done.

Our next and fourth factor is the height of the antenna. As radio waves of frequencies involved in FM transmission may be thought of as traveling in straight lines, they would obviously leave the earth's curved surface at some point, never to return. By elevating the antenna, the distance to the point where the waves leave the earth's surface, or the maximum distance to a place where a receiver may be affected, is increased. The fifth factor is the terrain surrounding our transmitting

⁵ Station WSUI, State University of Iowa.

antenna. If this antenna is located on low ground with mountains surrounding it, the waves will be absorbed by the mountains and be shielded from reaching greater distances. Conversely, if the antenna is located where no intervening land masses or tall structures obstruct the path of the waves, greater distances will be covered.

As an example, let us consider a transmitter with a power of 1000 watts, a radio frequency transmission line or coaxial cable seven-eighths inches in diameter and 300 feet long connecting the transmitter to an antenna which is mounted on a 300-foot tower and having a power gain of six. We will assume that the surrounding terrain is flat. How far can we expect to transmit signals acceptable to rural areas, and how far to urban areas? In 300 feet of seven-eighths coaxial line we will lose approximately 27 per cent of the energy fed into it by the transmitter. This leaves 730 watts delivered to the antenna. The antenna has a power gain of six so six times 730 watts is 4380 watts of effective radiated power. We next refer to charts prepared by the FCC, which take into consideration the curvature of the earth's surface, and find that with an antenna 300 feet above average terrain, 4380 watts will produce a 50 uv/m signal acceptable to rural areas for a distance of approximately 50 miles and a 1000 uv/m signal acceptable to urban areas for a distance of approximately 20 miles.

There are so many possible combinations of power, antenna height, gain, etc., that it will be impossible to list even a portion of them. However, let's figure out coverage areas for a few typical cases and in every instance assume flat terrain. First, a low-powered educational FM station of 10-watts power with a minimum of transmission line requirements 100 feet long, and a simple single bay folded dipole antenna mounted 100 feet high on the roof of the school. This is perhaps one of the least expensive installations. Our urban coverage will be approximately 10 miles. Now, let us take the same transmitter of 10-watts, use a good transmission line, install the transmitter on the top floor of the school building so this line may be kept as short as possible (total length 200 feet), and elevate a relatively inexpensive antenna with a power gain of four on a support 250 feet above the ground. Our urban coverage goes up from two and one-half miles to about seven miles and our rural coverage increases from 10 to 23 miles.

Let's consider another extreme. A transmitter with a power of 50,000 watts located on a mountain with the antenna 5000 feet above average terrain and having a power gain of twelve. We use a relatively short but large coaxial cable. Our urban coverage will be approximately 110 miles and our rural coverage will extend to approximately

150 miles. Once more, and a typical example: a transmitter of 3000 watts power, a transmission line 170 feet long and an antenna with a power gain of six, elevated 154 feet above average terrain. Calculated urban coverage will be approximately 20 miles and rural coverage approximately 50 miles.

This last example lists conditions which approximate those at our FM station KSUI. Reports have been received of reception in Chicago, Illinois, and certainly an urban area, 200 miles away, and consistent reception is reported at distances up to 80 and 100 miles. This leads us to assume that while the calculated ranges are accurate for continued perfect reception, stations may expect to exceed these distances in many instances.

Suppose we are interested in planning a state FM network. How could we proceed with our preliminary investigation? Remembering the five factors referred to previously, and remembering that height plays an important part when installing our transmitting antenna, we would naturally try to find locations for our transmitters which were on the highest elevations possible. The best thing to do is to go to your state geological survey and obtain a topographical map of the state. This will show contour lines indicating the height above sea level of the entire area. Pick out some likely looking locations—six, eight, or ten, depending on the size and shape of your state—and find out how much radiated power will be required at each location to cover the state. By the time you have tried several combinations, estimating the cost of each combination, some definite conclusions will start to emerge.

There are many things to consider, differing in each case, but these things will be obvious as you progress. For instance, if your state has several large cities you may find it economical to install a transmitter of moderate power in each large city, just to serve that area, and locate your higher powered transmitters in such a way as to serve only rural areas.

Always remember that electric power and water supply are necessary for the operation of your transmitting station and this may be expensive if you choose a remote location. You may find it more economical to use radio links to carry the program between stations than to use telephone lines. This being the case, locate your transmitters with the above in mind.

Another consideration is that of being able to route your programs in two or more directions. If one transmitter should fail, the whole network will not then be off the air. You may find it desirable to originate programs from more than one source. If this is the case,

additional studio facilities and an efficient traffic department are necessities. Thought should be given to the allocation of frequencies available. In event you plan to receive the program from one station and rebroadcast it from the next, thus eliminating high frequency radio links and telephone lines, frequencies should be chosen which will cause a minimum of interference.

Planning a state FM network is a complicated affair and I have only touched on a very few of the factors one must consider.

RADIO TRAINING IN COLLEGES AND UNIVERSITIES

WORK-STUDY GROUP

THOMAS D. RISHWORTH,¹ Presiding

THE FACT THAT APPROXIMATELY 400 SCHOOLS now are offering training in radio broadcasting, with some 35 colleges and universities offering degrees in this field, was reflected in the interest shown at both work-study group meetings on, "Radio Training in Colleges and Universities."

The participants in the discussion were interested in course content and curriculum requirements to be found at the various schools. Since the number of radio stations has grown so rapidly in the last few years, questions were raised as to how many people needed to be trained for radio work.

At one meeting a part of the discussion centered around course content. The general opinion was that if skill courses were offered, they should be offered along with courses in history, literature, philosophy, sociology, languages, etc., which would provide the student with a broad cultural background. The same training and background were advanced as the best foundation for specialization in television. Papers by three panel participants follow:

MR. IRVING R. MERRILL:²

The other day one of my students who announces over KUSD, the radio voice of the University of South Dakota, mentioned a composer I had never heard of before. It seemed that day was the birthday of the composer Sibulus (SIB'YOU'LL US). When I inquired about this new light on the musical horizon, the student said, "You know, the guy who wrote Finlandia!" Remember, "Sibulus" reached approximately

¹ Director, Radio House, University of Texas.

² University of South Dakota.

50,000 people who were dialed to 920 that afternoon. Those who weren't listening to KUSD probably heard a foreign word mispronounced over some other station either that day or the next. Even the networks have difficulties. Remember KAA SEN KEENA, KO SEN KEENA and finally KAW SIYEN KEENA?

Almost all radio stations are making an effort to solve the foreign pronunciation problem. I think we're moderately successful in the face of difficult odds. Most stations feel that language training will give announcers, news men and copy writers a fighting chance in the daily tussle with Prokofiev, Premier Reynaud, and Wiesbaden.

The majority of educational standards committees agree that language training is important. The NAB Educational Standards Committee suggests foreign language training during two years of the four-year curriculum. The University Association for Professional Radio Education recommends a liberal arts background, which presumably includes some required study of foreign language, and the Council on Radio Journalism recommends a reading or speaking knowledge of at least one foreign language.

But while there is general agreement on the need for some kind of language training, all these standards (perhaps wisely) leave to the individual school three serious problems: 1) What foreign languages should radio majors study? 2) How much total time out of a four-year curriculum should be devoted to language training? and, 3) What is the best way to teach this linguistic ability to radio students?

Since few would think of eliminating language training entirely from a radio curriculum, there remain two possible solutions to these questions. The university can follow a traditional pattern and have radio majors fulfill the same requirements as any Arts and Sciences major, and get the same language training as, say, a major in sociology. The other solution involves language training more or less tailor-made for radio majors. The University of South Dakota believes in language training designed for radio majors.

The conviction that radio majors should have a language program designed to fill their needs is the result of a two-fold attack on the problem. First we analyzed what language training is most necessary for radio majors, and then we set up a plan for achieving that program as completely as possible. The success of that plan convinces us we have the right approach for *our* problem.

Here, in brief, are the three requirements for the kind of language training radio majors should receive. We arrived at these requirements after a survey of all clear-channel stations, and all the regional and

local stations in Iowa, Minnesota, Nebraska and North Dakota, and with the assistance of the South Dakota Broadcasters Association. First, emphasis in foreign language study must be on speaking it and reading it aloud. Ability to translate is certainly important, but that ability alone is not enough. Second, a certain familiarity with a minimum of five languages is desirable. No doubt more would be better, if that were possible. And third, language study must center around three fields: Words in the news, music, and literature and other arts. There is the problem: to have radio majors study foreign languages, always emphasizing speaking and reading aloud; to have them gain a certain familiarity with a minimum of five foreign languages; and to have their language study center around the three fields most important to American radio. And to do all this while learning something about radio!

I think you'll find that our solution is a reassuring one. I would suggest placing fundamental responsibility for language training for radio majors in the strong modern language departments of our progressive liberal arts colleges. At the University of South Dakota, the German, French, and Spanish departments offer courses in both the first and second year which emphasize the oral approach. These courses are for the better students. In addition, for the slower students, courses of the more traditional type are offered. Naturally, we guide the radio major to the oral type of course.

I would further suggest that mastery of one foreign language is the basic step in any plan of language training. I personally recommend that my majors select French or German in preference to Spanish. All three receive about equal play from radio, but since, among other reasons, my students insist Spanish is easier I feel that language may more readily be picked up outside of formal study. Another reason for insisting on mastery of a single foreign language is this: a student who understands well both English and a foreign tongue has a good basis for understanding a third foreign language. I feel that the student who is still confused by his first foreign language, is seriously handicapped when he begins the study of a second.

Therefore, we require that our radio majors take at least 14 hours of language. This must be accomplished during the freshman and sophomore years. Furthermore, all 14 hours must be spent in study of the same language.

So far, as you have noted, our solution has been quite traditional, with the exception of our insistence on the oral approach to the study of a foreign language. With this basic problem mastered, we are ready to make foreign languages work for our radio majors. This is a step

calling for cooperation between the teacher of radio and the teacher of foreign languages. The problem is to achieve a certain familiarity with at least five different languages—a familiarity which will benefit a radio major.

Our solution is our course "Number 36." This is called, "the pronunciation of modern languages." It is at present a one-semester course, with two-hours credit. Languages studied in recommended sequence, are: German, Italian, Spanish, French and Russian. We recommend German first, because it is the most phonetic of the five as regards spelling. Also, *most* of the sounds needed for the other languages exist in German.

The common approach to all these languages is the simplest and most scientific which we could find—the International Phonetic alphabet. Our students are already familiar with the phonetic alphabet from their study of Voice and Articulation, and this approach nicely demonstrates its further usefulness. I shall say more about the IPA when we talk about texts.

The instructional staff for this course includes Dr. Alexander Hartman, Chairman of French. He is responsible for coordinating the work of the language faculty members who assist in teaching the course. He also teaches the sections on French, German, and Italian.

No text is available for the course, as Dr. Hartman says, "not even a bad one!" I'm hoping we can persuade Dr. Hartman to remedy this situation before long. Reference materials have been of some help, however. We use copies of the International Phonetic Alphabet, Webster's Unabridged, and Henneke's Handbook for Radio Announcers. We also use the PA Pronouncer, the AP Daily Pronunciation Guide, the NBC Handbook of Pronunciation, World Words, and others.

The aim of the course is to make the students self-sufficient in these five languages. When they come across a word, they should be able to pronounce it *without* recourse to any of the aids we have just mentioned. This is just about necessary, because few of the pronouncing dictionaries use the International Phonetic Alphabet. Along this line, I hope we may see the day when all networks insist that a working knowledge of the International Phonetic Alphabet will be required of all newsmen, announcers and copywriters.

We, in radio, originally undertook to interest the language departments in such a course. This was not at all difficult. Since then, as Director of Radio, I have worked carefully with each instructor and tried to help guide the course work so that it might be of the greatest possible value to radio majors.

Naturally, we direct attention on the three fields most interesting to radio men. First is the problem of words in the news. This includes names of statesmen, politicians, athletes and other outstanding men of the country. It includes political terms and common names in frequent usage in this country. As far as music is concerned, the whole field comes in for a thorough working over—musicians, musical terms, titles of compositions, names of dances, names of musical artists and organizations. In the field of literature and other arts we take up the names of writers, playwrights, painters and others. Titles of their works are stressed. Names of the characters in plays and books also are covered.

It is impossible to have a student memorize all the names he will ever need to use from these five foreign languages. Therefore, we stress the rules which apply in most cases. If they can properly pronounce one word today, they can pronounce a similar one three years from now.

Results have been surprisingly good. We can observe them over KUSD. The students themselves are enthusiastic. We purposely admitted students from the fields of music, journalism and English in addition to the radio majors. We felt that if these other students were interested in such a course, there would be sufficient demand to induce the modern language department to set up such a course in the speech department catalogue. These students also are pleased with the course, and feel that it will do much to help them with their foreign language problems.

In conclusion, our general plan for language training designed for radio majors already has enjoyed considerable success with the students, the faculty and the administration. The Dean of the College of Arts and Sciences, Dr. Elbert W. Harrington, actively participated in setting up the course offering. Since we also know that the commercial broadcasters of our area are behind this type of training we invite its consideration.

MR. DON W. LYON:⁸

Before I can give you an idea of our screening process for radio majors, I should very briefly tell you something of the Radio Center at Syracuse University.

Aside from the five studios and close tie-up with two commercial broadcasting stations, we operate our own low-power 2½-watt FM station, WAER, the only licensed low-power station in the country. Our 600 students are composed of three groups: Those who take radio courses as free electives; those who take radio in conjunction with

⁸ Radio Center, Syracuse University.

majors in advertising, music, education, religion, and home economics; and, finally, the smallest group of all, those people who take a minimum of 24 hours in radio but not more than 30, who are going into the field of commercial broadcasting. These majors may get a B.S. in journalism and radio or a B.S. in speech and radio, or an A.B. in radio and liberal arts.

Before a student can become a major, there are steps through which he must go. He takes Radio Broadcasting and the Public Interest, an introductory survey course, then either Announcing or Introduction to Radio Writing. He must maintain a "B" average in two out of these three courses. His next step is to maintain at least a 1.4 all-university average. Step number three is to work on our radio station, WAER, his work being graded by the faculty on the basis of attitude and potential. If he meets all of these requirements and requests to be a radio major, he goes through an interview with each member of the faculty. The interviews consist of questions pertaining to professional experience: what does he want to do, what can he do best, what does he have to offer a radio station, what are his contacts in the professional field? Then such things as maturity, poise, and experience on WAER.

There is next a faculty meeting at which every student is thoroughly discussed with all possible questions about him considered. If he meets all qualifications, a vote is taken among the faculty and he is allowed to become a radio major by majority vote. If he is rejected, either because of university grades or radio grades, he is advised to reapply upon bringing his grades up to necessary requirements. If he is rejected because he has shown no outstanding ability on WAER, he is advised to try other fields within radio, exploring his own potential. If he is rejected because we think he has little chance of getting into the commercial field of radio, we try to recommend on the basis of our experience with that student some other field in which he might do better.

Once the student has been accepted as a major, he is assigned to an adviser. We try to limit all advisers to no more than six students. The first step, once the adviser has been assigned, is an interview with the student to determine specifically what he wants to do and can do best. It is the adviser's job to correlate these two as closely as possible. In terms of that student's future, the adviser counsels the student on his work at WAER to sharpen and broaden his experience in his particular field.

Occasionally we accept a radio major conditionally, if he has shown limited ability. We recommend that he develop this particular field whether writing, announcing, sales, promotion, etc. Occasionally we make exceptions on grades. If a student has shown outstanding profes-

sional ability, he is accepted conditionally on the grounds that he bring his grades up.

A student may be dropped from the radio major sequence if his overall attitude changes to the point of indicating he is no longer doing his best work in this field, or if his grades in radio drop below a "B."

Students who are radio majors have several advantages. Chief among these is that we attempt to place every graduate and so far we have had a high degree of success in this effort.

MR. FORREST L. WHAN:⁴

The topic assigned to me is, "Specialization vs. General Education in the Radio Curriculum," and I plan to discuss radio courses from the standpoint of their aim. One very human trait—in fact, the cause of much argument—is to assume that we are in agreement on the meaning of the subject we are discussing. We hear a word which has a specific meaning to us, and we jump to the conclusion that it means the same thing to everyone else. Let's escape that error today by defining our terms. Perhaps the following definition is not *your* definition, but it is my definition.

First of all, let's define the term "student." Who is it we are trying to teach in our radio courses? Too often we discuss radio courses in terms of only one type of student. I submit that there are at least four types who enroll in our radio classes.

1. The "professional student" who studies radio because he hopes to make commercial or educational radio his career. There are very few of these in comparison with the other three types.

2. The "semi-professional" student who expects to follow a career in which the use of radio may be required—such as the teacher, the preacher, the lawyer, the politician, etc. There are many of these.

3. The "occasional" student who will use radio only on rare occasions. Perhaps he will be asked by his employer, his civic club or his city government to take part in a public service program. There are a great many of our radio students in this category.

4. The "listener" student who takes a radio course because he wants to know more about something which affects his life more hours of the day than anything else in the world. These students make up the bulk of those enrolled in our radio classes.

Please, then, in our discussion today let's not limit ourselves by setting up a curriculum for the professional only. A single graduate a year from each of the schools offering courses in radio would provide industry with all the professional radio personnel it could absorb. Of course,

⁴ University of Wichita.

professional radio students must be trained—but let's not kid ourselves. Most of those enrolled in radio courses will not follow radio as a career. Most are students from the other three categories.

The second word we need to define in order to analyze "Specialization vs. general education in the radio curriculum" is the word "specialization." If by that word you mean "training to be a specialist," I submit such training has no place whatever in our undergraduate curriculum.

At the recent NAB convention in Chicago, I understand, the broadcasters went on record as insisting that "radio is a profession." I submit that our colleges and universities *never* turn out "professional men" at the end of the undergraduate program. Instead, the undergraduate curriculum gives students a general background on which the professional man builds his specialization. Therefore, if "specialization" means preparing for a "professional career," and if NAB is correct in insisting that radio is a profession, there is no place whatever for "specialization" in the undergraduate radio curriculum. The undergraduate program never has and never should specialize to the extent of producing a professional man.

On the other hand, perhaps "specialization" means "study in a specialized field." If this definition is adopted for our discussion today—and I believe it should be—we have very rigid rules already set up in our accredited four-year colleges and universities, limiting the amount and type of specialization. On a semester basis, a student may take no more than 40 hours within a specialized field, and his specialization is usually limited to the junior or senior year.

Under this definition—"study in a specialized field"—universities and colleges have already answered our question for us. They recognize that each undergraduate *should* have "an area of concentration," as it is usually called. A student may not graduate until he has studied in some specialized field, be it Radio or Physical Education, at least 30 semester hours—one-fourth of his undergraduate work.

But, within this "specialized field," I believe our courses should *aim* at a general background education. Remember, we are not training "professionals" on the undergraduate level. Instead, we are trying to give them a background on which they can build a career as an announcer, a producer, or a salesman. Real specialization should come in graduate work or in apprentice work in a radio station. And believe me, radio stations can and do train people for a professional career.

What do I mean when I say that courses in radio "should aim at a general background education?" Well, I believe the first course in

every radio curriculum should be about the radio audience. No one can prosper in radio unless he has a very real understanding of the nature and desires of the radio audience. A bear hunter who starts out without knowing what the bear is like or not like is a very dangerous man with a gun. A radio man who knows nothing about the audience is a very dangerous radio man. And a course about the radio audience seems to me to be "general background education," rather than "specialization."

And so is a course on "The Radio Industry and Its Problems," or a course in "Radio Reading" or "Microphone Technique" or "Station Operation." A course in station operation on the undergraduate level cannot and should not fit a person for any specific job or station. It is a background course of value to all four classes of students who make up our radio sections. Even in an undergraduate course in "Production Directing" you cannot hope to produce a professional or a specialist; instead, you give your students general background information about this type of work. And the same holds true for continuity writing, news writing, or script writing. Here again, on the undergraduate level, your courses should be considered general courses, providing basic techniques on which one can later build a professional career in graduate work or in actual radio work.

And so I submit—under any definition of the term you wish to use—undergraduate courses should be "general" in aim, rather than "specialized." Schools do not train "professionals" on the undergraduate level.

But perhaps NAB was wrong. Perhaps radio is not a profession. Perhaps it is only a trade. In that case it might be taught on the undergraduate level. However, in that case I submit that the quickest, easiest and surest way to learn this trade is by attending a commercial trade school for a few months. In that case one need not waste four years with us. I don't believe radio is a trade; I agree with the NAB that it is a profession. And if it is to hold up its head with other professions for which we train students, specialization in radio will take place on the graduate level.

Under any definition of the term "specialization," courses in the undergraduate curriculum should and must be aimed at "general education." Let's stop fooling our students by telling them we can turn them into specialists or professionals if they choose radio as a major in our colleges and universities. Let's tell them the truth: That we can give them a background on which they may later build. And let's not forget the vast majority of radio students, who will never build a professional radio career.

CLINIC FOR EDUCATIONAL STATIONS

SECTION MEETING

RUTH E. SWANSON,¹ PresidingMR. EDWIN F. HELMAN:²

A Board of Education station is the epitome of a local station. The extent of its service naturally depends upon the point of view of the owner and operator. The Board of Education may think of its station as one designed to serve the broad educational needs of its entire coverage area or it may prefer to limit its radio service to the recognized needs of children and teachers in the school district.

In Cleveland the latter has been the case—partly as a result of the fact that Station WBOE has transmitted by frequency modulation since 1940. Until the end of the war, the classrooms of the city furnished our only real audience and it was futile to program for any other group of listeners. That audience, however, could be reached completely, since the number of portable receivers in the elementary schools was adequate and the majority of junior and senior high schools were equipped with central sound systems and FM tuners.

From 1940 on, therefore, WBOE has been concentrating on programs directed to the 100,000 pupils in the Cleveland Public Schools. The number of FM receivers in homes has greatly increased, of course, in the past two or three years; scores of parochial, suburban, county, and regional schools use our programs, but these facts have not yet deflected operations from our original primary target. Not until the Board of Education asks WBOE to enlarge its objectives and can provide money for the additional service will our service cease to be "Operations Classroom."

This concentration has enabled the station to be organized in such a way that it can gauge, test and revise its programs to meet listener requirements to a degree which commercial radio stations might well envy. We are, literally, a service station. The objectives, the content, the emphasis of our program series are determined by our "sponsors," the supervisory divisions of instruction in the Cleveland schools. Fourteen such divisions sponsored 45 series of programs last term: 23 kindergarten, primary, and elementary series; 11 junior high school series; and 11 senior high.

The function of WBOE is to shape the communication needs of the divisions to the medium of radio and to transmit the resulting

¹ Acting Manager, Station KUOM, University of Minnesota.

² Director of Radio, Cleveland Board of Education.

programs as effectively as possible. The service collaboration has been harmonious; our listening audience ranges from 30 to 70 per cent of all available classes in a subject-grade level.

Let me hasten to point out that there is nothing unusual about this situation; it is characteristic of all school stations and illustrates the concentration which a local station can employ. After all, who better than a school station can know its audience-composition: its age-characteristics, its community background, its stage of educational development, its listening environment.

And yet, a school station staff cannot hope to know what will meet the real needs of this known audience as well as can the supervisors, principals, teachers, and pupils whose natural educational habitat is the classroom. Consequently, the planning, research, writing, and production of programs at WBOE are in the hands of teachers who have been hand-picked for their knowledge of curriculum of age-levels, and of the selection and projection of ideas which spur youngsters to relevant activity and thought.

Nevertheless, the teacher-writers, whose subject matter responsibility is to a division of instruction, cannot pin their program-expectations simply to their past knowledge or to the opinions of a directing supervisor of instruction. They must work with teacher committees, with curriculum centers, with committees of young people, with teacher-pupil surveys, with trial programs in the classroom, with meetings of school faculties and departmental heads in order to check their plans and efforts and measure results. They must visit classrooms regularly, and WBOE's scheduling procedure enables each writer to hear his own program each week in one or more different classes.

This scheduling procedure, by the way, has also resulted from a desire to know "grass roots" needs. Since there are nine periods in our junior and senior high school day, each quarter-hour program in a series is scheduled to fit into the bell-schedules of the schools concerned. Elementary school programs are given at least two airings during the week.

All of this is "old stuff" to those who know the school stations of the nation. But it is pertinent at this session because it suggests the ways in which a tax-supported local school station can organize to meet the needs of the special section of the population which it serves.

MR. RICHARD B. HULL:³

The non-commercial AM or FM station owned and operated by a university holds a unique position in the structure of American radio.

³ Director, Station WOI, Iowa State College.

It faces unusual problems and unusual difficulties. At the same time it possesses unique advantages and remarkable opportunities for community service and education.

Numerically in U. S. radio, educational stations have little significance, representing a total of approximately 100 units, only slightly more than 3 per cent of the U. S. licensed total of AM and FM stations of 3000.

Wattage-wise—and in many other ways—the significance of these stations is in far greater proportion than numerical statistics indicate. Thirteen of these AM stations broadcast on regional channels with 5000 watts of power. Many of the FM stations utilize effective radiated power of more than 15,000 watts. One AM station broadcasts on short wave with more than 50,000 watts.

In terms of population areas served, these university stations are located in or near such centers as New York, Chicago, Los Angeles, Detroit, Cleveland, Lansing, Columbus, Baton Rouge, Portland, Des Moines and Minneapolis.

In terms of program service and audiences served these stations represent the only minority radio voice left in America. They not only cater to that important one-third of the American radio audience which audience surveys indicate commercial and popular radio leave unserved (cultural islands in a sea of soap opera and give-away programs) but more importantly they serve as catalytic agents, needling and stimulating the *status quo* in U. S. broadcasting, as well as being training centers for commercial radio personnel, and survey centers for audience research where program factors can be varied without fear of commercial consequence.

To approach the "programming problem" for the AM and FM university station it is necessary first of all to appraise the situation on three levels with respect to the *particular* station under study:

1. Physical facilities of the station. What is the frequency, the wattage, the area of coverage, the maximum hours of operation permitted by the FCC, the number and kind of studios, type and amount of input and transmission equipment, the staff available?

2. Psychological aspects of the situation. What are the unique virtues and limitations of the audio medium for communication; what psychological requirements are necessary in terms of technique to reach the desired audience; what results are desired from broadcasting; what are the requirements in terms of hours on the air, locally-beamed block programming, to sustain an audience over the whole period of the broad-

cast day to make available maximum audience (within the selected audience limits) for effective motivation and education at those times when major program effort is extended?

3. Sociological aspects of the situation. What is the composition of the station's local or regional audience in terms of numbers, concentration within the station's coverage area, education, income, program type preference, educational and social needs? What community problems and educational needs are unmet and can be met by the university? How can broadcast appeals be devised to both attract the "majority of the minority" audience which the station has determined to serve and still effectively present the message of the university? In the broadest sense, how can the station, within the sociological environment of its area, best extend the "boundaries of the campus to the borders of the state?"

These three areas of appraisal must be faced with the utmost realism and matched with an understanding of the habits of either mass or minority audiences in radio. For instance we know empirically that, in general, people listen to radio for the following reasons in the order stated.

1. Power of station or strength of signal—the "loudest" station has the initial advantage.

2. Frequency or regularity of program—a program of the same type heard at the same time five days per week is more effective than a super-program heard once per month.

3. Program content—the factor in which the university is most interested is the least important factor with the listener.

If these assumptions are correct then the area with which the university is most concerned—and the area in which it has most to offer—can only be considered in the light of (a) an appraisal of the physical, psychological, and sociological aspects of the situation plus (b) listening patterns of radio audiences.

Unfortunately, and understandably, the academic framework which is the structure of the university has been a limiting factor in successful university radio programming. In other words, the major stages on which education has been played in the older, more traditional university functioning have been the classroom and the laboratory. These areas have their techniques and their needs. The "off campus" audio audience, who are approached through the ear alone and not by the eye and who are not bound by the courtesies of classroom, demands special consideration if their attention is to be attracted and held.

The basic assumption, it seems to me, which the university radio station program director must make is that he is operating one of the media of mass communications—whether it be AM or FM—and with the limits of facilities at his command, he must offer to his audience those programs and services they want and can use.

MR. E. W. ZIEBARTH:⁴

It was not my intention to present a preliminary statement, but I feel impelled to do so as a result of some of the comments which have been made in this session, and in others which many of us have attended today. College and university programmers have suggested that their programs will have much wider audiences within the next few years because their newly inaugurated research programs indicate that people are asking for more and more serious programs. Obviously they are, but most of us know what those requests mean by now. The Nielsen studies, for example, have shown that there is very little correlative relationship between verbal statements of preference and actual listening habits. Our own research has demonstrated the necessity of discarding listening profiles for the first three or four weeks after measurement devices have been attached to a receiver. The listener who knows that his habits are being measured will for a time, listen apically. We have done many follow-up studies which indicate that those who profess to listen to serious programs, do, in fact, listen to them only slightly more frequently than those who do not express such preferences.

I have been startled and more than a little disappointed that so few comments have been made by my colleagues, concerning radio's role in relation to the explosive potentialities of the period of crisis in which we are living. It isn't comforting to me to be reminded that Professor Toynbee points out that 21 other civilizations have preceded ours into oblivion. I do not sleep better for having followed his speculation that in the event of an atomic war, the survivors will be the African pygmies and the higher insects. It shouldn't be necessary to remind ourselves of the new penalty for mass ignorance, for fumbling, bumbling, and resting content in the assumption that we will "muddle through"; that penalty is extermination, and its prophets should eat the bitter bread of banishment.

I suggest that it won't do for the college broadcaster to talk about his responsibility in terms of whether to do a dramatic program or an afternoon concert as we have been doing at these meetings, but that he will serve the public interest when he demonstrates his understanding of

⁴ Chairman, Department of Speech, University of Minnesota.

these more basic forces of which we have been speaking, and when he demonstrates his ability to grapple realistically with these problems in his *entire* program structure.

The instrument which we use is essentially neutral—but with it we can present more ideas to more people in less time much more vividly and convincingly than has ever before been possible. The Public Interest for the college broadcaster involves his dealing clearly and honestly with the *ideas* which are becoming the forgotten weapons of the West in the struggle for world peace, and for world position.

Many of the college broadcasters to whose programs I listen appear to forget that it is such *ideas*, not only *words*, which are weapons, just as some of our respected friends who make Washington their headquarters forget it. They, struggling with those dynamic and explosive potentialities of international conflict, sometimes appear to believe that an idea can be shot down with a heavy caliber anti-aircraft gun, that principles can be stopped by a Sherman tank, that propaganda will be seared and its effectiveness reduced to ashes by a flame thrower, and that what we need to convert the world to democracy is more atom bombs.

It is a part of the business of the college broadcaster to deal in ideas; if he does not do so realistically, not only does he violate the public interest with which he is charged, but he will assist significantly in the process of reaping the whirlwind in which so many of us appear to be so gleefully engaged! Most of us have been so close to the contemporary revolution in communication, as Wayne Coy puts it, that we have been aware of it largely in terms of the technological revolution only. Cultural lag is not only a phenomenon of our social order as a whole!

Social calm and intellectual isolation are no more possible in a world enclosed in a vast communications classroom whose rafters are the sky, than is economic isolation. Yet we were told yesterday that our effort should be to serve exclusively in quantitative terms. That, I think, is not only evidence of myopia, but of total blindness. If our university and college communications media are used to try to push us backward, if those rafters which are the sky are pulled down to the level of the little red school houses—if they are bounded by the fear of many an academic institution of offending its constituents, then we are far indeed from the public interest. A world of change is a world of crises; a world of crises is a challenge to the college broadcaster to stay out of that ivory tower, if he's in one, and meet the crises head-on.

Our pose of righteousness, as college broadcasters, or as alleged educators, is often a pretty thin facade. In many instances, we suffer from that provincial plague of pose.

And, finally, may I submit that there is no strength in making an observation and then, like Pontius Pilate, washing our hands!

MR. LAWRENCE MYERS, JR.:⁵

Station WAER, as you perhaps know, is the low-power "experimental" station in educational broadcasting at Syracuse University which now is definitely out of the experimental stage. My assignment is to review some of the problems we have encountered and how we have solved them.

In April, 1947, the Federal Communications Commission authorized the General Electric Company to experiment with low-power broadcasting. Syracuse University, in cooperation with General Electric officials, installed the first low-power transmitter and began regular daily broadcasts.

In the first year of operation, we were concerned mainly with signal strength—where we could be heard. We found that good reception was obtained within a radius of approximately three miles from the campus, with many receiving us clearly from six to 11 miles away. Installation of a good antenna made all the difference—and this cannot be over-emphasized when dealing with low-power transmission.

I shall not go into the technical details of the operation; but, instead, invite you to secure a copy, at the conclusion of this meeting, of "Your School Radio Center," a new bulletin issued with the compliments of the General Electric Company, describing our operation in detail.

Sufficient to say here that in September, 1948, the Federal Communications Commission, on the basis of our operation, amended its rules to allow permanent low-power broadcasting. A Construction Permit was granted Syracuse University in November, we went on program tests in December, and on March 31 of this year WAER was licensed as the first low-power broadcasting station in the country. At this moment, there are better than a dozen other organizations which have been granted CP's.

Our second year of experimental broadcasting was characterized by a determination of our audience, actual and potential, and the construction of a program schedule to fit this audience. I have mentioned our three-mile radius of operation. Because of unfavorable terrain and a general unfamiliarity on the part of the layman as how best to achieve superior FM reception, we conservatively decided to limit our programming to the audience within a three-mile radius of the station. This

⁵ Manager, Station WAER, Syracuse University.

campus community comprised some 13,000 students and perhaps five times as many adults.

What were the characteristics of these people? To determine student radio habits, an intensive survey was done as a project for a master's thesis in radio—my own, in fact. Several interesting points were discovered. It was found, for example, that music was the primary choice of most student listeners, with popular and classical music being equal as to popularity. We found that only 2 per cent of the students listened regularly to information programs (forums, round-tables, talks). The time for the greatest number of sets-in-use for students was after 10 o'clock at night. Further, although the university had installed FM radios in approximately one-fifth of the living centers, FM radios in study-rooms were practically non-existent. The obvious conclusion from this survey was that it was not wise to program exclusively for a student audience with low-power FM radio, particularly when one is licensed to broadcast as an educational station.

Then, how about the adult audience? We found that most of these sense close ties with the university, both geographically and from having been closely associated with it at one time or another. Those with FM radios tended to be in the average economic brackets and high educational brackets. They had primarily purchased their FM radios for additional program service and were somewhat disgruntled because they were getting nothing but duplication. Here, then, was the group toward which we could favorably aim a great percentage of our programs.

All of which brings us to the purpose of WAER in the light of certain physical problems. The purpose is simply to supply a program service not provided by other stations. Our immediate goal is an increase in power just as soon as possible in order to expand the influence of the university to a larger area.

In addition to our present limitation of service area because of the low power, we recognize two other physical problems. One is universal to most of FM broadcasting. That is the relatively small number of FM receivers in homes at present. We believe, however, that FM will be *the* aural medium of the future; else, we would not be in it now. Second is the fact that in the city of Syracuse there are five commercial AM stations and four other FM stations. In addition, we have one television station in operation and will have another this fall. With all this competition, how can we get regular and enthusiastic listeners? We think we can get them by presenting three specific program types.

The first is music. For our audience, that means roughly a range

from semi-popular to classical music. It means regular symphonic broadcasts in the afternoon and evening at convenient listening hours. It means relaxing music during the dinner hour. You, in this audience, may consider these things as fundamental, but let me remind you that none of the other 10 stations in Syracuse begins to reach this goal.

Our second "must" for program types I would classify as special events, and would include complete coverage of all university athletic events, cultural programs of significance, and heavy reliance on the College of Fine Arts and other university departments. We must operate on a sufficiently flexible schedule to permit last-minute cancellation of programs in order to carry concerts, lectures, and forums in their entirety.

The third is in the presentation of what I would call "feature" programs. Their objectives are two-fold. First, we present a program which is not, or cannot be, done by a commercial station in as entertaining a manner as possible. Second, we get the cooperation of as many city or university groups as possible. If they listen and become interested, they will be our best means of promotion.

"Calling Syracuse" is one of our newest programs. It is concerned with features in the local news of Syracuse and, as the name might imply, makes frequent use of a specially-installed telephone recording device. It's a good twist for bringing many people in the city before our mikes and thus creating additional talk about the station. Even this program uses an essentially dramatic format.

I have given some highlights of our general programming policy. As you have heard, we have music, special events, etc. But most important in our effort to get new listeners are feature programs—special programs designed to interest a specific group. We're in radio to get and hold listeners and we think the policy I have outlined is the answer in our particular set-up.

SCHOOL BROADCASTS

WORK-STUDY GROUP

EDWIN F. HELMAN,¹ Presiding

MR. EDGAR DALE:²

My title is "Planning Radio Programs to Meet Children's Needs." Isn't this what we have always done? Has anyone ever set up a pro-

¹ Director of Radio, Cleveland Board of Education.

² Professor of Education, Ohio State University.

gram in which he said, "We aim our program so as *not* to meet children's needs?"

We come back here to an old, old educational problem. I first became conscious of it at a meeting when as a young superintendent of schools in North Dakota I heard a superintendent say: "Let us teach children and not teach subjects."

How absurd, I thought. What else could we do? What possible reason other than meeting children's needs could we use for teaching arithmetic or history or grammar or health.

Now, you know and I know that I was very naïve. Somehow or other, in an unusually good college of education at the University of North Dakota, I had gotten into my bones the idea that education isn't any good unless it is functional. Yet, it is certainly true that teachers waste enormous amounts of time getting children to answer questions that they didn't ask, and that the teachers already know the answers and are bored by the replies.

One of the troubles with American education is that we are teaching children to answer questions when we should be teaching them to raise questions and to question answers. What I mean is simple. There is a place, of course, for learning arithmetic or whatever the subject may be. But if we merely learn or rather try to learn these subjects as a system neatly laid out without any concern whatsoever for application, then we are going to run into difficulty. We shall either get no learning or passive uncritical learning.

A point closely related to this one is that of the urge to cover the ground. Last fall I talked to a group of very happy teachers of eighth grade social studies. The year before last, they had had a big textbook of about 600 pages, very difficult to cover in the allotted time. This year, they have a new textbook which has only about 350 pages, and this gave them a great deal of time to meet children's needs, as they put it.

You see, what they have been doing before was trying to cover the ground. Now they are trying to uncover it. As a matter of fact, at first they were trying to meet their own needs—their own need to feel secure in the sense that they had covered the entire subject. It's usually the teacher who wants to cover the subject, and not the class. A child wants to understand and perhaps the teacher would reply it is not she who wants to cover the subject but someone above her, such as a principal or superintendent.

Now, if you ask the principal or superintendent whether he wanted

to cover the subject, he would say that there are parents who insist that we cover these subjects and are very concerned when we don't cover the entire book that the children have bought or that has been furnished them.

Now, I could give this discussion the same old twist and talk about children's needs for security, for approval, or status, for belonging, for affection, etc. They're important, and I am going to try to indicate some specific needs to be met. One of the things we must do in a radio program is to stimulate children's needs to ask questions and have them answered.

Little children ask many questions and thus learn a lot about this world. They learn two or three thousand words at least before they enter the first grade, and their range and appetite for new knowledge is amazing. Their curriculum has been a needs curriculum. When they have a question they ask it, and if it is properly answered a great deal of knowledge results.

Why don't we continue with this method when the child comes to school? Why can't we use radio to stimulate children's questions and to answer them? We can, and I should like to suggest a simple method as we talk about planning radio programs to meet children's needs.

Let's talk about the area of health. Let's assume, for a moment, that we are bold enough to have a radio course dealing with what children's needs are in regard to an understanding of reproduction and growth. What are the questions that they ask; or, if you prefer, what are the questions that the parents ask. I would collect such questions in a situation like one we recently had at Detroit where Dr. Treat gave a wonderful exposition of this subject by models on how to answer children's questions and also to make a presentation.

If I were giving a broadcast for adolescent youngsters who were concerned about their complexion, their health, personal problems, I would base the broadcast on their questions. Or, let me put it another way, I would make certain that no child or young person had a question important for him and for others that either was not treated in the broadcast or aimed to be treated in some other fashion.

Now, I have suggested that perhaps the radio broadcasts will only answer the children's questions. This isn't necessarily so. It may have another function. Indeed, its function may well be stimulatory, getting children to ask questions when they go into the classrooms or when they are studying a particular unit. Indeed, the only way you can get an education is to ask some questions and have some way of getting them answered.

This leads us to a second aspect of our planning radio programs, namely, having materials available in the classroom which will answer many of these questions. Our aim and goal in the long run is self-education. Why then do we assume that we have to educate pupils in a classroom? Why don't we make greater use of the radio and, before long, television as a method of stimulating questions, perhaps as a method of suggesting where answers can be found, and then having the appropriate classroom atmosphere and working conditions which make it possible for the students to find the answers to the questions they have to ask?

One of the big needs of children or young people in regard to broadcasts is some kind of two-way communication. A couple of thousand years ago, Aristotle objected to books and speeches because opportunity wasn't given to talk back. This doesn't mean, I think, that everything has to be turned into a round-table discussion. The talking back can occur in other ways, but it needs to be done. Children need to have an opportunity to talk back to the speaker in the sense of asking a question or making an observation or whatever it may be. There is far too much rote acceptance of what is said by others. Our whole system of marks and grades makes for uncritical acceptance, at least for examination purposes.

Our aim in education should not be to make people sponge-minded, to soak up whatever comes over the air, or in the movies, or in the books, but it is to make them critical minded, to develop good judgment about whether something is true or false, or appropriate, or unrelated, or whatever the case may be.

I have thought a good deal lately about what I call the *cluster of experience* idea. I have a hunch that we are splitting up our teaching into far too many little segments—segments like arithmetic, history, geography, etc. The core curriculum is one answer to this problem. But I still think it is possible to use, and we're going to continue, anyway, a subject matter classification. We need some kind of a skeleton on which to put the flesh and blood. We can do this successfully if students at the outset see that the arithmetic subject matter or the hygiene subject matter is aimed to help them solve problems.

Maybe we ought to use television, motion pictures, and radio more commonly as a way of dramatically presenting big, significant problems. That is the kind of introductory problem which could be a hub out of which would run many spokes of experience. It would provide what everybody *needs*—a common denominator of experience without which one cannot communicate. It would supply a common feeling that we

have certain problems that we must solve together and that here are the tools of learning to solve them.

It is too bad that so many of our children and young people move along year after year in school and don't get a feeling of the great power that comes from being able to read, from being able to look up things in the library, from being able to use books, encyclopedias, and dictionaries as a method of getting control over the world in which we live, from being able to learn by intelligent radio listening.

The plea I would like to present to this group is if we are really to meet children's needs that we use these various media organically. We haven't used our arithmetic books and grammars organically. Somehow or other, through radio, through other devices, we must bring all of these together, through some kind of radiating hub, through some kind of cluster of experience. If we don't do that, we shall not only fail to meet the short-time needs of children and their needs in the long run, but we are not going to meet the needs of parents, of taxpayers, the superintendent or principal of the school. I see no other way of approaching this problem.

I have talked about the need of children to have their questions answered, the need for a classroom atmosphere in which their curiosities can be satisfied, the need for organic experience of which radio will be a part. Let me now discuss another need of children—the need for success.

Why don't we have radio programs in which children participate and tell what they have successfully done? Most of the time, our teaching is *prospective*. We answer their questions about health so that they can become healthy in the future. We help them meet their problems of getting along with other people so that in the future they can get along with other people. We help them learn to plan their work so that in the future they can plan more successfully. I make the suggestion then that we have some programs for children which are the recording of success stories.

Here, for example, is a group of children who have had pointed out to them that citizenship is an international problem, that children everywhere have similar needs.

This particular group of children has decided to do something about it and has adopted a classroom in some war devastated country. Why don't we have these children tell what they did, what happened? In other words, a success story of something they did as a culmination of classroom instruction.

Certainly a basic need of children is one for beauty and attractive-

ness in their lives. Maybe a group of children in a particular school decided that there was a vacant lot in their neighborhood that should be made attractive. Or it might be they did something to improve the attractiveness of their classroom. Why don't we report over the air a successful experience of one kind or another in introducing beauty and attractiveness into the lives of a family, a community, a school, a classroom?

This would, in a sense, be news, good news. It would also stimulate other children and, indeed, their parents. The things that we always should say about good news is, "Why, I never knew that before!" and perhaps, also, "Why, we could do that, too, in our school."

We would not always have a success story. Sometimes we might have tried out the project and it didn't work. We might discuss over the air why it did not work and thus learn something new about what can be done in the future to make certain that these needs are properly met.

Finally, I would say that radio has been phenomenally successful in meeting one of the very important needs of children; namely, that of being able to understand what some person, an expert, an excellent newscaster has said. I am sure that there are no children, or very few children, who cannot understand the news program which Mr. Weir developed for Station WOSU, and yet I know many of these same children feel helpless and hopeless sometimes in reading the kind of text material which they have in class.

Radio, then, should delight, amuse, instruct, and sometimes thrill. It should meet the children's needs for liveliness, for new experience, for independence, for critical analysis, for growth. If it does that, what more do you want or need?

MR. PAUL C. REED:³

Let me begin by describing what you and I might expect to observe in a classroom before, during, and after a radio broadcast. (You will understand that I am referring to immediate utilization and not to long-run projects which a program or series of programs might initiate.)

First of all, obviously, we would expect to find a radio already placed in front of the class—unless, of course, the room is equipped with a loudspeaker connected to a central sound system. We would expect to observe evidence that the teacher and the group knew that a program was soon expected. There would be an atmosphere of readiness: the blackboard or bulletin board would give program information

³ Director, Radio Education, Rochester Board of Education.

which had been secured from advance notices. We might even find related books, maps, or other materials in readiness.

Not later than 10 minutes before the broadcast, we should expect to see the teacher and class beginning some activity related to the coming program—something which would build readiness for what they are going to listen for. This might be a general review of the program content—talk about the general topic or a listing on the blackboard of major points which the group might listen for.

We should expect that the radio had by this time been tuned to the station for clear signal and that the volume had then been turned down so that the preparatory discussion was not interfered with by the irrelevant program then on the air. We should expect, however, that either the teacher or some pupil assigned to the job had one ear cocked to the radio so that it could be turned up to classroom volume as soon as necessary.

What should we, in our search for good classroom utilization, expect to see during the broadcast itself? Certainly, the teacher listening with attention and visible interest. Whether or not the program actually merited interest on her part would be another matter, but a teacher must appear to be interested if she expects her class to pay attention. As to the youngsters themselves, very little in their position or their attitude would give a clue as to their real attention. (Many a child sitting erect with folded hands on the desk has his mind on something far different than the radio program. Many a boy who is doodling or fussing with something on the desk may prove to have been extremely attentive.) I am not quite sure whether I am in favor of asking children to take notes during a program or not. Such activity depends upon the nature of the program—the type of information presented—for notetaking may prove a distraction from really attentive listening. Certainly, I should hope that the room would be quiet and that attempts had been made to exclude outside interruptions. A notice on the door will usually bar intruders.

What happens after the broadcast is certainly dependent upon what has happened before it began. If the atmosphere of readiness has directed the class to the type of response expected after the program, ensuing discussion or activity should clarify, emphasize and clinch the basic aim of the program. It should not be simply a repetition of facts or more retelling. There should be an effort to get at meanings, to arrive at generalizations, implications and applications. No matter what the practical nature of the response, however, the broadcast must be

made part of the ongoing educational experience. A broadcast follow-up should be immediate and probably not less than 10 minutes in length.

These are the observations we could have made during good use of a radio program. They enable us to form certain principles of utilization.

1. The teacher must know why she is using a program, what she hopes to accomplish with it, what she hopes will happen to children as a result of listening.
2. The teacher must know something about the program in advance, and have a definite method for its use.
3. Pupils must know why they're listening; they should be listening with a purpose.
4. There must be follow-through after the program in terms of pupil-teacher purposes.

It is also evident that we may make generalizations about the conditions which help to bring about good utilization.

1. The control of classroom radios and the decision to use programs must be with the teacher and her pupils.
2. Their decision to listen should be made in terms of the instructional and learning objectives of their own group. There should be no pressure imposed by supervisory or administrative authorities.
3. The teacher must have advance information about the series and each specific program in it. Manuals are sometimes planned so far in advance of script-writing that the titles of individual programs give the teacher no practical understanding of the nature of the program to come; in such cases, more specific supplementary information probably should be sent to her later. Perhaps the radio, itself, may be used as a means of bringing to teachers this complete advance information.
4. The program, itself, of course, can aid or can hinder utilization. If the broadcasters are aware that something should happen in the classroom after the program is over, they can help it to happen by the way in which they build the program.
5. Teachers should know how to make good use of radio programs.

The last condition—that teachers should know how to use radio well—has naturally raised considerable discussion as to how it can be brought about. I believe myself that university courses on radio utilization are an unrealistic and grossly over-rated method. They do not reach enough teachers, nor do they reach the teachers who actually need help. In presenting such courses, the energies of the radio supervisors are diverted from more profitable efforts in their own field. Moreover, I doubt that there are enough unique problems in radio utilization to justify a special course in the subject.

It should not be the basic responsibility of radio supervisors to work

with individual teachers. We are already trying to cut up the whole teacher into too many slices—art, reading, visual education, television, etc. The primary responsibility for improving radio utilization rests with those whose responsibility is general instructional improvement—that is, the principals and the instructional supervisors. After all, radio is simply a means for developing the curriculum and improving instruction.

Finally, in considering “What is good classroom utilization?” we must recognize the importance of all administrative acts in relation to utilization. It is the administrator who sees to it that good receivers, adapted to classroom listening, have been purchased. It is, in the last analysis, the administrator who determines and plans what is to be broadcast. It is the administrator who must see to it that the teachers are informed about the programs available and their purpose in relation to the curriculum. It is the administrator who plans teaching schedules so that maximum use may be made of available radio programs.

MRS. RUTH WEIR MILLER.⁴

For a number of years while teachers have been using radio effectively in the classroom, they have been told that television was “just around the corner.” Recently, television turned that corner and many teachers were there to meet it.

On March 7, public and parochial school students in the greater Philadelphia and New Jersey areas began receiving education by television four days each week. They watch the specially designed programs every Monday, Wednesday, Thursday and Friday afternoons right in their own classrooms during regular school hours.

The new educational project, which is known as “Operation Classroom,” is sponsored jointly by the Philadelphia and Diocesan Public and Parochial School officials, the Philadelphia *Bulletin's* Television Station WCAU-TV and RCA-Victor. It encompasses every level of study—primary, elementary, junior high and senior high—with special programs designed for each group.

Regular-sized television receivers were installed in classrooms in some 31 schools throughout the area by the RCA-Victor Division of the Radio Corporation of America, as its part of the cooperative experiment to test the advantages of education by television. Selection of the schools where the sets are being installed was made under the guidance of school officials.

The programs on Mondays and Wednesdays, seen from 3 to 3:15 p. m., are aimed at youngsters from the first to sixth grades. The

⁴ Educational Director, Station WCAU, Philadelphia.

Thursday presentation is the "WCAU Career Forum," a successful radio program which specializes in vocational guidance. It is televised from 1 to 1:30 p. m., and is aimed at the junior and senior high school levels. Friday's programs are geared for junior high school viewing between 1 and 1:15 p. m.

In bringing television into the local field of education, WCAU-TV and the Philadelphia school authorities feel they are giving the teachers an additional tool with which to supplement their methods of teaching.

Furthermore, the experiment has proved that this exciting new medium has undreamed of potentialities as the teacher's ally. First, television gives schools an opportunity to pool their resources. The television screen can bring into every classroom the particularly gifted teacher or outstanding students. The program does not take the place of the classroom teacher, but gives her resource material she could not otherwise use. For instance, on the Operation Classroom series for primary grades, an unusually fine story teller told legends of Holland or China or some other faraway land. The program on China featured two Chinese children in native costume, who were, incidentally, students in a Philadelphia school. The story was illustrated with pictures and with authentic Chinese materials, all of which had come from Philadelphia's Chinatown, while scenic backdrops were created by art classes. Educational aids, such as these, stimulate imagination and curiosity. Television could make such aids available to thousands of teachers at the same time.

On other programs at the elementary and junior high school levels, students working on special projects have demonstrated their work. One group was interested in the study of weather. They interviewed the meteorologist of the Franklin Institute on how to forecast weather. He demonstrated to them such equipment as an anemometer, a rain gauge, and a thermometer. Then the boys and girls constructed an anemometer of their own and showed just how everyone could make one for himself. On another program, youngsters who had completed a unit on transportation brought in ship models, airplanes and trains which they had carved out of wood, talked about the significance of these in the history of transportation, and demonstrated how the models had been made. This is not only to pool the resources of all learning facilities but to raise the socialized recitation to another dimension!

Before I leave this matter of pooling the resources of a community, I should like to stress the necessity of complete cooperation with all educational agencies in the community. In the Philadelphia educational series we may present the Curator of Mammals of the Zoo who brings

some animal friends with him, or a puppet show by the Dairy Council, or a meteorologist of the Franklin Institute. Television makes it possible for all teachers to use all educational facilities as they need them.

Secondly, the teleteacher can bring educationally valuable demonstrations to the classroom. On Operation Classroom we have demonstrated such diverse procedures as physical exercises, rhythms, drawing, and cake decorating. The camera can get a "close-up." It is an intimate medium, this television, and a student can acquire the desire for a new skill and even the skill itself by careful observation. This is not that passive learning some people are afraid of. As we use television more and more as a teaching tool, we may have to train youngsters in the techniques of observation, but having done that we shall accomplish much more, more quickly. Think of the possibilities of nature study and health education in a medium like television. World War II proved how quickly people can learn when visual aids are wisely used. Television gives us a chance to capitalize on that experience, to bring the fine, the perfect demonstration into the classroom for the teacher to use.

Finally, every teacher knows that one of her most desirable objectives is the creation of concepts. And the use of visual aids like films, relief maps, charts and graphs has proved that this kind of material can create concepts effectively, quickly and permanently. Television, by its very nature, lends itself to the use of the finest visual material. On Operation Classroom, children have shown a Conestoga wagon which they made themselves and through entertaining dialogue have told the story of the wagon and the significance of its name. Italy became more than a place on the map when boys and girls sang Italian songs and practiced Italian customs on a studio set which they themselves had created. China seemed close to home when a group of Chinese children served jasmine tea, Chinese style, and invited their fellow Americans to enjoy oriental hospitality.

An outstanding authority on "Careers for Women" proved her points and gave valuable vocational counsel to her audience by showing graphs and charts which demonstrated economic conditions much more effectively than the most eloquent speech could have done. The intimacy of the television set to which I have referred previously makes it possible to create concepts because a place, a time, a people, or customs, inventions, experiments, relationships—all can be dramatized or pictured or demonstrated, rather than talked about. If the objective of teaching is the acquisition of concepts, then television is the most dynamic tool the teacher has ever had at her command.

In addition to a program series like *Operation Classroom*, the imaginative teacher can make use of the outstanding special events that can be brought into the classroom via television. Historic events like the Inauguration of the President and the Signing of the Atlantic Pact are more meaningful when they can be observed as well as heard. Students have a front seat while history is being made. Surely a generation brought up with television can be trained effectively for active participation in the affairs of government, and for the responsibilities of citizenship.

Commercial TV broadcasters have been convinced for some time of the "sponsorship and retention impact" of television. We know, too, that for youngsters, television has a compulsion that cannot be overestimated. Teachers must recognize that the newest communication medium will be a major form of entertainment and information for boys and girls. It is important, then, that the teacher use television as a teaching tool and not look upon it as a competitor. Wisely used, your television receiver will usher in a new era in education.

Mrs. ADELE B. TUNICK:⁵

Before I attempt to comment on anything that has been said as it applies to the writer of school broadcasts, we must first consider briefly the ways in which in-school listening differs from out-of-school listening. First, and most obvious, is the fact that the audience unit is not the individual seated comfortably in his living room, but a group, seated, generally not too comfortably, at desks. Second, reception in a classroom or an auditorium is generally not as good as reception at home. Third, and most important, the desired result of an in-school broadcast is the accomplishment of a valid educational aim that will lead to some type of activity on the part of the group, in contrast with the passive response expected from a listener at home.

The fact that the in-school audience is a group audience has a serious effect on the maintenance of interest. All of us who have ever faced a class know how easily a group seeks other distractions if there is a lag in a lesson. The same thing is true of the pacing of a script. I had occasion recently to edit a script on Alexander Hamilton, in which there were three and a half pages of impassioned judicial argument between Hamilton and one of his adversaries at the Continental Congress. It was fascinating stuff to read—and material that was completely pertinent to the subject of the script. But it slowed the script's action to a point where a class would begin to look for—and to find—other diversion. The whole scene, therefore, had to be recast into

⁵ Supervisor, Station WNYE, New York Board of Education.

the form of a brief, angry, "corridor" argument between the two men. This was less accurate historically, perhaps—it was certainly less learned—but it was better classroom radio.

Mr. Dale has pointed out the need to make children understand completely what is being broadcast. This to me is a cardinal principle of scripting. It can be accomplished through simplicity—and I extend the word "simplicity" to cover every facet of script writing—sound, music, vocabulary, sentence structure, and story line. The fact that reception is apt to be inferior in a classroom makes us, at WNYE, wield a heavy red pencil on sound effects and music, eliminating all that are not absolutely essential either to an understanding of the story or to dramatic effect. The scratching of a pen to indicate letter writing, for example, is a subtlety apt to be lost on the classroom receiver. Similarly, music behind a narration is apt to make it difficult for the children to understand the words that are being spoken. But more important than either of these is the question of the written word. I take serious issue with the school of thought that believes that only educators should write scripts for in-school listening. But I would have every script checked for vocabulary and sentence structure by a teacher who has had experience with the age group for whom the broadcast is intended.

In regard to the problem of constructing a story line, I think I can demonstrate the need for simplicity by example rather than explanation. We are now planning and writing, at WNYE, a series entitled "Famous New Yorkers," designed for civics classes in the junior high schools. The subject of one of the scripts is Theodore Roosevelt. After the writer had done a great deal of research, it was decided to deal only with one brief incident in Roosevelt's career as Police Commissioner of New York City. The reasons for the choice were many. Chief among them was the feeling that a 15-minute script for children cannot effectively present more than a moment out of the life of a man. It was possible through this choice of material to keep the story line simple and easy to follow. It seems to me that a script must be so planned that a teacher should be able to test the group's comprehension of it with two or three key questions, and thus avoid the "re-hash" of which Mr. Reed spoke. In addition, this choice of material accomplished the aim of the series—to show the contributions of various famous people to the life and growth of the children's own city. At the same time, it translated the larger problem of civic ethics into terms that the children could understand. And finally, the script leaves the teacher with a varied and extensive field of activity into which to lead her class—further study of New York's Police Department, biographical studies of other famous

police commissioners, investigation of Roosevelt's other activities, of social problems of his day as compared with the present day, etc.

In regard to television in the classroom, there is little that I can say since there is no television writing being done at this time at WNYE. In the non-dramatic field, I should think that the script writer can easily adapt radio techniques to television. At the moment, I cannot see that there is anything that a dramatic television script can do that a good film can't do better. It is certainly true, however, that whether we like it or not, the script writer will have to learn new television techniques and apply to them the same principles and practices as he has used up to now in writing the in-school script for radio.

CLINIC FOR CAMPUS STATIONS

WORK-STUDY GROUP

HOWARD C. HANSEN,¹ Presiding

THIS IS AN IMPORTANT HOUR, an hour of decision, for wired radio. The proposed rule-making of the FCC which was announced on April 13 makes it necessary for us to take stock of our operations and our objectives, and prepare to defend them in an open hearing which we hope the Commission will hold. This is a time not only for preparing a brief to the FCC which will facilitate an open hearing, but also it is a time for articulating for ourselves the objectives and standards which lie at the core of our claim to continued existence as workshops. We are concerned not only with *whether* we stay on the air, but *how* we stay on the air.

Before introducing our planned subjects and speakers for this meeting, it is my pleasure to call upon a special guest for a few words. Mr. Earl Minderman, assistant to the Chairman of the FCC, has agreed to make a brief statement.

MR. EARL MINDERMAN:²

The Federal Communications Commission is dedicated to the idea of having more channels of information available to the American people. With reference to any proposed FCC ruling, the Commission asks that everyone interested submit an opinion on these proposals. What often happens is that people are busy, time passes by, and the Commission in its "infinite wisdom" passes rules that govern the situa-

¹ Director of Radio, MacMurray College, Jacksonville, Ill.

² Assistant to the Chairman, FCC, Washington.

tion for a long time to come. And then the people who were too busy to submit anything are plagued by the rules. June 1 is the date on which the Commission must have information regarding this matter. I wish you well and I hope that this system of radio will continue to grow. This type of station can become one of the most important features of broadcasting.

CHAIRMAN HANSEN:

Thank you, Mr. Minderman.

Our panel comprises some people who have worked hard, long and successfully within the areas we propose to examine here. We shall hear from Mr. John Bachman, of Baylor University, on "Station Management"; Mr. Hale Aarnes, of Stephens College, on "Station Relations"; from Leo Martin, of the University of Alabama, on "Station Programming"; and from Mr. Richard B. Hull, of Iowa State College, on "Educational Standards and Objectives."

MR. JOHN BACHMAN:³

What I have to say concerning the management of campus stations is based on two assumptions. I assume that operation of a campus station is one phase of a university's program of education for radio. My second assumption attempts to define "education for radio."

I am assuming that education for radio includes at least three major purposes: 1) preparing students for full-time positions in the radio profession; 2) preparing students to use radio in allied vocations such as journalism, music, education, and the ministry; and, 3) preparing students to be discriminating and responsible listeners.

I believe that participating in the management of a campus station can accomplish objectives in line with all three of these purposes. Some of the executives on our campus stations will be key persons in professional radio. Others will be employees but they will be better employees if they appreciate the problems of their employers. Those who will be connected with broadcasting in secondary capacities and those who will only be listeners can also profit from the experience of managing a campus station.

To distinguish from the areas to be discussed by my colleagues on this panel I am thinking of management as the coordination of the various departments such as programming, engineering and sales. This coordination raises problems in any station. On a campus station where workers are part-time and generally unpaid, the problems are more complex.

I see four major objectives in the management of such stations.

³ Chairman, Radio Department, Baylor University, Waco, Texas.

First, the student can become acquainted with the interdependence of station activities. He learns that a salesman dealing with a client must take into account the abilities of his continuity staff and the resources of his programming department. He comes to realize that an effective broadcast requires careful planning on the part of many different people. For example, our sports staff on Station KIYS decided they wanted to broadcast all conference baseball games this spring, at home and away. This meant that the manager had to write for broadcast permission from the schools involved, the salesmen had to work out a participating plan of sponsorship which would pay for the cost, the chief engineer had to order in lines and assign men to the remotes, the continuity staff had to prepare appropriate copy, the promotion department had to tell the campus they could hear the games—all in addition to preparing the announcers for the actual coverage job. On a campus station, this interdependence is made especially clear because positions can be rotated. Students can work in various departments and see the problems of coordination from different viewpoints.

This first objective is particularly important in the education of those students who have professional intentions in the radio field. Closely related, however, is a second objective which applies equally to all students regardless of vocational interests: the development of a sense of responsibility. Anyone participating in the management of a campus station soon realizes that a broadcast can be snarled if anyone of a chain of people misses an assignment. He learns that professional standards are not accidental but result from responsible planning and effort. He learns to delegate, to accept and to trace responsibility. I believe that both "classical" and "progressive" educators certainly agree that this is a desirable objective. We have found at Baylor that frequent staff meetings help us to accomplish this objective. Without scheduled meetings, campus station staff members may see each other only infrequently and responsibility may become muddled. Meeting together and discussing mutual problems clears up station "snafus" and provides practical instruction in the democratic process.

A third objective in the management of campus stations is to assist students in learning to deal with personality problems. This includes self-knowledge and also knowledge of how to deal with others. Staff members vary in talent and in ability to adjust to situations. The demands of a regular schedule of broadcasting develop tensions. Whenever a student is called upon to supervise other students, the possibilities of such friction are multiplied. The experience of resolving these tensions is of great value.

During the past two years at KIYS, we have watched one person "find himself," through campus station relations. At first, he was not even a satisfactory control board operator because he couldn't get along with any of the announcers. Gradually, he learned to make the necessary adjustments until recently he was elected by his fellow-students to membership in an honorary organization.

To promote the accomplishment of this objective, we try to strike a balance between student control of the station and faculty supervision. We want students to assume all possible responsibility but we make it clear that faculty members are always available for consultation and assistance. Here, again, staff meetings with frank discussion are helpful.

The final objective is to develop an appreciation for the problems involved in decisions made by radio executives. This is another objective which, I believe, is in line with the needs of discriminating listeners as well as of broadcasters.

Not only potential managers and program directors but future educators and clubwomen need to know why schedules include many programs of some types and few of others. Recently, for example, a club at Baylor asked for time on KIYS to present a program in Spanish. Questions arose as to whether or not such a program would attract any listeners and fill a need. Here you have the whole problem of programming for minorities.

There arise regularly problems of station policy and public relations. Under what circumstances will time be granted to campus organizations? Just this week, our annual May Queen observance was complicated by the selection of a rival queen. In such circumstances, the station management must take into account the desires of its audience, the relation of the station to the groups involved in the controversy and the welfare of the university as a whole. A thoroughly realistic situation!

Sponsors' tastes and opinions also create typical problems for campus station management to face.

The financial limitations of a campus station offer a further learning experience in the area of our fourth objective. When a station's books are open and costs of operation are known, financial problems become more than a workbook exercise.

The standard for accomplishing this fourth objective, in my opinion, consists of active student participation in making all decisions relative to the operation of the station.

In the entire area of management, therefore, the campus station

offers an opportunity to attack major objectives in the educational experience of young people.

MR. HALE AARNES:⁴

The most pressing problem of "Station Relations" which faces wired-wireless stations today is that which arises from the decision of the Federal Communications Commission to establish new rules governing wired-wireless operation.

In connection with this problem, I have worked with the Intercollegiate Broadcasting System to arouse interest among wired-wireless stations in order that this phase of educational radio could be adequately represented before the Federal Communications Commission when the hearings take place.

As one of the steps in helping to focus attention on this problem, I sent the following memorandum to the directors of 109 wired-wireless radio stations.

"I want to ask six questions, of you, which are related to attempts to present the case of wired-wireless to the Federal Communications Commission.

(1) Will you present your case to the Congressmen and Senators from your state and ask them, in turn, to present it to the Federal Communications Commission?

It isn't too early to start presenting your case to the Commission through the duly elected representatives of the people of your state. Some colleges have already begun to do this, and I hope that you will take up the battle.

Will you indicate to me the names of the men you contact and the reactions which you receive? It goes without saying that you will probably want to contact people other than Congressmen. In any event, I hope that you will do what you can to help insure a fair hearing for our case.

(2) Would you secure and send to me statements from the commercial stations in your area, indicating their reactions to your station?

Undoubtedly, some of the criticism of college wired-wireless has come from commercial radio stations. It would be helpful if we could gather positive statements from stations which are contiguous to wired-wireless operations; that is, statements which are favorable. If the statements are not favorable, we would like to know that, too, because we can handle this job only by finding and analyzing the actual facts.

(3) Would you kindly give me an estimate of your budget?

I raise this point because it is probable that the argument will

⁴ Chairman, Radio Education, Stephens College, Columbia, Mo.

be raised that all wired-wireless stations should shift to FM. My studies indicate that many colleges are not spending enough money 1) either to purchase the equipment for an FM station, or, 2) to carry on a day-to-day operation of such a station. In other words, if colleges were forced to use FM, many of them would be unable to continue to offer this practical training in broadcasting. The size of your budget, thus, becomes an important factor. The FCC will need to have this type of information if it is to completely evaluate the problems which are to be confronted in connection with wired-wireless.

- (4) Will you sound out regional representatives of the National Association of Broadcasters concerning their reaction to wired-wireless?

It would help if we could secure the support of NAB, and the best way to secure that support is for you to create interest among NAB members in your area. *Broadcasting Yearbook* carries a list of key committee members and you will undoubtedly be able to contact some of them. It would be very helpful if NAB members would write to Justin Miller, saying that NAB should concern itself with our problem.

If you do successfully contact NAB members, I would like to know about it. If you encounter opposition I would like to know specifically about that also.

- (5) Have you had a field strength test?

We need this information and few schools have provided it. It may be that you can't afford to provide such information. If this is true, I wish you would indicate that. I think it is clear that the FCC would expect to have this information on all stations, particularly in case of a continuation of wired-wireless operations under closer FCC supervision. We would undoubtedly have to supply this information at stated intervals.

- (6) Will you supply information concerning the number of students who are now receiving broadcasting training on your wired-wireless station?

Both the FCC and NAB should be interested in the amount of training we are offering and this training can partially be measured by the number of students involved.

This memorandum is going out to some schools which have not replied concerning this problem. I would like to emphasize the fact to those people that the situation which faces wired-wireless is real and important and it will be decided within the next few months. If you are going to make some defense of your wired-wireless operation, you should do it now. If you do not care to pool your efforts with the rest of us who are working in this field, I suggest that you contact the FCC and make arrangements to make your own presentation when hearings are held on this matter."

Thirty-nine institutions replied to the questions stated in the above memorandum. In answer to Question 1, in the memorandum, 15 institutions reported that they had brought wired-wireless to the attention of Senators, Representatives, and members of the Federal Communications Commission. Thirty-four Senators and Representatives were notified and have indicated an interest in the continuation of wired-wireless.

In response to the second question, 12 institutions reported that they had excellent relationships with neighboring commercial stations and that they felt these stations would make favorable statements concerning wired-wireless.

Twenty institutions supplied information concerning their budgets. The highest budget mentioned was \$3000 per year; the lowest budget was \$185 per year; and the average of the budgets was \$1092 per year.

This financial information is important because several of the institutions indicated that they did not feel they could secure enough money to support the low-power Educational FM operation which is currently being suggested for educational institutions. Some institutions feel that the only way in which they can provide actual broadcasting training is through wired-wireless which can be operated with a minimum of equipment and on a very low budget.

Fourteen institutions indicated that they had contacted members of the National Association of Broadcasters concerning the desirability of wired-wireless.

Seven institutions had made field strength checks, but six of these institutions indicated that the results of the check were not accurate. Twelve institutions replied that they were unable to pay for a field strength check.

Seventeen institutions reported concerning the number of students who were taking part in the activities of their wired-wireless stations. The size of student staffs ranged from 30 to 373. The mean size of student staff was 95.

In working with this problem, three conclusions have seemed to be important enough to warrant consideration here.

The first conclusion is that regulation of wired-wireless is necessary. The Federal Communications Commission is evidently understaffed, and the electronics industry is undergoing such a period of expansion that the Commission must undoubtedly find it difficult to perform all of the tasks which come within the scope of its duties. This means that the regulation of wired-wireless will add another job to an already overburdened Federal Communications Commission.

Because wired-wireless has developed under conditions which have not attracted the large manufacturers of radio transmission equipment, the methods of transmission in existence vary greatly from college to college. This fact will tend to make regulation a difficult task. Wired-wireless could best be served by a research grant which would make possible a three-year period of study of the methods of increasing the effectiveness of this type of radio transmission.

A second conclusion arises from the fact that at the present time a sizable number of institutions are, through wired-wireless, offering excellent radio experience to hundreds of students at a very low cost. The elimination of wired-wireless would serve to force these institutions out of their radio education activities and would thus deny experience to many students. A great deal has been said about the fact that educational institutions have failed to avail themselves of the opportunities which are existent in radio. The cold reality of the matter always has been that it is difficult for educational institutions to secure money for radio. It seems, therefore, that all concerned should make an especial effort to protect this phase of radio training which is being used by many colleges and which is providing a type of experience which is necessary if we are to train intelligent broadcasters and listeners.

The third conclusion is similar to the second. It arises from the fact that educational radio, like other national resources, should be protected. The critics of educational radio have made much of the fact that educational institutions have failed to avail themselves of their opportunities. This criticism is justified. Its truth does not, however, alter the fact that educational radio should be protected—both from its friends and from its foes. The public servants who are privileged to deal with the communications industry should strive to protect this educational resource from every attack. And in protecting this educational resource, they should think in terms of decades. The tendency has been to insist that educational institutions must go into radio right now. Yet, all of you know that educational institutions change slowly. It seems wise to plan to protect radio facilities for education in order that 150 years from now educational institutions would still have available the opportunities which are implicit in radio education.

MR. LEO MARTIN:⁵

A well-known radio station has a slogan which emphasizes the importance of good programming. The slogan, as used by the program department of Station WLW, is, "People listen to *programs*—not to *stations*."

⁵ Chairman, Radio Department, University of Alabama.

Each of us could cite many instances in which a popular program has retained its audience even though it has shifted from one station to another, or even from one network to another. It is important that we give much consideration to those programs which are broadcast on our campus stations. The mere fact that a station may be a campus institution will not assure regular student listeners to that station. The programs must be planned and produced so that they will be more appealing to college students than other programs which are broadcast at the same time on other stations.

A basic factor in successful programming is a knowledge of what the audience wants to hear. A comprehensive measurement of student opinion, based on a representative sample, should be conducted regularly. It should be the basis for the planning of a station's log before the station initially goes on the air. Changes which are made in the log should be based on listener desires as reflected in later measurements. At least three such surveys should be conducted each school year. In the construction of the sample, an equal proportion of men and women enrolled in each of the various colleges or divisions of the school should be included. Attention should also be given to the exact proportions of students in each class rank, affiliated and non-affiliated groups, veterans and non-veterans, and married and single students. Some form of personal interview measurement is probably best for campus use. The co-incident form is of little value on a campus, since one call into a dormitory or rooming house could hardly give information regarding the programs being heard in the various rooms. There is a distinct challenge in the area of measurement of students; a challenge for each campus station to find the most effective and efficient means of conducting such investigations.

Your chairman has asked for some suggestions as to program types. In the brief time which is allotted, it will only be possible to mention a few which might be used on campus stations. There are two major considerations in programming to the students. First, live talent should be utilized whenever possible, for it has been found that the student listener is more interested in hearing this form of broadcast by his fellow students than he is in most other types of programming. The campus station is the only place where the kind of programming which features a great deal of student talent can be heard. Second, the campus station offers an excellent opportunity for experimentation in programming. This is the real justification for this type of broadcast operation.

One type of program which is heard frequently on campus stations is the news broadcast. By payment of an extra fee, if the station is

operating on a commercial basis, the various wire services could be utilized for the straight newscast. As an alternative, news of the campus, gathered by station staff members, as well as news for and about veterans, and reports of campus social events can be logged. There should always be an effort to slant these newscasts toward local interest so that they will not be a duplication of the same type of programming which could be heard on other stations.

The interview program has been used quite successfully by many stations and has proved to be a popular program type with the campus listening audience. This type of program ordinarily features interviews with student leaders and sometimes with visiting celebrities on the campus. Some schools have had a high degree of success with a program in which professors are interviewed or questioned in an informal manner.

The talk program probably has as little interest for students as any type. If scheduled at all, it should be used most sparingly. In the event of a political campaign on the campus, it is, of course, almost a necessity that talks be given by the candidates for the various student offices. These talks generally win a large audience. They should be kept to not more than five minutes, and, of course, equal time should be given to all candidates.

Occasional panels discussing campus problems which are of interest to the students can be successful if the element of conflict is present. All such programs should avoid an academic flavor, for students in their rooms are not particularly interested in this sort of approach by radio.

A very large part of any campus station's programming will be devoted to music. Ordinarily a poll of the listening preferences on the campus indicates that popular music is high in favor with the students. A good record library, kept up-to-date, is an essential requirement for successful programming of the campus radio station. Care should be exercised to see that the programs do not fall into a standard "disc-jockey" routine, but rather the program should have unusual approaches or gimmicks. Titles such as "Impressions in Music," "Wax Museum," "It's A Hit" and "Musical Quotations" are indicative of various ways in which popular music may be modeled to achieve variety in programming. Straight continuity is to be preferred to clever chatter unless the announcer is naturally witty. Live broadcasts of campus musical organizations which play popular music are always a good bet. These organizations may include campus dance bands or small instrumental groups, as well as popular vocal quartets, trios, or soloists. Many mem-

bers of the campus audience will want to hear classical music. Concert hall programs on recordings and transcriptions should be broadcast daily during the late evening hours. In addition, the college or university symphony and other concert groups and recitals should be carried on a live basis. In many cases, an artists' concert series can be broadcast if clearance can be arranged ahead of time with the concert artists' agent. Most of the live broadcasts of classical music will, of necessity, need to be carried on a remote basis.

Most stations attempt to carry drama. If the productions can compare favorably with those dramatic programs which are carried on networks and commercial stations, this type of programming can be successful. The acting and production should involve many hours of rehearsal. If this type of program is scheduled, the scripts should be original. The station should build up a reputation for giving premiere performances rather than repeat broadcasts of professional scripts which have been aired before. Large audiences should be encouraged for these broadcasts and criticism should be encouraged.

Most stations carry sports programs. All athletic events on the campus should, of course, be carried as live programs. In addition, it is advantageous to use a tape or wire recorder which, after editing, can be built into a program featuring the highlights of the game. If this program is broadcast a day or two after the actual game, most of the students who were in attendance will be interested in listening to the play-back. A daily sport-cast is also popular. If logged, it should include news of intramural sport activities on the campus.

There is a definite challenge in the field of special events programming. The station staff should be alert to all events happening on the campus and everything that will have local interest should be broadcast either on a remote basis or by tape or wire recordings.

These have been only a few suggestions for program types. In all programming it is well to remember that your campus audience will listen in greater numbers if your programs are distinctively different and if they feature as many members of the student body as possible. Programming a station is not an easy task, but it is challenging and it is fun.

MR. RICHARD B. HULL.⁹

The National Association of Educational Broadcasters is very much interested in your problem and in preserving your activity. I might sum up the NAEB position as follows:

⁹ Station WOI, University of Iowa; President, NAEB.

The NAEB wishes to encourage the continued existence of "wired wireless" on "campus stations" under proper regulation and licensing so as to prevent interference with regular broadcasting.

The NAEB wishes to make completely clear the distinction between its AM and FM member stations and "campus radio." NAEB stations are regularly licensed AM or FM stations which differ from commercial outlets only in the fact they do not sell time and their program content consists primarily of educational and cultural material rather than entertainment. They "extend the borders of the campus to the boundaries of the state."

The "wired wireless" or "campus station," however, serves the student community only and is essentially a laboratory project wherein students practice and learn skills for future professional broadcasting jobs either in educational or commercial radio stations.

In many instances, such as the University of Southern California, the "wired wireless" station is that laboratory and screening agency which pre-trains students for participation in the university station, KUSC, or in some downtown station in Los Angeles. Thus with respect to the public, KUSC is no different than KFI with the exception that it dispenses educational and cultural entertainment to Los Angeles rather than commercial programs.

In view of the foregoing, NAEB wishes to urge the preservation of the "campus radio station" but to make it clear it agrees fully with the intent of the Commission to properly regulate these laboratories from an engineering standpoint, and to further make clear the fact that a "campus radio station" is "education or training *for* radio" and that the university station proper is for the purpose of providing "education *by* radio."

CLINIC FOR SCHOOLS AND COLLEGES USING COMMERCIAL STATION FACILITIES

WORK-STUDY GROUP

CLARENCE M. MORGAN,¹ Presiding

MR. CLARENCE C. MOORE:²

The radio station would like to get more showmanship from the college. Since the broadcasting station and the institution of learning share a mutual obligation to serve in the public interest, they actually

¹ Director of Radio, Indiana State Teachers College.

² Program Director, Station KOA, Denver.

meet on a common ground and benefit from the skills of each other. The radio station can supply the techniques of broadcasting. The college can furnish the personnel and the research staff.

In one sense, radio is the showcase for education. Radio has a right to demand attractive display of the merchandise offered. Since in this case the "merchandise" is education, there is a need, as well, for salesmanship in college programs.

Can education be "sold" to the listeners? I believe it can when the station and the college coordinate their techniques and research to acknowledged listener interests. Success will come only when the station and college work as a team.

MR. DONLEY F. FEDDERSEN:³

Fundamentally, the college expects two things from the radio station: time and facilities. Actually, the college expects much more.

The college would like to have the station feel it is a stockholder in the educational program and apply appropriate standards to the program. The station should help the college appraise its talent or program resources and assist the college in evaluating the setting of the program.

A time period for the educational program should be acceptable to both the college and the radio station, if possible. They both should carry a share of the promotional load.

MR. JAMES M. MORRIS:⁴

Station KOAC is owned and operated by the State of Oregon. It is a 5000-watt regional station on 550 KC, day and night, with studios on two college campuses. A third studio will be put into operation soon in the Oregon state capitol. Its operation is a leading example of the close cooperation that can be achieved between the two types of broadcasting station, commercial and educational.

The philosophy of KOAC embraces two chief points. First, it is the duty of state-owned KOAC to serve the broadcasters, just as it serves all other groups within the state. Second, KOAC should take every means at its command to serve the people of the state and since commercial stations aid in this objective, their cooperation should be solicited.

Indicative of the fine cooperation existing is the basketball plan put into effect last year. KOAC fed a network of the state commercial stations during the entire state high school basketball tournament. Commercial stations in Oregon now offer scholarships in radio to college seniors and the KOAC group sends a placement brochure of all grad-

³ Chairman, Radio Department, Northwestern University.

⁴ Program Manager, Station KOAC, Oregon State Dept. of Education.

uating seniors to commercial station men throughout the state. Indications are that this service may grow into a formal placement bureau for the mutual benefit of the colleges and the stations.

MR. ERIK BARNOUW:⁵

For five years, Columbia University and the NBC have been conducting joint courses of radio study in New York. The success has been so notable that Columbia now attempts to get NBC staff members to serve as instructors whenever possible. Classes are held both on the campus and in the network studios.

The cooperative plan works well. Both parties benefit greatly. The students benefit with instruction from professionally experienced and able people. The instructors have found that interest in their own job grows through contact with the students. The joint project is so successful that Columbia no longer feels it is a controversial point.

MISS MARGUERITE FLEMING:⁶

In the cooperation between public schools and commercial radio stations, problems on the high school level are much the same as those on the college level with one notable exception. Each problem is more intense because the students are usually making their first visit to a commercial station.

The problems fall into two general categories. The first is that of adequate time and facilities for rehearsal at the station. Physical properties at the station obviously control this factor, but the school broadcast will benefit from all rehearsal facilities the stations make available. Most important to the school people is the support and understanding on the part of the station personnel. Such a seemingly unimportant point as the engineer's facial expression can sometimes greatly influence the success of a program.

School people hope for a greater understanding of the general educational set-up by programming people. Cooperation is good, on the whole. All that is needed is for each to see more clearly the problems of the other.

MISS EASTER STRAKER:⁷

Of prime importance to both college and station is to recognize the function of the publicity and promotion department and to use it. Both the college and the station ordinarily maintain publicity personnel. They should all work together, from the first planning of the program series.

⁵ Manager, Radio Bureau, Columbia University.

⁶ Consultant in Radio, St. Louis Public Schools.

⁷ Promotion Director, Station WIMA, Lima, Ohio.

The time to make a program series promotable is during its formation when publicity ideas can be built into the series as regular features.

Each person from the college and the station should evaluate the publicity elements at their disposal and then help to set up a definite campaign to use them.

CHAIRMAN MORGAN:

I wish to thank the members of our panel for appearing here today. It may interest them and our audience to know that according to a study recently completed at Indiana State Teachers College, approximately 66 per cent of the colleges and universities of the nation use the facilities of commercial stations for broadcasting purposes.

EQUIPMENT FOR EDUCATIONAL USES

WORK-STUDY GROUP

RONALD R. LOWDERMILK,¹ Presiding

All persons attending this work-study meeting were asked to consider themselves members of a "panel of experts," and the entire session was given over to free discussion. Questions were asked by some and answered by others. No stenographic report of the proceedings was made so that everyone felt free to name makes and models of equipment during the discussion.

The first question from the group concerned the availability of magnetic recorders suitable for school use. The chairman listed the various makes of magnetic recorders, both wire and tape, giving the approximate price of each. The chairman then asked those present to describe the use or uses they were making of magnetic recorders. Nearly 50 separate and distinct instructional applications were cited and the chairman made a list of these applications under four main categories, as follows:

A. Implementing Classroom Instruction

1. Recording samples of individual student performance for purposes of self-evaluation aimed at:
 - a. Helping students overcome poor speech habits, such as faulty pronunciation, poor choice of words, grammatical errors, speaking too fast or too slowly, "bunching" words, and poor inflection or accent;
 - b. Helping students correct actual speech defects, such as nasal resonance, slurring of syllables, giving incorrect vowel values,

¹ Radio Script-Transcription Exchange, U. S. Office of Education.

- breathiness, lisping, giving too much force to sibilants, and stammering;
- c. Training students to express ideas clearly, concisely, logically, and forcefully;
 - d. Teaching singing and the playing of musical instruments;
 - e. Helping students acquire the techniques of effective dramatization and interest-compelling narration;
 - f. Giving students command of the techniques of logical proof necessary to effective oral argumentation; and,
 - g. Helping students develop conversational facility in a foreign language.
2. Making recorded samples of expert performance in such fields as public speaking, logical argumentation, dramatic expression, vocal and instrumental music, and the like, for playing back to students as examples of the respective degrees of achievement they should strive to attain in these fields.
 3. Recording samples of student-group performance for purposes of self-criticism and analysis aimed at:
 - a. Improvement of individual and group performance techniques;
 - b. Enhancing individual and group satisfactions in achievement; and,
 - c. Developing rationally-based discriminations.
 4. Recording class-group discussions, or, perhaps, entire class sessions, for such uses as:
 - a. Evaluation by the class group itself;
 - b. Analysis by the instructor (either alone, or in conference with his supervisor) in order to evaluate his instructional techniques;
 - c. Use by supervisors to illustrate especially effective instructional techniques for the benefit of beginning teachers;
 - d. Analysis, by faculty committees or by curriculum-study groups, to discover whether or not desired objectives are being accomplished with an optimum expenditure of time and effort;
 - e. Playback to bring absentees up to date on work of class;
 - f. Playback to class-group or to individual students for purpose of review; and,
 - g. Periodic playback, by individual instructors or by faculty groups, for purpose of estimating progress of a class group over a period of time.

B. Making Educational Program Recordings for Class-Group Listening

1. Recording interviews by students or by faculty members with local civic leaders, visiting "specialists," "celebrities," etc., for subsequent playback to class groups;
2. Making off-the-air recordings of educationally useful radio broadcasts for subsequent listening (when most convenient, and as often as needed) by class groups, to meet such instructional needs as:

- a. Giving students access to new, up-to-the-minute content materials not readily available from conventional sources;
 - b. Giving students access to otherwise unobtainable appreciational materials, such as performance of great music and drama by outstanding artists;
 - c. Giving students access to a wide variety of significant and divergent viewpoints on public issues by spokesmen for recognized social and economic groups and organizations; and,
 - d. Enabling students to hear worthwhile radio programs that would otherwise be missed because of class-schedule conflicts.
3. Making edited re-recordings to serve specific teaching applications; (I.E.—making up a *composite* recorded program of the kind where the announcer or narrator (i) states or develops a central theme or point of emphasis, (ii) re-records excerpts from previously-recorded programs that illustrate specific points, (iii) tying these together with appropriate narrative or expository continuity, and (iv) concludes by summarizing the points established and suggesting the direction which continuing listener inquiry might profitably take.)
 4. Making recordings of educational programs produced within the local school or school system expressly for use for class-group listening;
 5. Making re-recorded copies of educationally useful programs in the local program recording library for use by the several schools of the local school system for playback either over central sound systems, or over portable recorded program players, to class groups; and,
 6. Making re-recorded copies of educational program recordings for exchange with other schools and school systems.

C. Recording in Connection with Dramatics and Radio Workshop Activities

1. Making voice-test and audition recordings for purposes of classifying students according to “character-type” potentialities;
2. Recording samples of individual student performance for such purposes as: (i) analysis of accuracy of character interpretation and portrayal, (ii) development of effective microphone speaking techniques, and (iii) deciding on the most effective microphone “perspective” and “filter” effects;
3. Recording short and simpler student dramatizations of favorite scenes from literature or drama, aimed at developing appreciations;
4. Recording natural sounds and simulated sound-effects, “echo” or “filtered-microphone” effects, musical interludes and bridges, and interview continuities for use in connection with radio workshop dramatizations (either to be played on the “sound wagon” during broadcast, or to be “mixed” into the program at the studio control console);

5. Recording short drama sequences for checking effectiveness of recorded effects and for determining their proper timing;
6. Recording "act-by-act" rehearsals of student plays for such purposes as (i) studying the effectiveness of dramatic emphasis and story-plot development, (ii) evaluation and adjustment of story "pacing" and timing, and (iii) identifying points where the play script needs revision;
7. Recording the dress rehearsal of the program as a final check on timing and on whether or not further last-minute changes are needed;
8. Recording the finished production of the student-produced play for use, in transcription form, over a local broadcast station, or for other school program production workshops; and,
9. Making "air check" recordings, for purpose of record, of school workshop programs broadcast over local commercial or school-owned stations.

D. Recording Services to School Administration and Management

1. Secretarial and stenographic applications, such as:
 - a. Dictation recording and transcribing,
 - b. Conference recording and transcribing,
 - c. Telephone conversation "confirmation" recording and transcribing; and,
 - d. Recording and transcribing office interviews and meetings.
2. Making "air check" and "documentary" recordings of educational programs broadcast over a local commercial or educational radio station for purposes of record;
3. Making recordings of programs and announcements distributed over the school's central sound system for purposes of record, or for analyzing sound-system use; and,
4. Making "take-home" samples of student performance recordings that can be played on ordinary home phonographs.

The group discussion brought out that the schools and colleges represented were using a variety of magnetic recorders ranging in price from \$100 to \$150 to \$750 and \$1000. Generally speaking, the group seemed to agree that there are three separate school markets for magnetic recorders:

1. A rather substantial market for a compact, lightweight, single-unit portable magnetic recorder—player unit, capable of a recording and playback fidelity approximating that of one of the better-quality table-model receiving sets, with operating controls simplified to the point where a minimum of operator skill is necessary:

2. A somewhat smaller market for a compact, portable magnetic recorder player unit, *capable of recording and playing back an electrical signal approximating the fidelity of FM transmission* (although playback through its own self-contained loudspeaker need be no higher in fidelity than that specified for No. 1, above); and,

3. A rather restricted market for a professional-type magnetic recorder of full FM broadcast fidelity for use by educational broadcast stations and for use, by school system and college recording laboratories, in making program recordings for distribution to other schools or for broadcast station use.

It was pointed out that recorders suited for the last named of the three school markets were in production. As for the second group, none of the single-unit, lightweight magnetic recorders currently in production offers anything approaching FM broadcast fidelity. As for the first named market, it seemed to be the general opinion that while "there are a number of portable recorders that come fairly close to being satisfactory for classroom use," no single make appears to be completely satisfactory in all respects. Following are some of the specific faults that various members of the group cited with respect to the single-unit, portable magnetic recorders now available:

1. With most of the popular-priced machines, either noticeable "wows" or wide variations in tape-winding tension (or both) indicate the need for improving tape-drive mechanisms.

2. Performance of some makes of tape recorders is unsatisfactory for school use because of "noisy operation" (from such causes as: noisy operation of tape-motion control, amplifier hum, tube microphonics, driving-motor vibration, etc. One supervisor summed it up thus: "It really sounds good, provided you stay far enough away from it, but, close to it, you're always distractingly aware of machinery running.")

3. Most makes of machines need improved brakes that will stop rotation of both storage reel spindle and take-up reel spindle instantly whenever power to the tape transport driving motor is interrupted either (a) by turning the tape-motion control to the "Stop" position, (b) turning the "master" switch to its "Off" position, or (c) by switching off the power to the recorder externally.

4. Some kind of device should be incorporated in the design of magnetic tape recorders that will eliminate (or, at least, effectively reduce) the danger of accidental erasure. (It was suggested that the Record-Play Control be interlocked with the tape-motion control in such a way that, whenever the latter is switched from any one position to any other, the Record-Play Control is returned instantly and automatically to its "Play" position.)

5. It is not enough to provide the type of Recording Level indicator that indicates merely the overload point; the indicator should also indicate the minimum level that will "put a clean signal on the tape." Use of meter and of "tuning eye" type indicators were suggested.

6. Most makes of machines require a considerable amount of maintenance attention in order to insure dependable operation.

(NOTE: Under this general criticism, a number of rather specific complaints were stated—some of them involving specific makes and models of recorders. While, obviously, it would not be proper to identify specific criticisms with specific makes of machines, brief paraphrase of a few of the more serious of these may be of interest: (a) to manufacturers, from the standpoint of calling attention to faults to be avoided or corrected, and (b) to school people from the standpoint of calling their attention to features they should check carefully when considering machines for purchase.)

- (1) Motorboard is held in place with wood screws, which tend to get loose after they have been removed a few times to check tubes or adjust tape transport mechanism.
- (2) Cable connectors and plug-in receptacles soon “get so that they do not make good connection” or short out!
- (3) Oil “throws out” onto the drive belts (and/or pulleys) and causes them to slip.
- (4) Switching tape direction at high speeds sometimes breaks the tape.
- (5) Erase head gets out of adjustment too easily, resulting in machine’s failing to erase all of earlier program when a new recording is made.
- (6) The spindle-shaft “clutches” need almost constant attention to keep them working properly.
- (7) Until (and unless) manufacturers develop magnetic recording heads that will operate properly without frequent cleaning, they should design machines so the head is readily accessible, and they should caution purchasers to clean the recording head frequently. “Too often, you discover, after you’re through recording, that the tone is ragged, because the head needed cleaning. It’s too late, then; you’ve missed getting your program on tape!”

The chairman and other members of the group emphasized that the criticisms voiced should not be allowed to stop a school from purchasing and using a recorder now. The list of educational applications possible indicates that the magnetic recorder, with all of its shortcomings, is too valuable an instructional instrument to postpone its purchase. It was asked also that the criticisms be interpreted as suggestions to manufacturers interested in improving their product.

SPECIFIC PROGRAM AREAS OF RADIO

CHILDREN'S PROGRAMS

HOW CAN MASS MEDIA BEST SERVE OUR CHILDREN?

PANEL DISCUSSION

DOROTHY GORDON,¹ Presiding

WE HAVE AN UNUSUALLY DISTINGUISHED panel of speakers with us today, representing many different areas in the general children's program field. This augurs well for a worthwhile discussion session on our topic, "How Can Mass Media Best Serve Our Children?"

I am going to open this session by reading a poem which, curiously enough, reached me only three days ago. It was written by a group of junior high school pupils in Brooklyn and fairly seems to demand to be read at this meeting so I shall comply:

We Love Radio But—

*We think radio is a wonderful thing,
We enjoy its drama, comedy, and swing.
We love radio but ofttimes it's not so hot
With corny soap operas and a gigantic jackpot.
Oh, how we dislike these terrible serials,
And comedians stealing each other's materials.
When we hear mysteries before going to bed,
Our own shadow we begin to dread.
We abhor commercials that don't make much sense,
Spoiling a show that is filled with suspense.
Singing commercials irritate our ear,
Interesting advertisements you seldom hear.
Unworthy programs offer no knowledge nor humor,
For advertised "goodness" is often a rumor.*

¹ Moderator of Youth Forums, New York Times, New York City.

*We prefer newscasters who relay news
Without interweaving their personal views.
Now, don't get us wrong, we still love radio
But unless it improves it will be replaced by Video.*

It would seem that these children had spent a great deal of time in listening to radio.

This session will seek to determine whether some of their complaints are valid and, if so, what can be done about it? I am going to ask each panel member first to state briefly some general viewpoint on the topic and then we shall have an open discussion.

We shall start with Dr. Roma Gans, of Columbia University.

MISS ROMA GANS:²

One general observation I wish to make is that there seems to be a missing link in this program area or field. I think we need to develop a critical, selective audience of children, parents and the public, in general. Until we establish and promulgate some standard of values I don't think we are going to get very far in improving our children's programs.

MR. ALBERT G. ZINK:³

As a representative of television, it seems to me that TV is particularly designed for the instruction and enjoyment of children. We are endeavoring to determine how best we can use this new medium for children. The two principal factors in the problem, as I see it, are the integrity of the operator and the amount of cooperation supplied by parents and educators.

CHAIRMAN GORDON:

Thank you, Mr. Zink, for the TV operators' viewpoint.

We now turn to Mrs. Clara Logan, radio chairman of the California PTA Congress, for a few words representing the parents.

MRS. CLARA LOGAN:⁴

We all agree that radio today has a tremendous influence on the lives of all of us—adults and children, alike. We, of the California PTA, believe that since radio comes into so many millions of homes, it must assume a high moral responsibility, and be clean and wholesome.

MISS CAROLINE BURKE:⁵

I believe it is unfortunate there has been a certain amount of "blue-sky" talk to the effect that television is going to revolutionize education.

² Columbia University.

³ Station WRGB, Schenectady, N. Y.

⁴ Radio Chairman, California PTA, Los Angeles.

⁵ Television Production Supervisor, NBC, New York City.

I think that is nonsense. Visual education is not new. The educational film is fairly commonplace in the schools. Television, however, will add to what already is being done in two ways.

First, in civics or government classes public events will be brought right into the classroom. Television will do an even more important job in presenting programs which combine education and entertainment.

However, I do not think television will ever be a substitute for classroom teaching.

CHAIRMAN GORDON:

I think this is a good time to turn to Mr. James Macandrew, the director of broadcasting, for the Board of Education, New York. Jim, what can you tell us about this?

MR. JAMES MACANDREW:⁶

I would like to present three ideas briefly, looking toward further discussion:

To best serve children, mass media should know that children are interested in and can enjoy a vast number of things other than those which feature excitement and violence.

Second, mass media can serve children by stressing *subtly*—not in a prissy or prudish manner—the fundamentals of good taste. I might add that to date the record of mass media in that area is not one that can be pointed to with much pride.

Third, I think the mass media can best serve children by preparing, producing and publishing more programs for parents like “Child’s World,” and the program that formerly was on CBS, “Doorway to Life.”

CHAIRMAN GORDON:

From the educator we turn again to the parent, Mrs. Nathan Ransohoff, who also is a lecturer on psychology and child care at the University of Cincinnati.

MRS. NATHAN RANSOHOFF:⁷

One of our most pressing needs is a set of standards by which we might help parents to evaluate radio and television programs. In my opinion, one current danger is that parents may become convinced they are doing a good job of guidance when the reverse is true.

If we can formulate and popularize a standard of value for radio and television programs, they will have a greater beneficial effect upon our children’s lives.

CHAIRMAN GORDON:

Next, I wish to call upon Mr. Robert Saudek, of the ABC.

⁶ Director of Broadcasting, New York Board of Education.

⁷ University of Cincinnati.

MR. ROBERT SAUDEK:⁸

In answering the question, "How Can Mass Media Best Serve Our Children?" I am inclined to an opinion along the lines of Mr. Macandrew's third point. I believe that the best possible programs should be written and produced for parents of the children, to give the parents greater insight into the world of their children. Parents, generally, need to acquire more knowledge to help them lead their children through the important years of gradually attaining stability and maturity.

CHAIRMAN GORDON:

Thank you, Mr. Saudek.

The last member of our panel is in an area of mass media which has come under heavy criticism. He is Mr. Henry Schultz, executive director and general counsel of the Association of Comic Magazine Publishers.

MR. HENRY S. SCHULTZ:⁹

I would like to rephrase our question slightly and ask, Can the mass media do a better job of serving our children? While I believe the mass media are serving our children now, I firmly believe they can do a much better job. I hasten to add that this observation takes in comic books as well as the other media.

The extent to which the mass media can serve our children is largely dependent upon the culture and mores of our society. In the last analysis the media reflect the tastes and level of the culture of their time.

CHAIRMAN GORDON:

You have now heard brief statements by eight different people. Who wishes to challenge some point that has been raised?

MR. ZINK:

This question should go to Mrs. Ransohoff. We all agree upon the need for improvement. But what is "best?" And who shall determine our goals?

MRS. RANSOHOFF:

First of all, I think we have to stop thinking in terms of education. I think the programs should have high standards and be well developed. I think we need to define the term "best" although we all agree that the best in literature, poetry, and music is none too good for our children.

CHAIRMAN GORDON:

You use the words "high standards," Mrs. Ransohoff. I wonder if Dr. Gans wants to comment?

MISS GANS:

I think there can be standards for the broad areas, but it is difficult,

⁸ Vice-President in Charge of Public Affairs, ABC, New York City.

⁹ Executive Director, Comic Magazine Publishers Association.

if not impossible, to develop something that will fit anywhere at any time—a kind of common denominator.

I think we have to develop a responsibility in the home, where the radio and television will be received, as well as a responsibility in the school.

MR. SCHULTZ:

At the risk of further complicating the problem, I want to point out that producers of the media have to worry about developing standards for kids and for older folks. The motion picture producer, for example, who markets a sophisticated movie, cannot anticipate that it will be shown to a juvenile audience. The radio broadcaster, I suspect, is troubled by the ability of youngsters to listen in on programs which were never intended for them. Comic books are in the same boat. Our surveys show that adults make up between 70 and 85 per cent of the readers of some of our books.

It is very difficult to produce programs or books for two such groups of listeners unless you reduce everything to a level of mediocrity and have nothing but juvenile programs. I don't think that is a satisfactory answer.

MR. SAUDEK:

I wonder whether it might not be profitable to look at this problem from the standpoint of the broadcaster-child relationship, and also from the parent-child relationship.

Personally, I believe I have had as much trouble with one or another of my youngsters, getting them away from radio, television or a football game as I have had in persuading them to listen or watch what are considered good programs. It is important to consider the parent-child relationship here. Radio and TV cannot take the place of parental guidance.

I would be far more concerned about my youngsters if they were to limit their listening to symphony concerts, for example, to the complete exclusion of programs that Mrs. Logan suggests are not good for children, than I would if they listened mostly to the programs which she cites as unhappy ones for them.

I would much rather have my child participate in football games than always to stand on the sidelines and watch others play.

I think it isn't only a question of the alternative within radio. I am willing to have my children listen to almost anything on radio, but there are occasional programs—worthy programs, one of which received an award here last night—which I have had to turn off because they became over-stimulating or over-exciting to the children. In one specific

case I remember taking the youngsters out into the yard in the middle of the program because it was getting a little too tough to take. And yet, no one in this room, including myself, would ask that that program be abolished.

There are ways of controlling these matters. Discipline is still considered an important part of education, even among progressive educators. I think parents need to remember that as they view this entire field.

CHAIRMAN GORDON:

Mr. Saudek, your children have the advantage of good parental guidance. But we have to think in terms of the great masses of children without such guidance. The question arises, "Where does broadcasting's responsibility lie toward the children of our nation?"

MISS BURKE:

I wish to recall Mr. Schultz's remark about bringing everything down to the level of mediocrity. I don't think that is necessary. We should raise everything instead to a level of such excellence that it will interest both the children and the parents.

CHAIRMAN GORDON:

You feel the responsibility lies with the industry?

MISS BURKE:

Definitely.

CHAIRMAN GORDON:

Do you agree, Mr. Schultz, with Miss Burke that the industry has a responsibility?

MR. SCHULTZ:

Yes, of course, I do.

You will be interested to know that we have formed a national organization, under sponsorship of the General Federation of Women's Clubs, with headquarters in Washington. This is made up of representatives from some 30 other organizations that are interested in various problems affecting our youth. Radio, television and motion picture interests also are represented.

The principal purpose of the national organization is to exchange ideas and information about standards, so that we might better understand each other and work together to raise some of these standards. At the same time, very frankly, we hope to educate some of the parents a little better.

CHAIRMAN GORDON:

If I were a child again, I would hate to think that I was dependent upon a national organization to decide the standards of the kinds of programs I could hear.

The question remains with us: How can these entertainment media serve our children and at the same time give them something for the future?

MRS. RANSOHOFF:

I want to say, in defense of parents, that they really can't control the industry. Parents have been put upon in the last decade. Instead of acting intuitively, as parents should who love their children, they are in constant fear that they are doing the wrong thing. I think that parents would like very much to have standards set for movie, radio, television and comics.

In school the child may have an opportunity, as Dr. Gans said, of discussing what makes a good radio program, but I think a set of standards would help a lot.

MR. MACANDREW:

I think it is proper that we should ask the industry—be it radio, television or comic books—to stand ready to raise its level. But I agree with both Mr. Zink and Mr. Schultz, that educators and parents have got to be ready to say what they want and be able to explain in pretty clear terms why they want it. It is certain that neither parents nor educators can do it if they don't know what they are talking about.

It may be desirable for the schools to revise some "standard" practices. I wouldn't suggest throwing out all the books that are read in our schools and substituting radio scripts or comic books, but there is certainly a great gap between the educator and the entertainment industry, and the child is caught in the middle.

I think it is the job of the school to examine with the child what is available on the air and to lead the child to selective listening. In the industry there are a great many program planners and producers who would be glad to put on better programs, but again they must have an assurance that they are going to get an audience.

MISS GANS:

I think the schools are in for a terrific struggle with television. Already it is so popular with children they don't care if they do their home work or not. Some schools are meeting this by saying, "All right, let's discuss what you saw." They are studying the television programs and all the other outside experiences of children to help them to acquire standards. I think they are doing the very thing Dr. Macandrew suggested should be done.

I think that education, working with parents, can do a splendid job. I don't think, however, that we know how to coordinate the resources of our community in production.

CHAIRMAN GORDON:

That is a very important point.

I had a program not long ago called, "What Is Television Doing to Children?" These youngsters ranged in age from 10 to 14. I asked them how many hours they spent watching television daily. I found that they averaged three hours apiece!

MISS BURKE:

While children with television in New York may spend from three to five hours daily in watching, I think it is largely a matter of curiosity right now and will wear off. I think there is a wonderful challenge for us here and I was delighted to hear both Mr. Macandrew and Dr. Gans mention it. I agree that it is time for television and entertainment and education to get together.

We hope to do a real job of stimulating pupils' imaginations by means of television. In NBC's new educational series, we hope to stimulate children to want to listen to a concert, to conduct some simple experiment to find out what makes the airplane wings stay aloft, or to read a book. For example, several weeks ago we did an experimental program for one of the series that we are going to start in the fall. This was a half-hour dramatization of scenes from "Deerslayer." It was pretty exciting with a lot of action. We made it quite clear that if the children liked this, there was plenty more in the book, 575 pages long.

CHAIRMAN GORDON:

I think we shall now invite our audience into the discussion. Will you ask your question?

MRS. CLYDE H. BUTLER:¹⁰

We have had so many requests for some sort of standards for radio listening, that the Radio Council of Greater Cleveland has spent much of this past year in working up a list.

CHAIRMAN GORDON:

Who set up the standards?

MRS. BUTLER:

The Evaluation Committee of our Radio Council. It is composed of about 15 members who are specialists in various fields, and they are aided by a large listening audience of members who listen to particular programs.

CHAIRMAN GORDON:

Will you give us your list of standards now?

MRS. BUTLER:

Yes, I will be happy to do so. These are condensed from longer

¹⁰ President, Radio Council of Greater Cleveland.

statements that the Council uses at all evaluation meetings. It is divided into three parts with subheadings:

- I. Is the program suitable for home consumption?
 - (a) Is it in good taste, morally and ethically?
 - (b) Does the program have entertainment or educational value, or both?
 - (c) Is the commercial in good taste and confined to the sponsor's product?
- II. Is the program well produced?
 - (b) Are the performers ably equipped to do the job?
 - (c) Are the engineering techniques—that is, the sound effects, the musical bridges, etc.—in tune with the program?
- III. Is the program an effective use of radio or television?
 - (a) Does it consistently sustain interest over a period of time?
 - (b) Is there too much playing for studio audience?

Then we drew up additional standards that applied only to certain categories, such as news, music, drama, children, etc.

Here are two questions to apply to children's programs: (a) Is the program aimed at a specific age level? and (b) Is the information accurate?

MR. ZINK:

If broadcasting could come up to those standards there would not be much need for the Ohio State Institute for Education by Radio. However, the question that faces the operator is not the question of listening standards but the question of production standards. What is good taste in production? What is good taste in the use of children in programs? How can you find programs for the four-to-six age, the seven-to-ten age, and that sort of thing?

CHAIRMAN GORDON:

I see a lady in the audience who has come all the way from San Francisco to define good taste for us.

Mrs. HORACE J. COCHRAN:¹¹

No, I am not going to define "good taste." But I wish to speak on this matter of standards. I would say, briefly, that it is a problem of education. The only thing that concerns me is the fact that not one of the groups about which we are speaking—children, adults, or teachers—wants to be educated.

Our organization of radio listeners in California has made up lists of standards for many years and mailed them to people. I would like to tell you the method we use now in evaluation. We hold work-shops and at these we set up standards for radio programs. It occurs to me

¹¹ American Association of University Women, Radio Listeners of Northern California, San Francisco.

that it might be quite valuable for the radio industry to sit in on one of these work-shop sessions to get the listener's point of view.

CHAIRMAN GORDON:

The important thing here, of course, is to judge the program from the children's point of view.

MR. EVERETT C. PARKER:¹²

I have been trying to do some children's programs myself, and I know the problem.

I have been listening to what some of you are doing or plan to do in programming. So my question is this: Why don't you use some of the existing popular programs for educational purposes?

I have acquired two children since I started to do programming, and I know from sad experience that anything said on "Howdy-Doody" is more important at the moment than what I say to my children. If "Howdy-Doody" should get interested in why airplanes can fly, the children would be interested in it, too. Bob Saudek has a program that my children make me come home to listen to every Saturday night, whether I want to or not.

Why doesn't the industry use these programs, with a little educational talent added?

MISS BURKE:

The question was why we are not using programs or ideas which have already been proved good. That is one of the things we are going to do on our new NBC program tentatively called "Stop, Look and Learn." I heard this morning that the best way to answer a question is to refer it to an authority. I wonder if Mr. Gilbert Chase would speak for a moment on this subject?

MR. GILBERT CHASE:¹³

You spoke my sentiments a little while ago when you said it was possible to produce programs of high quality that would appeal both to children and adults, such as "Kukla, Fran and Ollie."

As far as music and television are concerned, I feel there are many problems we haven't begun to solve yet. I am inclined to discount the value of the visual element in broadcasting most music, but without arguing that question we can definitely say it is going to be of tremendous value in three fields—opera, ballet, and folk music.

I agree with you that the telecast of *Aida* was extremely successful. I just saw an announcement that one of the television producers is tackling a whole series of operas in English.

¹² Director, Program and Production, Protestant Radio Commission, New York City.

¹³ Educational Director, RCA Victor.

CHAIRMAN GORDON:

Now I have promised Dr. Gans the floor.

MISS GANS:

To bring together educational and production specialists from the various media is a very important matter. Every producer needs a great deal of expert advice if his production is to be sound throughout.

We have some pretty terrible programs on the air today. I hope they are not carried over into television that way. I think we have to realize that there are multiple disciplines at work, and relating them to consumption and production is what is necessary.

MR. ALBERT WHEELER:¹⁴

I have a question for Mr. Macandrew, if possible.

Is it feasible to use municipal broadcasting systems something like a yardstick to experiment and demonstrate that an educational program which you are supporting can also be a highly entertaining program?

MR. MACANDREW:

I think that Mr. Wheeler's suggestion is a sound one. It raises certain problems, of course.

The history of broadcasting has many examples of a good show which started on a university or a non-commercial station, and went on to become a network program.

I don't think that a school or a municipal system can determine accurately the level for which a show will appeal to children. We have found, for instance, that a program which we put on the air for primary grades is often listened to in the ninth year, and a show that is beamed for high school use is sometimes used in the lower grades. That would seem to indicate that not only is the listening range of children very much wider than we think it is, but that teachers are willing, when they deal with radio, to widen the range.

But I do think that using a non-commercial station for experimental purposes is a very good idea. I think, probably, that commercial broadcasters would be willing to examine and take ideas from sources like that.

MR. ZINK:

On this question of finding a yardstick, do we judge the American press by the college newspaper? As long as our system of enterprise remains competitive, we, the American public, will be the greatest force for good—and the only real yardstick.

MR. MACANDREW:

I think what Mr. Wheeler had in mind, and, certainly, what I had in mind in commenting on the question, was this: It is possible for a

¹⁴ Sectional Discussion Congresses, New York City.

non-commercial station to experiment occasionally because we are not under the same pressure for selling time and delivering results to a sponsor. Sometimes these experiments prove fruitful.

Seymour Siegel isn't here, and I do not speak for WNYC, but we have worked closely with them. Some of these program series have developed an audience, and, with considerable regret, WNYC has seen them go to commercial outlets. The advantage is that they reach a much larger audience when they go from a one-kilowatt AM station to a 50-kilowatt AM station.

MRS. RANSOHOFF:

Those of us who have raised a family know we have to thank our older children for letting us practice on them. In the same way, we have practiced a good deal with radio and have found some types of programs to be superior to others. I think we are all worried about our youngest baby, television. I think the producers should be given a very definite yardstick of values to help guide them along.

CHAIRMAN GORDON:

Mrs. Logan, do you have something?

MRS. LOGAN:

I would like to make a report on a survey we conducted among the psychologists and psychiatrists in the Los Angeles area. We sent a questionnaire to these professional people. One question we asked was, "Have radio programs a detrimental psychological effect upon children?" Pediatricians—89 per cent, answered "yes"; sociologists, 88 per cent; psychologists, 88 per cent; neuropsychologists, 96 per cent. The average was 90 per cent.

MR. SAUDEK:

Mrs. Logan, I hesitate to extend this debate which seems to exist year after year between the tenth district of California and the commercial broadcasters. But I would like to make this observation about your survey. I haven't known any honorable research person who has ever phrased a question that way. That is a loaded question to say: Do you think these programs have a detrimental effect?

We have made some studies and we have talked to some psychiatrists, not in a survey, and found somewhat the reverse, in some cases, also some things that confirm what Mrs. Logan reported the psychiatrists said. But if 96 per cent of the neuropsychiatrists answered the question in the affirmative, I would like to know why the other four per cent answered "No"; also who those four per cent were, because it might be that one exceedingly able neuropsychiatrist, with certain spe-

cialized knowledge, might mean a lot more to *me* than all the rest put together.

CHAIRMAN GORDON:

I would suggest that you try that survey again when you go home, Mrs. Logan. Perhaps next year you can give us the results of a new survey.

This brings us to the close of the discussion. I think that all of us who have gathered here feel amply repaid for coming and I wish to extend thanks, on behalf of the audience, to our fine panel of speakers. We all must work to see that children get the very best that is available.

WHAT CONSTITUTES RELIGIOUS EDUCATION IN RADIO AND TELEVISION?

WORK-STUDY GROUP

EVERETT C. PARKER,¹ Presiding

MR. S. FRANKLIN MACK:²

As anyone knows who has been active professionally in the field, "religious education" has been broadened in our lifetime to include just about everything from personal hygiene to social ethics. But fortunately, some of the curriculum builders have come to our rescue by selecting three great areas of instruction as foremost in importance. They are: God, the Bible, and the Church. Everything is aimed at achieving in the growing child a progressive understanding of these areas. Everything else—such as stewardship, social behavior, etc.—is treated in relationship to these organizing centralities.

However, there is another important respect in which religious education has sharpened its thinking. It now recognizes that to impart knowledge about religion is not its primary aim. It must produce results. The aim of religious education is to put religion at the center of personal and community life.

In trying to achieve this all-out objective, religious educators have had to recognize the importance of getting religious observance into the home and getting the individual and family into the larger fellowship of the church.

It has been suggested that I discuss the question from the point of

¹ Director, Program and Production, Protestant Radio Commission, New York City.

² Executive Secretary, World Radio Committee, Foreign Missions Conference of North America, New York City.

view of that small company of pioneers who are using radio for religious purposes or are planning to do so in the Orient, in China, Korea, the Philippines and possibly Japan. And, in doing so, let me contrast two types of operation. The first is the use of government or privately-owned facilities for limited periods of time and usually for a financial consideration. The second is the operation of a station owned by a Christian university or a distinctly religious corporation. Generally speaking, we found in our round-the-world survey last year that where a very limited time is available on-the-air, the usual procedure is to program it with a miniature church service or at least with distinctly religious music and talks directly on religion: both the content of belief and the application of religion to life. Obviously, programming of this sort makes its greatest appeal to those who understand the format.

We set out on our survey feeling that people in America who stay away from church probably do so because it doesn't attract them; that the broadcasting of local religious services or services in miniature, adapted for radio, is rather ineffective. The people who are already devoutly Christian don't need it, and those who aren't won't listen.

We came to see that in the Orient there are literally millions who have never had any contact with Christianity, or who have had it grossly misrepresented to them. Some are under duress not to attend Protestant services. Where there is sufficient freedom of speech, therefore, to permit the broadcasting of a carefully prepared church service, it may constitute the opening of a closed door for a great many listeners. This is particularly true where it represents high-level programming as compared with what else is on the air. The main point, however, is that where the time available is limited, it tends to be devoted to religious music and preaching. This is understandable since they rate high in importance with most Protestant religious leaders using radio for the first time. To what extent such programs can be classified as educational is a question.

When we come face to face with operating a station under Christian auspices, we are confronted by a whole different set of circumstances. On somebody else's station, other programs precede and follow yours. The station has a following. You have something of an audience to begin with. You may lose it or build it up, but it's there. When you run your own station, you have to build an audience. When that fact sinks in, you begin to realize two things. One is that people have a wide range of tastes, desires and needs. You have to satisfy their craving for news, entertainment, music, drama, etc., or they'll tune in another station—if there is one; the other is that if you allow yourself to be

typed as a religious station, you automatically estrange part of your potential audience right away.

So, taking a station which is about to open in the Philippines as an example, you come out with a program that has a little something in it for everybody. At strategic points are religious music, interpreted and sung or played; dramatizations of the lives of men and women who are great persons and also great Christians; news and religious comment on the news, etc. There will doubtless be direct religious teaching, with listening groups organized to take advantage of it. But, on such a station there will be a "school of the air" program, extending the teaching of the university and the secondary and primary schools to people in the listening area. There will be a development of knowledge of and interest in native music, and in the music and other contributions of the rest of the world.

Appropriate use will be made, dramatically and otherwise, of the world's great literature. In short, the station hopes to become a window opening out upon the world—the world of other peoples and other cultures, the world of many unitings, striving to become truly united nations. At the heart of all this programming there will be as much religious education "as the traffic will bear" or perhaps 40 per cent of the total.

How much of the rest is in any sense "religious education"? It will all be programmed by Christian people. The listening areas themselves contain graduates of the institution and will be visited by Christian workers, some of them equipped with mobile audio-visual facilities to take up where the station must of necessity leave off.

To sum up: In football, you seek to impose your will by subtlety, backed by force and with the utmost dispatch, upon a select group of fellow gladiators in a public arena. In religious education, you are dealing directly, personally, quietly, and more or less in private, with an unknown number of different individuals, every one of whom can turn a deaf ear at any moment. You know what you think he needs—in general, if not in particular. But, you also know that unless you can make him want it, unless it comes to him along with what he likes to hear, and unless it is even—like "All Aboard for Adventure"—offered to him in a form that intrigues him, he won't even listen, let alone "buy" what is offered.

MISS OLA HILLER:³

In thinking some time ago about what I was going to say here, I decided to poll my class of high school students regarding their impres-

³ Director of Radio, Pontiac Public Schools, Pontiac, Mich.

sions of religious programs, and make my presentation their own judgments about what religious groups are doing on the air. Our own high school radio workshop members knew something about radio techniques. They knew, as regular listeners, what they wanted from radio. I made some interesting discoveries. These are some of the things they told me.

One thing all the young people stressed was that religious programs have to be interesting. They ought to have a broader base than they now have. They ought to interpret the better aspects of our own culture and country to our own people. They ought to deal with social problems and show how they can be solved through cooperation. They ought to suggest solutions, as well as "to preach people ought to be good." They ought to promote neighborliness. There are enough divisive influences in the community. They ought to deal more with family situations than with Biblical texts. They ought to stress economic security, and preach of how insecure man's life is. They ought to deal more with the problems people have to face every day, and somehow have to answer if they are going to have any inner peace, and growing competence in facing life as they find it. It is not enough to teach and preach that people ought to live up to the Golden Rule. People need guidance and need their motivations re-charged. The church must somehow bring answers where there is so much confusion. The church may spin the dreams so fascinatingly that people will watch and help to make the dreams grow.

How to do all this perhaps may be beyond the knowledge of the high school students. What they have to say, however, indicates the paths which must be traveled if religious broadcasting is to be successful and effective. The church will do well to accept their advice in what ought to be done. Let the church then busy itself in discovering the ways of doing the job!

MISS PEARL ROSSER:⁴

Radio and television offer the finest media for the educational work of the church and its agencies. They are the instruments of communication for our day of the church's message. Tragically, the church is not prepared today for the challenge thus presented. Denominations and denominational agencies compete for time. Further, they do not present their promotional programs simultaneously. While the Methodists, for example, may be celebrating stewardship month the first quarter of the year, the Baptists may be conducting their campaign the latter quarter. Perhaps television and radio are good for the church in

⁴ Director, Audio-Visual and Radio Education, International Council of Religious Education.

the sense that they insist on the synchronization of the diverse efforts, and insist on united efforts of the church.

Unfortunately, the devotional type of program is associated with religious broadcasting, as if there were no other types. Religious education, too, is typed in the public mind, and lacks interest and variety enough to command sufficient response from the public. I would like to suggest that to gain wide public response to our educational program, our religious education might be interpreted in relationship to the whole public educational program. And, in that setting, I would like to suggest further that the church will reach the public effectively if the church will communicate the principles which I will now list.

First of all, it must communicate worship. Worship is the basic experience of religion. It must be communicated in terms of the life situations of the people. The end of religion is to know God. God must be presented in such a way that he is a person who can be visualized. Then, too, the resources of the church must become the living heritage. People must know the great men and women of the church. The biographical resources of the church are limitless in presenting the church in all its greatness. Further, the church must be offered as a fellowship of its believers, as a cooperative venture of all the people, and for all the people.

In helping to know the traditions of the church, people ought to come to appreciate the place of service as the church's great motivating force. The church is more than the motivating force, it is also the channel for the best expression of persons. We have to give people the opportunity of doing something for someone without expecting anything in return. Somehow we must harness the enormous benevolent emotions of the public in terms of intelligent service. There is a vast amount of benevolence apparent in American life much of which is dissipated in wasteful activities. What a tremendous challenge to the church, to somehow harness that benevolence for the great enterprise of the church.

MR. CHARLES V. RODRIGUES:⁵

In my presentation, I would like to talk about the philosophy of religious educational broadcasts. The basic philosophy is important because, at the very outset, we must ask the question: What do we wish to create in religious educational programs? I. Keith Tyler, Director of this Institute for Education by Radio, said last summer at Green Lake, Wisconsin, speaking to a religious audio-visual workshop, that "religious educators did not understand the medium of radio." Among

⁵ Protestant Radio Commission.

our failures to adapt ourselves to radio as a unique medium, is that we do not establish the tension between the real and the possible. There is a gap between natural, scientific man, and ideological man. Part of the gap exists because we fail to create the mental, the spiritual, and social environment which stimulates virtue. Religious instruction is insufficient without creating the proper motivations. Knowledge of the good must be supported by incentives to "follow through."

As knowledge of good must be supplemented with the incentives, so knowledge must be supported by practical applications. Knowing what is good and wanting the good, the questions then arise: What are the practical steps? How does one make them? It is not enough that we supply motivations and expect that there will be a follow-through to the completion, the performance. Some of the greatest aids that religious groups can give in educational broadcasts is guidance and counseling in the steps to be achieved along the assembly line, if there is to be actual accomplishment at the end.

And changing the figure of speech for a moment regarding the next principle, a philosophy of religious education is not complete which does not formulate evaluations. We are not designing mirrors before which we speak monologues and gain self-approval. Life challenges us to act in a dialogue in which we must ask questions like: Am I growing? Do I have power? Do I have a sense of direction? In such a case, the form of the program cannot be sacrificed for the purpose and content of the program. The content must not merely be entertaining, nor entertainment values supersede the value of the content itself. The content is the primary aim of the broadcast. And it must be a mirror into which the audience looks and finds judgments regarding "direction," "growth," "power" . . .

Basic, again, in the philosophical aspect of religious educational programming is the question about vital communication. A girl riding the Brooklyn subway was heard to say, "I'll just die if I don't tell you this, Veronica." The brogue was Brooklynese, but the fact about vital transference was accurate. We begin with the feeling, "this I believe to be true," "this I know to be true." The question arises, how to communicate it so that the form of communication carries the same enthusiasm, the same conviction, the same feeling of significance, and meaningfulness. The Biblical phrase regarding the corruption of treasures by moth and rust is apparently a valid criticism regarding a great deal of religious broadcasting. Very often the form selected for communication destroys the original enthusiasm and convictions, rather than promoting them.

MR. FRANKLIN DUNHAM:⁶

I would like, first of all, to make an observation regarding the many religious sessions which I have attended at the Institute for Education by Radio. In the past, religious leaders told about what they *planned* to do in the future. The panel members today represent experts who are doing the job, and are reporting now on jobs excellently done already. That represents a vast progressive step.

Religious programs so far have been a matter of either promotion of the activities of religious groups, or primarily worship programs. As yet, there has been no exploration of the field of religious educational programming. Were I to begin a series of religious educational broadcasts today, I believe I would have to confront the problem of what I mean by the philosophy of religious education. Having hurdled that barrier, I would seriously consider making my approach first to the children.

I find a great deal of pleasure during my summer vacation of listening in on a children's religious hour over Station WGY, Schenectady, New York. I know of another highly successful broadcast, "The Hour of Faith," which tells the story of the development of the church. I know of another Catholic quiz show regarding questions of the catechism. The children are asked not to recite the catechism, but have the opportunity to give their own answers to questions taken from the catechism. There are some extremely interesting answers on this program.

If we hesitate in tackling religious educational programs, I think we make a mistake in strategy.

MR. EDWARD STASHEFF:⁷

While there were a few TV religious programs presented during the war years, I would like to review briefly the religious programs that are being broadcast now in the New York area as part of regular TV schedules. The program formats vary quite widely.

Station WABD has a daily 15-minute chapel service. At first it was produced especially for the shut-ins. The program was simple and unpretentious. There was no camera rehearsal. The program consisted of a clergyman giving a talk. It is divided at present with three Protestant, one Jewish, and one Catholic broadcast.

CBS has had a weekly show on Sunday afternoon called, "Lamp Unto My Feet." It has basically a Sunday School format. Information is presented concerning ritual and the Bible through the use of questions directed usually by an adult. The program is divided between Protestants, Catholics and Jews.

⁶ Representative, Council of Catholic Men, Washington, D. C.

⁷ Assistant Program Manager, Station WPIX, New York City.

ABC has featured films in its TV show entitled, "Stained Glass Window." Some of the films have been highly successful. But the question regarding film is, "Can the production of film material keep pace with the demand of weekly scheduling?" The calendar at a radio station, with regular spots, is an intensely demanding fact which religious groups with limited budgets and few films have to face.

Station WPIX has a "Television Chapel" program which rotates on Sundays between Catholic, Protestant, Jewish and, on the fourth Sunday, with minority religious groups. At first the emphasis was on the production of a service. It was soon discovered that variety of visual experience was needed. Something imaginative had to be done. At present, the producers are aware of the shut-in audience that cannot go to church and would like a substitute TV church service. There are also the people who stay home occasionally or who do not go to church at all. One of the interesting features regarding the experience of the producers of this program is the knowledge that the program brings to members of one faith things it did not know about other religious groups. This knowledge through visual presentation tends to remove the barriers of strangeness between members of different religious faiths.

Among the interesting things that have been tried have been the following: 1) A Unitarian program interpreting the meaning of the United Nations; 2) A Lutheran deaf mute program with the camera on the deaf mute and the announcements being made from a prepared script off mike; 3) A Catholic program about the significance of the vestments; and, 4) A missionary program, 80 per cent of which was done by means of films.

MR. ALBERT ZINK:⁸

Station WRGB has had a wonderful opportunity to experiment with religious programs since it is associated with the General Electric, which has been in the TV field for a long time. One show that we did which was moderately successful was a chat with a minister. It was the intimate situation of a minister talking with his parishoner, a person-to-person affair. We had to slow down the camera and become part of the home. We had to dispense with over-production and eliminate the confusion over techniques of presentation. At the present time, we are experimenting with a religious news TV show.

The fundamental problem with both shows is the amount of time required. Dr. E. Carruthers, of Albany, spent three days on every show. On the religious news show, the ministers spend about 40 hours apiece in preparing a 15-minute show. You can see the problem, for

⁸ Program Supervisor, Station WRGB, Schenectady, N. Y.

what minister can give that much time to television and also attend to his church?

Another problem in religious television is the matter of definition. The easy way is to present a television chapel or have some outside group present the religious news. Strictly speaking, the chat program and the religious news TV program are not direct teaching. They are not direct religious education.

In conclusion, I might say that the experts in television are not experts in religion. The experts in religion, on the other hand, are not experts in TV. The ideal situation then would be to have the broadcasters and religious groups share the content and technical knowledge to produce mutually satisfactory television programs.

AGRICULTURAL BROADCASTS WRITING FOR A RURAL AUDIENCE

WORK-STUDY GROUP

DICK CECH,¹ Presiding

MR. EDGAR DALE:²

Writing and talking to a rural audience is no different in method than writing and talking to any other audience. One important thing to bear in mind, however, is that average educational levels are lower in the country than in the city, according to our last census figures.

To be successful, any kind of talking and writing must be good communication. Under communication, we discuss three major things: the audience, the medium, and the effect. Another way of approaching the communication problem is by asking five questions: 1) Will this spoken or written material actually reach the intended consumer? 2) Will they listen or read it if it is made available? 3) Will they understand it? 4) Will they believe it? 5) Will they act on it?

When you asked me to speak about motivation and interest, you hit upon the central and, indeed, the most difficult problem in communication.

Two of the toughest problems in communication relate to motivation and interest. I've seen that in the past four years when I have been working with the National Tuberculosis Association, going over all its materials intended for popular consumption. This includes filmstrips, films, pamphlets, books, and the like.

We faced up to the problem of motivation in this fashion. We first

¹ Radio Farm Director, Station WKRC, Cincinnati.

² Professor of Education, Ohio State University.

set up a project in which we thought we would discover what the motivations were or ought to be, ones that we could use to get people concerned about their health, especially as it related to tuberculosis.

Everybody, of course, knows what the motivations are that cause people to do things. According to the advertiser, they are sex, security, prestige money, etc. But how does that help you any? It merely leads you on to other problems.

Health, for example, is an area in which we are highly motivated, but so what? It doesn't mean that everybody is going to read or listen to everything that deals with something that may save his life. You probably recall the old wheeze about the Hollywood scenario writer who had been told that the basic appeals were religion, sex, humor, and prestige and to get them all into his script. His final script ran like this: "My God, laughed the Dutchess, let go of my leg!"

Or you may like the story of the woman who went to the library and asked the librarian for a copy of "The Immoral Wife." When the librarian replied that the title of the book was "The Immortal Wife," and not "The Immoral Wife," the lady replied: "Oh, never mind, then." No motivation, you see.

One of the big difficulties with this problem of motivation and appeal is that many important things are not interesting and many interesting things are not important.

The second point that I want to make relates to our purposes—the effects we want to achieve. There is a big difference between items that you want to use which are *reminders* of something a farmer already knows but is not thinking hard enough about or is not putting into practice, and *new* things he does not know about at all.

He may know, for example, that he ought to set up his plans for that woodlot but he doesn't do anything about it. He knows that he ought to plant some trees on that worthless land of his, but he doesn't do anything about it. He needs a prod, a reminder.

A common mistake of writers and broadcasters is what I would call the COIK fallacy. These initials stand for the expression "Clear Only If Known." Let me illustrate. The other day in Washington, Indiana, I asked a waitress how to get to the route going to Evansville, Indiana. She said to go left on Main Street till you hit the route. This was fine, but I didn't know where Main Street was. Her directions were clear only if known.

I have found that in about two-thirds of the cases, persons asked for directions will wind up by saying "you can't miss it." What they mean, of course, is that "I can't miss, knowing as much as I do about it."

A policeman doesn't make this mistake. He treats people as strangers. I don't conclude that radio broadcasters should treat listeners as complete strangers to the idea which they are presenting. But we must remember that if the audience was as familiar with the idea as is the specialists who are broadcasting, there would be no point in putting this material on the air. A good rule, if you want to interest an audience is to assume that they don't know a lot of what we are talking about unless we have evidence to the contrary. We lose far more listeners by assuming too much knowledge than we do by assuming too little knowledge on their part.

I don't know what you would want to call this but it is *flagging* people down. It is using some signs so that if a person wants to stop he can do so. He has been reminded. Visually, it means doing what the *United States News Report* does, and what is being done by *Time* and other magazines. The techniques vary but the general idea is that people cannot absorb a whole issue in one reading or in one gulp. They have to have it in courses, and further, these courses must be properly designated.

I would like to mention one approach in radio which has in it promise and danger. I refer to the folksy approach on radio. Some people can get by with it and others cannot. Some of you are wasting a good deal of time on the air by what you think of as repartees, or witticisms, but which the listener is merely calling uninteresting chaff.

One of the most important techniques of the radio broadcaster in motivating an audience is what is called pinpointing. Radio isn't a mass instrument in the usual sense of that term. When you are on the air you are not talking to a crowd of people, you are talking to a friend who lives in South Perry, Ohio. And he is sitting down listening to his radio—maybe in the kitchen. You are talking to him and not to a bunch of farmers sitting together in a hall. And you talk to him and cultivate him in the same way that you would talk to him when you are in his home. It's conversation. It's a "between us" proposition. That doesn't mean that you become coy or cute.

There is danger, too, in assuming that what is good for one group or class of farmers is good for all. This is not true. There should be some highbrow programs aimed at an upper minority of farmers who have concerns at the present moment that the others do not have. You do have a function to train leadership. The way that farmers say they learn new practices and get new ideas, according to the surveys, is primarily from friends and neighbors. Some of your broadcasts would be aimed at what I would call the leadership level.

Most important in any broadcast are clarity, listenability and simplicity. We have been carrying on some preliminary experimentation in the field and have discovered that material over the air has to rate at the level which would be two or three grades lower than what it would be if the person were to read it.

Now, on the grounds of logic you can see why this is so. If you read something and miss, you can go back. When you read something it is at your own rate, not the rate of the broadcast. When you read something you can skip and while it is true in radio that you can heighten or lower your attention, you cannot skip like you can in reading.

Did you ever listen to an amateur broadcast a baseball or football game? He often fails to tell you what the score is and this is what you want to know when you tune in. We should not assume always that our farmer is going to tune in at the beginning of the broadcast and stay with it. There ought to be something throughout the material which makes clear to the listener what the broadcast is about. Wilbur Schramm refers to this as index words.

What are the things that prevent or facilitate a person doing something, getting him to act as well as believe? One of the most common reasons for our failure to motivate people to do something is that we have not made it clear what it is that they are to do. We have not defined the response.

Dr. Irving Lorge of Teachers College once asked members of his psychology class to wiggle their left ears. Not a single person volunteered to do so. "Well, then," he said, "I'll show you how to do it" and he reached up and wiggled his left ear by using the fingers of his right hand. The class, at this point, said that this wasn't fair. But he said to them, "I didn't tell you or limit you in how to do it."

Many persons fail to wiggle their left ear because they think it is extraordinarily difficult and have not had some simple demonstration of how to do it. They try to do things the hard way like the fellow who noticed a chap in the subway who was reading a newspaper upside down. When he called the fellow's attention to it, he replied indignantly, "Well, you don't think it's easy, do you?"

The fact that our best communication comes from friends and neighbors is an illustration, not primarily of prestige, but because someone else has done it, and can tell us about it in non-specialized terms. Here is the way an agricultural engineer might describe a common farm implement:

By means of a pedal attachment a fulcrumed lever converts a vertical reciprocating motion into a circular movement. The princi-

pal part of the machine is a large disc that revolves in a vertical plane. Power is applied through the axis of the disc and work is done on the periphery. On this machine, steel by mere impact may be reduced to any shape.

What is being described, of course, is a grindstone.

A few weeks ago I witnessed a demonstration of women learning to tie a four-in-hand tie. I hadn't realized before that most women do not know how to do it. But these women attempted to tie a tie on the basis of verbal instruction. They ran into difficulty.

However, through a demonstration we could teach them how to tie a tie in a very short time. Many of the skills, or projects, or activities which we want to describe are not easily understood over the air. We must have some kind of demonstration. We can use written or spoken material to precede or follow demonstration as supplements or as reminders.

MR. A. B. GRAHAM:³

In a discussion of this subject, it also might be said that we follow four laws: 1) Law of primacy; 2) Law of emphasis—which has to do with modulation, pronunciation, etc.; 3) Law of repetition; and, 4) Law of recency.

Dr. Dale followed these laws in his presentation. In fact, on the point of repetition, he emphasized one thing four times, but never in the same words. Some people can do these things and the audience may not ever be aware of it.

What you are giving to the subconscious mind is worth more in the end than what you give to the conscious.

TRENDS IN RADIO NEWS BROADCASTING

WORK-STUDY GROUP

Program arranged by the Ohio Association of Radio News Directors

CHARLES R. DAY,¹ Presiding

MR. RANNY C. DALY:²

I am convinced that the small radio stations in the smaller communities of our nation can continue to grow and prosper despite the larger and more pretentious stations around them, just as our weekly newspapers have continued to live among the metropolitan dailies. I believe the cardinal point for smaller radio stations is emphasis on programming

³ Retired Agricultural educator, Columbus, Ohio.

¹ News Director, Station WGAR, Cleveland.

² Commercial Manager, Station WPFB, Middletown, Ohio.

their community—on stressing the news and happenings in their listening area.

It has been our experience at Station WPFB, Middletown, Ohio, that people want to hear the news of their own community first, and then how the national and international news affects their community life. Most of our news broadcasts might be considered off the beaten path as judged by other radio news broadcasts.

Our news is broadcast at 5:45 p. m., instead of 6 p. m., and at 10 p. m., instead of at 11. We base our broadcasts on the fundamental of news about people known to our listeners.

We have installed broadcast lines to the nearby towns, to the homes or offices of our correspondents, who usually are the editors of the small weekly papers. These editors either phone in the news or go on the air themselves via these lines. Their personality usually offsets any lack of high quality in voice. These lines are quite costly but the expenses are borne by merchants in these towns, who sponsor the broadcasts from their respective towns. We always introduce these programs with the phrase, "We take you now to the WPFB newsroom in —————." Because the people in our town know people in these other towns, our listening does not drop off but usually increases. A station should get next to its listeners by covering local events, discussing local issues, and generally "being alive" in the community. The small stations can cover the happenings that the bigger stations pass up. This is the field where the small stations can thrive.

MR. RICHARD OBERLIN:³

Ranny Daly touched on several points that I intended to cover in discussing the news operation of a 50,000-watt station. Getting down to the news of your own listening area is certainly the foundation of any news operation, and too many stations are ignoring this in their news programs. Names are still the basis for news reports, whether they're names of people or names of places, and names should be used, especially when they're from our own listening area, which in the case of the big stations means the local city and the surrounding region.

In Louisville, we consider our area as that of most of Kentucky, southern Indiana, and parts of southwestern Ohio. A station should work to see that the news it carries is of some interest to the people who listen, and not just any news items that come into the news room. Stations should put forth real effort and do more on their own. They can do more in their own areas if they only would, but local coverage

³ News Director, Station WHAS, Louisville, Ky.

requires a staff that knows what to do and when. Phone calls are a simple means of getting new stories and new angles to old stories.

In dialing around to other big stations, I note that like WHAS, they are devoting more time to local and regional news, which is as it should be. WHAS has one purely local news program at 7:30 each morning. Other programs are not strictly of the local-regional type, but they carry a great deal of regional happenings. To get the local news, stations must build up their sources by learning to know their city officials and civic leaders, as well as leaders in all other fields. My contacts have provided me with many good stories in the Louisville area, and some of my broadcasts on gambling resulted in my being called before a county grand jury. Because of the so-called news privilege law, I was not forced to reveal the confidential sources of my information.

MR. JAMES LAWRENCE:⁴

This comparatively new field of television news is certainly as complex as it is expensive. I find that one of our problems is convincing radio news men that television is here to stay, and not just a fad.

It's my belief that televising very much of the television newscaster is not good. At Station KSD, we prefer to show more of the actual news or background material to explain the spoken news report. That means the use of charts and maps, and even still pictures. Of late, we're using still pictures from the Associated Press photo service and getting, I believe, good results. Of course, the union jurisdictional problem is always present, resulting in the stagehands' union handling the still pictures while the show is being televised. Knowledge of what the camera can do is extremely important in preparing the show. Good camera technique can make a still picture seem to come to life.

There is no local newsreel on KSD at present because of the very high cost involved. With only 28,000 television sets in town, local sponsors don't care to foot the bill for a local newsreel. For another thing, we have no facilities in St. Louis for the processing of our local films, which means the film would have to be sent to Chicago, processed, and then returned. Most television news work should be accompanied by sound to help maintain the listener-viewer's interest. The sound can be music or narration. I believe news men should do television news directing for the best evaluation of how much of what to use and when to use it. The day will come when television will have virtually no difficulty in making live pick-ups for TV news programs, even for the

⁴ News Editor, Station KSD, St. Louis.

network in the "around the country" style of present standard radio coverage. But costs and technical difficulties will have to be overcome first.

Television can do an excellent job in spot coverage of big events, such as last year's political conventions in Philadelphia and the inauguration of President Truman in January. Sports events also will remain very popular. However, television news at present cannot match the news coverage of AM radio and the networks; so I believe that AM radio will be the powerhouse of daytime radio and news coverage for a long time to come. The special events coverage will continue to be popular. Surveys in St. Louis have found that during such coverage, the television sets-in-use figure was up to 92 per cent, which is very high. Television news now is complicated as it is, without trying to make sound pickups as well as film in trying to do local coverage.

SUMMARY BY CHAIRMAN

Radio stations should put forth more genuine effort in their news operation to localize the big news from outside the area. As Dick Oberlin suggested, a phone call can very often freshen up the news by providing a new angle or comment on a relatively old story; or the new angle may lead to a completely new story of great importance. Too many stations go through their newscast by covering international news, Washington, a very small bit of local news, then the weather and sign off. News is being made elsewhere and radio should report it, instead of following the old, stale format. Too many stations are carrying a lot of words but very little news. Listener interest cannot be maintained under such a policy.

PROGRAMMING THE INDEPENDENT STATION

WORK-STUDY GROUP

ROBERT S. FRENCH,¹ Presiding

MR. GRAEME ZIMMER:²

At the outset of my remarks, I wish to say that our Mid-West FM Network is not yet commercially profitable. We are in the process of ironing out many technical difficulties and also are organizing ourselves program-wise so that we will be able to offer better entertainment than our AM competition.

The Mid-West FM network is made up of seven stations in Indi-

¹ General Manager, Station WVKO, Columbus, Ohio.

² General Manager, Station WCSI, Columbus, Ind.

ana and one each in Ohio and Illinois. The idea for a network began about a year ago. We were interested in developing programs that would prove to be of interest to the public. We knew that such a network would have to cover densely populated trading areas if it were to attract sponsors. We also knew that the network should consist of high-powered stations. I maintain that a big selling point in FM today is "power, and plenty of it." Operators of FM stations should try to get as much power as possible.

We first incorporated stations WCSI, Columbus, and WWNI, Wabash—both powerful Indiana stations now serving as our main relay points. Next, we established stations in thickly populated areas. We selected the following stations for their coverage of large markets: WFTW, Fort Wayne; WXLW, Indianapolis; WIKY, Evansville; WFAM, Lafayette; WCTS, Cincinnati; and WEAW, Chicago.

Our Station WCSI in Columbus, Indiana, handles all of the traffic out of Cincinnati down to Evansville and up through the network. WWNI, in Wabash, handles traffic out of Chicago, and down through the network.

In our preliminary planning for programming the network, we decided to go to the public we intended to serve and let them indicate their wishes. Every station on the network sent out questionnaire forms and when these had been returned and tabulated, news and sports ranked highest in listener interest.

Everyone knows that sports coverage has been largely responsible for the sale of FM receivers. We immediately made arrangements with Indiana University and Purdue to broadcast all of their home football and basketball games. These were of no particular value to our Cincinnati or Chicago stations. However, we broadcast boxing matches from Cincinnati that were used on the entire network.

I wish to emphasize that the network stations cooperate closely. When our governing board decides on various programs, all stations clear time to carry the broadcasts. All programs are cleared through our program board headed by Ted McKay, program director for WCSI.

The Mid-West FM Network has a weekly half-hour news program which is catching on fast. This program comes from several of our stations, with local newscasters presenting the news in review from his part of the state. All of our stations have a chance to participate.

So far, we have had no difficulty with our old friend, James Petrillo, and we have been able to make tie-ups with several dance locations to present live music by big name bands. We devote a half-hour a week

for this. We try to program at least three half-hour shows of this type on the network each week. The network carries the weekly concert of the 10th Air Force Band, "Operations Goodwill."

All of our stations are looking forward to the day when we can start commercial operations. However, there is much to be settled, and we are not going to rush into it. All of our stations now are making brochures which will be combined into a network booklet.

When we get through, we hope to have an operation that will really sell FM sets, and give people something that is different. We are determined not to be undermined by AM interests. We have built what we have today on a policy of being united for one cause—to further the interests of FM.

MR. EDGAR PARSONS:³

I once asked a cartoonist how he drew such expressive pictures so easily. He told me there's really nothing much to it, just as long as you follow two rules: Make the right kind of line; and, put it in the right place. Radio is like that. There are some simple rules to follow. Pay attention to the rules—apply them properly—and you can't go wrong. In fact, for the Independent station, there's only one rule that really matters. Systematically remove all the reasons why anyone would listen to anything else, and the people will listen to your station.

Now, as to programming for the rural audience, this is a highly specialized field whose surface has only been slightly scratched. The rural family expects radio to serve as an entertainment medium and will spend considerably more time at the radio than their city cousins. But they depend on the radio to bring them information—fast, accurate, and understandable information—on which they can plan their activities, most of which are concerned with making a livelihood.

First, and perhaps the most important, is accurate, up-to-date weather information. Basically, the farmer is a pretty happy fellow. He has only two all-consuming fears. One is fire and the other is the weather. Weather conditions spell success or failure for his crops. The government has done a pretty good job of developing a service which will inform its own meteorologists about weather conditions. But somewhere along the line there's a terrible, tragic bottleneck between the weather sources and the weather information consumer—the farmer. Not 10 per cent of the available weather information ever reaches the radio. And by the time it's printed it's too late to do anyone any good.

Number two on the list of information requirements for the farmer is market information. And here is one of the places where the Inde-

³ Station Manager, Station WRFD, Worthington, Ohio.

pendent station can do a better job than the network affiliate. A tight network schedule simply does not permit the broadcasting of complete market information at a time when the farmer can use that information profitably. At WRFD we give markets every hour, just before the hourly station break. In the early morning we summarize the market situation. Later on we have separate programs for fruit and vegetable markets, hay and grain, livestock, produce, etc.

In the afternoon we give the closings as they occur. When the farmer is out in the field during the day, his wife in the house can jot down the information he needs, and, if necessary, call him in to get that load of beef off to market while the market is favorable. We have a full-time market reporter, a man who has a farming background, and who knows how to interpret the market trends. We know that our markets must be second to none in the country, if we are to stay in business and do the job for which we were created.

Next on the schedule is farm service. By that I mean the kind of program that tells the farmer what's going on that will affect his operation. This includes, for example, information about new chemicals with which to rid his crops of destructive insects. The kind of information that tells him of new methods for doing his job, of labor-saving machinery, etc.

Fourth on the list is news, because today's farmer is an intelligent, well-informed American business man who needs to know what's going on in the entire world. Fifth on the list is frank and open discussion of rural problems. The radio station can secure a valuable sounding board of opinion, a place where differences of opinion on the various phases of rural life may be discussed.

So far, we've talked mostly about the farmer. His wife must have programs, too. So, high on the list is an intelligent, well-produced homemaker program which is of real service to the farm housewife by telling her how to make her job more interesting and by showing her short cuts in getting her job done.

All of this would be pretty dull stuff, even for the farm family who needs it, if it were not for the know-how of experienced broadcasters. An all-meat-and-potato diet can be uninteresting, too. So, to these program ingredients we add entertainment, in the form of music, comedy, drama, etc. The backbone of rural programming is music.

A comprehensive survey of Ohio listening habits, likes and dislikes, showed some amazing things about preferences in music. We found, for instance, that our folks in Ohio like hymns best of all, and that familiar old songs came next. Then came the other types, including

semi-classical, popular ballads, etc. Trailing near the bottom of the list was modern dance music. Over in Indiana, at Purdue University, they found that on a farm program, military marches rank high, with the "Community Song Book" type of music running a close second. A carefully integrated musical program can keep more listeners tuned to the station than any one other program element. Since we spend more hours per day broadcasting music than anything else, we exercise special care in the selection of our music, both live and recorded.

Then, to keep things interesting, we are always picking up special programs from events that take place all over the state—events ranging from a county fair to a small town church mortgage burning or a conservation field day. Occasionally we broadcast a speech, but mostly we try to get something from the people who listened to the speech, rather than from the speaker himself. That way we have an interpretation which others might find useful.

The independent station, serving a homogeneous rural area, has the greatest opportunity in all of radio to serve its listeners with programs that are not only entertaining, but vitally important to the future of this great agricultural country. And for the money-minded station owners: you can tell your advertisers that the farm dollar is the big dollar in this country today, and it's almost a virgin market for home appliances, machinery, automobiles, furniture, luxury goods—in fact, almost anything that's made and sold. You can help reach that big dollar, way down in the farmer's pocket, with programs that are useful as well as entertaining.

MR. HOWARD A. DONAHOE:⁴

Since our good friend, Bob French, invited me to take part in this discussion, I have done a great deal of thinking about the topic assigned to me for development, that is: "Programming the Independent AM Station in a Small Town."

The more I thought about the subject, the more involved it became. By that I mean, in all my experience in this business of broadcasting, I have yet to see a yardstick which can be used in the formulation of a definite program structure which will serve even two cities or communities. I am referring now, of course, to the positive day-to-day, hour-by-hour and program-by-program structure. Almost every one of us has heard the expression, "That's a dandy program you have on at 10 o'clock every morning, but it just wouldn't go in our town." Each one of us has his own distinct reason why this or that feature would not receive the same audience reaction it receives in another loca-

⁴ Vice-President and General Manager, Station WILE, Cambridge, Ohio.

tion. As a consequence, each manager programs his own operation as it best fits his listeners.

I will not attempt to tell you how you should or should not operate your station. But inasmuch as I have chosen to say there is no yardstick, the only thing that I can do is to tell you what our operation is in Cambridge, Ohio, and from this you can draw your own conclusions as to what we think should be done in programming a small town AM.

A short time after we went on the air we were anxious to ascertain just where our signal was being heard. Of course, we had our 0.5 millivolt contour map but we wanted to hear directly from listeners. So we put on a contest for a slogan to be used in connection with our call letters. The slogan which won the \$50 first award was: "W-I-L-E, Dedicated to Public Service." I realize that it is a hackneyed statement, but there never was a more apt slogan as far as programming on a local level is concerned. There are many local stations using news and music as their operating function. These are good, but we go a step further and say our operating policy is news, music, and public service.

We make remote pick-ups from any spot in the area served by our station on any possible excuse. We have a permanent installation in the public square of Cambridge, so we can make a pick-up from there on a moment's notice. We carry a daily feature of school programs, using our Public and County schools as well as the Parochial schools, with a permanent installation in our Central High school to carry these programs by remote.

Our city is now conducting a campaign to raise funds to build a new YMCA. The location chosen for the Y was an old home in the residential section. As this home had not been lived in for a number of years, it was in very rundown condition. The lot was covered with weeds and underbrush as thick as a jungle; it was dotted with old sheds and dead trees. The directors of the "Y" wanted a promotion which would stimulate contributions for the building fund. Our program department got busy, received the promises of leading merchants, professional men, and even housewives to take part in a clearing of this lot. At the appointed hour, these people showed up in their old clothes, to go to work with buck saws, hand saws, hatchets, and axes. The fire department and police force turned out to a man. With a fire engine standing by, all of this rubbish was burned in a huge fire. We carried programs direct from this location, describing what was going on and interviewing the leading people of our town who were taking part. The broadcasts not only added impetus to the building fund campaign

but the neighbors were naturally very happy to think that this eyesore had been eradicated. Now we're ready to put the last coat of paint on the new "Y" building. We have been promised cooperation of painters, carpenters, and other necessary mechanics for the purpose of putting the last coat of paint on this building in 15 minutes. Our broadcast will be the cue to start this painting job and it will be a race against time, with the painting to be completed before the end of our quarter-hour broadcast.

I could go on and tell you of other public service broadcasts we have done. For example, when the City of Cambridge celebrated its 150th birthday last August, we entered into an agreement with one of our local advertisers who built us a special building, 16 by 24 feet, all glass-enclosed. With permission of our County Commissioners, this building was erected on the lawn of our Courthouse. Our Sesqui-Centennial lasted six days and we transferred our entire studio operation—lock, stock, and barrel—to these temporary downtown studios and broadcast all six days directly from this building. During this period, exclusive of studio presentations, we devoted 22½ hours of remote control pick-ups from 37 different points of origin. There were upwards of 120,000 people who attended the celebration, and you can imagine what the public reaction was to the radio coverage we gave this feature.

To tie in with public service operation, it is necessary that a local station operate its studio programs on a personalized basis, not talking down to their listeners, but rather talking on their level. In small towns particularly, people know their radio personalities by their first names. This lends for a decided personal touch which makes the listeners feel that they are as much a part of the operation as the staff of the broadcasting station.

Another important thing is to build confidence between your listeners and your operation. Never take a chance on telling them something that you do not know to be actually true. As an example, we carried a broadcast not long ago, advertising some flower bulbs. It was a direct mail offer, promising delivery within a period of approximately four weeks. After eight weeks had gone by, we heard complaints that some of our listeners had not received their flower bulbs. We started an investigation and found that the orders had exceeded the supply and, as a consequence, delivery had been delayed.

We hunted up every person who had not received his bulbs and sent him a letter, apologizing for the delay and enclosing our station's check for a full refund. This cost us quite a lot of money but it was worth it in goodwill for the station. One old lady returned our check, saying

that her bulbs had arrived the day after our letter, and that she was very grateful for the interest we had taken. "It just proves that Station WILE can always be depended upon," she wrote.

These are some of the things that go to make up our operation. What are we doing during the intervening hours, between our public service programs? We are attempting to give our listeners the best possible music, voices of the best possible announcers, commercial continuity that we feel is well-written and definitely not too long.

Essentially, we attempt to impress upon our listeners the fact that their broadcasting station is an asset to their community and that our facilities are available at all times for the promotion of any worthwhile community undertaking.

MR. E. J. HODEL:⁵

Radio is in the process of making a tremendous change. The future of radio lies with today's independent broadcasters, an increasing host of specializing stations whose audiences are increasing slowly but surely every year.

Present-day radio is to the average listener in America a montage of the network shows—aging crooners and comedians, creaking doors, shrieking women, sobbing children, and give-away shows.

These are all powdered over with a fine but sometimes difficult-to-maintain aura of glamour. When the glamour powder wears off, the whole picture assumes a nightmarish pallor.

The age of increasing specialization is with us and I believe that the advent of 3000 commercial broadcast stations in the United States will bring further specialization in commercial radio. In smaller cities, the local station will eventually be forced to specialize in local coverage of local activities. It's already happened, to some degree. More local stations are now using wire and tape recorders to cover local events than ever before. In larger communities, the individual stations are little by little moving toward specialization in one or more of several fields.

Some stations choose news coverage, others choose sports, classical music, popular music, hillbillies, religious or educational programming. Radio stations have been commercially successful in virtually all of these fields of specialization. Other fields will present themselves as time passes. But the only stations which have been successful in specialized programming are the independents who are not burdened with the hodge-podge and often tasteless variety which is network programming today.

My own station, WCFC, is exclusively FM and an independent.

⁵ General Manager, Station WCFC-FM, Beckley, W. Va.

We are the only independent in a city of approximately 20,000 with two other AM network stations. One of the AM network stations has an FM affiliate—meaning an FM transmitter—which they turn on at 3 p. m. and off again at 11 p. m.

Needless to say, ours has been and will be a tough job. Our AM competitor, which has an FM transmitter, listens closely and tells every sponsor we sign that they were foolish to do so because they could have gotten the same thing for free (as a bonus) if they had spent their advertising money on the AM-FM combination. Of course, that's getting easier to disprove every day. We have certain advantages to offer.

WCFC was the first FM station on the air on the high band in the Southeast. We are still the only exclusively FM station in the state and are the biggest independent station in West Virginia. I am an FM pioneer. My station will have been on the air three years next August. Since August, 1946, we have programmed as an independent, specializing in local news, good music, and sports. FM set-ownership in our coverage area has increased from less than half a dozen when we went on the air to nearly 60,000 at the present time.

That 60,000 represents better than 28 per cent of the homes in our coverage area. This has been done wholly through specialized programming. And I might add that our station carries no hillbilly, cowboy, or paid religious programming. It goes almost without saying that tied in with our specialized programming was a very heavy promotional campaign. We have used huge amounts of virtually every type of advertising and publicity promotion possible, with the end result that WCFC won the first place award among the nation's FM stations in the *Billboard* magazine's annual radio station promotion competition this year.

The current results of our efforts show that income from the first four months of 1949 is running better than four times that of the same period in 1948. It also indicates that by the end of this year, WCFC, the FM-only outlet, may well be in the black.

Our programs have included many different series of local programs, developed and produced by our staff; coverage of many special events, from symphony concerts and piano recitals to athletic testimonial dinners, the awarding of a medal to a war hero, and the dedication of a new road to a nearby state park; the development of as many sports broadcast schedules as can be sandwiched in a single station's time; twice daily quarter-hour shows of purely local news, not only of our city but of dozens of other communities in the Beckley trading area; and in between all of this as much good music as possible.

Four major sports are given complete coverage by our station during the year. In boxing, we give exclusive coverage of the late winter Golden Gloves tournament from the city's field house.

In baseball, we are this summer presenting the complete schedule of the Cincinnati Reds and about two-thirds of the games of the Charleston (W. Va.) Senators in the Class A Central League. These are exclusively broadcast by WCFC in Southern West Virginia.

In football, we offer the full schedule of the West Virginia University Mountaineers, also exclusively, and, non-exclusively, the local high school games.

In basketball, we cover the West Virginia University games fully and exclusively. Partial schedules of Marshall College, in Huntington, and our own Beckley College are exclusive. Local high school basketball is non-exclusive but we carry it because the AM duplication is by a small station which reaches less than five miles at night and many people cannot get it except by our FM coverage.

The programming of an independent station is limited only by the broadcaster's policy, imagination, and initiative. There are no rules to govern. All you can do is to dig into your local situation and dig out those ideas which will create new demands and fulfill them. I think that every broadcaster should look upon his job as being in great part one of public education.

Since radio channels are public property, I do not believe that a broadcaster has fulfilled his duty unless he has done as much as possible to aid in the enlightenment of the average citizen and to raise the cultural tastes of the general public. By that I do not mean that so-called cultural things should be forced down the listeners' throats. I mean that cultural things should be developed and presented to the public in a way to show their value, particularly entertainment value.

Finally, I say that the independent stations hold the future of radio in their hands because the networks and network-burdened stations will not be able to meet the change that is under way—the movement toward specialization. Regardless of increasingly spirited competition, the sanely-operating independent broadcaster should be able to hold his own against all comers. There is a place for him and the really good businessman, being conservative, is not too easily led astray by the networks' dab of glamour powder.

ORGANIZATIONS UTILIZING RADIO

NATIONAL ORGANIZATIONS

PROBLEMS OF NATIONAL ORGANIZATIONS IN RADIO AND TELEVISION

PANEL DISCUSSION

HAROLD FRANKLIN,¹ Presiding

WE ARE CONCERNED HERE WITH TWO general problems—the problem of national organizations in their relations with the broadcasting industry, and the problem of broadcasters in their relations with national organizations. We start from the basic assumption that broadcasters, as citizens in our democracy, are as concerned as we are with the furtherance of the worthy causes for which we are organized.

In planning this session, a committee drew up a list of what it believed were the most important problems for discussion. These lists were then circulated among the representatives of some 59 national organizations. These people were asked to indicate the order in which they believed the questions should be taken up.

Here are some of the questions we will discuss: 1) Since the increasing number of organizational radio campaigns, both fund raising and educational, are tending increasingly to put worthy causes into competition with one another for air time, what can organizations do and what can broadcasters do? 2) What programs have proved most effective if the organization's radio campaign was: a) educational; b) fund raising? 3) How can an organization use the spot announcement campaign most effectively? 4) What is the best approach for successful radio campaigns by national organizations? 5) When an organization has secured air time, what can be done to secure

¹ Program Director, Institute for Democratic Education.

maximum impact and benefit, both locally and nationally? and, 6) How can national organizations use television?

There are other questions in addition to these. The list is such a long one that I doubt whether we will be able to cover all of them but we will take up as many of them as we can, in the order that national organizations have indicated they would like to have them discussed.

As for procedure, the panel first will discuss each topic, briefly, and then comments and questions will be invited from the audience. We are going to try to divide our time between problems in radio and problems in television.

To introduce our first question, I wish to report that several weeks ago some of the independent stations in New York called a meeting with representatives of some of the national organizations. At that time, several of the broadcasters' problems were presented. Some of the station managers were concerned about the quality of the material submitted for broadcast. Others were concerned about the nature of various campaigns, multiple campaigns, overlapping campaigns, and unlimited fund raising. That brings us directly to our first problem, the increasing number of organizational radio campaigns, and I shall call on Mr. King to start us off.

MR. WALTER KING:²

In answer to the question of what can organizations do among themselves, with regard to the competitive aspects that have been developing, I would say the first thing is to stop worrying about it. It is something that is bound to occur, and it will lead to better organizational radio. I think too much concern is expressed over the competitive aspects of the problem.

Needless to say, there is a limit beyond which radio can not go in giving us air time. I would say, very bluntly, that this increasing competition means simply that we must work harder and give better radio.

I repeat that I do not believe this business of increasing competition is one over which the organizations should become hysterical. Nowhere in American life has competition brought harmful effects to any development, and it certainly won't hurt us.

The broadcasters are faced with a very perplexing problem. The thousands of diseases which afflict mankind now afflict radio. All the welfare organizations suddenly seem to have recognized radio as an excellent medium for reaching the public. The broadcaster's responsi-

² Director, Radio and Television, American Cancer Society.

bility is to see that the welfare of his particular audience is served. I think there is the answer to the problem as far as the broadcaster is concerned. If there is competition for air time, he first should pick a program that meets the particular needs and interests of his audience.
MR. BRUCE WALLACE:³

When Mr. King said this problem has become a perplexing one to the radio stations he was making an understatement. I know in Milwaukee there has hardly been a week in the last year that we haven't been approached by some national organization to help fight some disease or to promote some welfare idea.

I know that our listeners are getting tired of listening to pleas for money. They are getting tired of listening to fourth-rate copy which is sent to radio stations and put on the air in behalf of some special project. Also, to be frank, I think radio stations are getting tired of receiving books and canned presentations, sent without any attempt to find out the program requirements of the individual station.

Copy for station break announcements on behalf of welfare organizations run from 150 to 300 words. We have written again and again, asking, "Please do not have these breaks exceed 30 words."

Maybe I am a little harsh, but there seems to be virtually no effort, nationally, to find out what the radio station can use and then to adjust to it.

I think most local broadcasters would like to see a national Community Chest campaign, just like our present local Community Chest campaign, where all of these drives could be met in one or two weeks. But try to tell that to the American Red Cross!

CHAIRMAN FRANKLIN:

Would you care to speak next, Miss Walton?

MISS ELOISE WALTON:⁴

I think there are three areas we have to consider as national organizations. First is the question of number of campaigns. The deluge of material that is coming into stations concerns them very much. It is industry's job to regulate that to some extent. But I do not feel that national organizations which are doing a good job should be punished for those which are not.

I believe that because the Community Chests represent so many different kinds of health and welfare services, I probably am more concerned than anyone else with the public relations of social work as a whole. I think that what Bruce has just said about the stations getting

³ Assistant Manager, Station WTMJ, Milwaukee.

⁴ Director, Audio-Visual Media, Community Chests and Council of America, Inc.

tired of the amount and kind of material being sent to them is something that should concern us all.

As I see it, the challenge is for all organizations—local and national—to pull together and to coordinate ourselves. Unless we do it ourselves, it is going to be done for us, either by the public, as is being done today in Michigan, or by the industry, through some advertising council.

We should help those organizations which are doing a community service, and we should be analyzing our community's needs on a relative basis.

MR. KING:

On the question of poorly prepared material, that is a problem of education within the organization itself.

However, I would like to take issue with the assertion that the public is getting tired of hearing these appeals over the air. I do not believe that. I think that the tiredness is on the part of the broadcasters. Much of the feeling is justifiable. The fact that poor copy gets to the air is basically the fault of the organizations.

There is obviously great need for organizations to help each other. But I would like to point out that in the state of Michigan, where an effort currently is being made to put all health and welfare organizations into one group, the claim was made that this was coming about through public demand.

However, a reputable survey organization from New York City put on a fact-finding study in the area and found that 89.2 per cent of the people had never heard of such a movement.

On the other hand, I know the broadcasters have a grave problem and my sympathy goes out to them. I think the constructive approach for us is to try to make the broadcaster's job easier. We should try to get to each station exactly what it can use. I am not holding the American Cancer Society up as an example. I am merely saying I know it can be done with hard work. It should be done. The health and welfare of this nation are not the responsibility of the organization alone, but the responsibility of everyone, the broadcasters included.

MR. NATHAN RUDICH:⁶

It is very interesting that now, for the first time in our talks, a third party has been called into the controversy—the people.

About 10 months ago I happened to sit in on a conversation with a governmental official who was interested in health and welfare, and he talked about this very problem. We argue here whether it is the

⁶ Independent Television Producers' Association.

broadcaster's responsibility or the organization's responsibility, but we have to think back a little further. The problem actually stems from the conflict among the organizations—what they themselves want to do, and the autonomy they hope to maintain.

The government official I have mentioned was of that opinion. He thought that all health organizations should organize or be organized into one foundation to deal with all health problems. That one foundation would raise funds to be divided among the various organizations.

He had collected a good many statistics. One of his studies showed that actually more people die from diseases of the heart in this country than from cancer. Yet the Cancer Society promotes more money for its research program than the heart people are able to raise.

MISS ELSIE DICK:⁶

I wish to talk from the viewpoint of the broadcaster because that is the one I know most about.

Programs are submitted to us in three or four different fashions, and I would like to tell you about them. You probably all fall into one or another of these groups.

I will start with the worst offender. An organization will come in and say, "Next week is Girls' Week. We would like some time on the air." After you learn something about the organization, you find out that the committee hasn't the slightest idea what to do with the air time, if it is granted.

That means you have to start explaining the facts of life. I am not exaggerating. This is something which happens fairly regularly.

At the other extreme, someone who knows about radio comes in and says, "We would like to do a show on diabetes." Erik Barnouw came to us in just such a manner with a show on diabetes, and it was wonderful. We never had to do anything much. It was a beautiful script and I believe we helped to arrange for the music. He got the stars and it was a good show.

Still another kind of show is the one we were offered recently. Someone in charge of publicity said, "We would like time. It is our 50th anniversary. We have done a wonderful job. Everybody should know about this hospital." Then he came up with two or three ideas for a program.

I told him it cost money to do a dramatic radio program. I suggested a writer and a director to him. Finally, after a couple of weeks, they submitted a script which they had practically forced the writer to

⁶ Director, Women's and Religious Activities, MBS.

turn out against his better judgment. It was a half-hour commercial for this hospital, which nobody would have listened to. But they loved the script because it mentioned their hospital 12 times!

I had to talk them out of this—explain the why and wherefore. I went over the script with the writer. Finally, it was revised into a good show, but these are some of the things that happen at our end, which I thought you might like to know.

CHAIRMAN FRANKLIN:

I think, certainly, that the quality of material presented for broadcast should be as good as possible. But I wonder what would happen if all of the organizations developed splendid radio campaigns and the stations were confronted with 40 or 50 requests for time? The crux of the problem is that there are a multiplicity of causes and seemingly a lack of sufficient time to handle them, not to mention the question of a balanced broadcast diet.

Are there any comments from the audience on this particular point?

MISS HENRIETTE HARRISON:⁷

I would like to ask a question of any one of the commercial broadcasters on the panel, but first I wish to preface it by a very brief statement. I wish to ask you to please remember that every organization that is using radio is not using it for fund raising. There are a number of organizations which try to do a year-around educational job.

My question is this: There are a few organizations which try to do a professional job. Do you think it is fair to make them suffer with the organizations that do not do a job?

MR. WALLACE:

No, I don't think it is fair.

Most stations do not have an inflexible policy in regard to public service programs, but I think that more and more stations are drafting such a policy. Then when a request comes in they weigh it in terms of their policy.

MR. STERLING FISHER:⁸

Henriette, may I add one word to that?

On the network we try to accept the allocations that are set up for spot announcements, with certain exceptions of our own. Mr. King represents the Cancer Society, for example. They haven't been on the allocation schedule of the Advertising Council. In our opinion that is unfair, so we cooperate in arranging to put on special broadcasts for them.

In this way NBC attempts to strike a balance between these organ-

⁷ National Radio Director, YMCA.

⁸ Manager, NBC Public Affairs and Education Dept., New York City.

izations, some of which clear through the Advertising Council and some of which do not.

Let me take just one more case. Universities are coming to us constantly, asking for broadcasts in connection with commencements, convocations, inaugurations, and anniversaries.

One university got extremely angry last week when we turned down their inauguration of a president. I simply said, "How can we do it for you if we don't do it for 100 universities this year in some equally acceptable form?" Finally we compromised. They said, "What will you do, then, to recognize the university?" I said, "If you bring me something that is outstanding in the way of a program we will consider it on its merits." They brought me a distinguished program and we put it on.

MR. VERNON MARVEL:⁹

I have a question for Mr. Wallace and Mr. Rudich.

If such a foundation as you propose should be formed, to come before the American people once a year for donations, how would the radio stations handle the publicity for such a campaign? Would they lump all their public service time into one month of solid broadcasting, if it is a one-month campaign?

MR. WALLACE:

Obviously, we wouldn't do that. Speaking from the standpoint of our own stations, the Community Chest of Milwaukee has a 15-minute program every week. It is an educational, informative series. It is written and produced by professionals.

If all the national organizations went together, we might do the same thing for them, with year-around series.

It has been a puzzle to me why, since it works locally, a Community Fund wouldn't work nationally.

MR. KING:

The easiest way to get out of answering a question is to let an authority answer it for you. At the risk of sounding commercial, I would like to recommend to everyone a book by Robert Keath Leavitt called, "Common Sense About Fund Raising." I think it has the answers to a great many of our serious questions.

MR. ERIK BARNOUW:¹⁰

I am a little disturbed that we are talking about these drives as if they all were concerned with fund raising. Having been involved in campaigns which had to do with health, but did not have to do with

⁹ Radio Chief, Midwestern Area, American Red Cross.

¹⁰ Manager, Radio Bureau, Columbia University.

fund raising, I am a little worried about the competitive aspect of the situation. The competition has both good features and bad. I think the fact that many organizations are competing for network time is good. It helps to keep the organizations on their toes, makes them go after the best writers, directors, and performers. It helps to solve the problem of the broadcaster to some extent.

However, there is a danger in the matter of health campaigns. Unfortunately, it is easier to raise funds to fight a disease than funds to promote health. Unfortunately, it is so much easier to get money for a particular disease than for health, in general, that public health has tended to organize itself disease by disease. There is a good deal of concern about this within the Public Health Service. In their relations with Congress they have the same problem. They can get, for example, \$10,000,000 for venereal disease control, but when they ask Congress for \$20,000,000 for general health services, the amount is cut to one-tenth.

It is much easier to worry somebody about a disease than to get them interested in general health problems.

I think the net result, in terms of the audience, is that they have a very distorted picture about health. Health presents itself to them in terms of alternative fears. One month they are asked to be afraid of cancer, the next month about VD, the next month about something else. I think it is a distorted kind of education, and although it is probably the most practical, from the point of view of fund raising, I think it is something we ought to be concerned about. I don't know the solution.

CHAIRMAN FRANKLIN:

Our second question follows the first pretty much and is stated this way: "What programs have proved most effective if the objective of an organization's radio campaign is a) educational, b) fund raising, c) or both."

Although Erik has just spoken, I would like to have him tell us something about the studies that were made of the various program formats used on the VD campaign.

MR. BARNOUW:

In the VD campaign, we set out to produce a set of transcriptions which would include almost every kind of program. As the set was used in the field, we began to get reports from health departments as to which programs were mentioned most often by people who came to clinics for blood tests, and so we have a program-by-program break-

down. It is interesting that that list breaks down according to program types.

Among the programs we produced were documentary programs, using tape-recorded interviews with patients under treatment; also straight dramatic programs; straight messages; spot announcements; and two programs in which the narration was sung to a hillbilly melody—a narration sung in ballad style.

We were afraid that these last two programs were a little bit arty, when we recorded them. However, they proved by far the most effective in bringing people to the clinics.

To mention some figures, in one town, Jackson, Tenn., the people who came to the clinic were asked, "How did you happen to come?" More than 60 per cent said they had come because of a radio program they had heard. When they were asked to name specific programs, about 31 per cent mentioned a program starring Roy Acuff called "Looking for Lester," and about 29 per cent mentioned a program called "Crossroads," starring Tom Blazer. Roy Acuff was well known in Tennessee. Tom Blazer was practically unknown there but the programs were the same type.

The straight dramatic program was mentioned by 10 to 14 per cent in various localities. This was the next most effective. Then, down to six per cent came the documentaries using tape-recorded interviews. The results could be studied clearly according to the program types.

The effectiveness of the first type was so noteworthy that in our new series recently finished for the Public Health Service, six more musical dramas on syphilis are included. They are mostly narratives that are sung. I don't know how to explain it, but we have found music to be tremendously important in this particular problem.

CHAIRMAN FRANKLIN:

I don't know if that means now that we should all set our diseases to music. Certainly the law of diminishing returns would then make itself felt.

Eloise, would you like to comment on that on the basis of your own experience in the Community Chest?

MISS WALTON:

We have both fund-raising and educational programs to offer and we are delighted when any Red Feather agency gets time on the air. The more it gets, the better we like it because when fund-raising time comes it is easier to raise money for all of them.

However, in addition to what they must do for their individual

agencies, I think the Community Chest must help to interpret community problems the year around; also to relate individual programs to the general community welfare.

We do not fall into the fund-raising class, alone. We have an interpretive job to do on the national as well as the local levels for those organizations which are supported partially through Community Chests.

We do the things that most national organizations do but we release them through the local Community Chest because they have the personal relationship with the stations. We think they are better interpreters of their own programs than we can be. Consequently, whatever we produce goes through the local Community Chest to make their job easier. Once a year, however, we get on the band wagon of the commercial and sustaining shows, both network and local, in the effort to raise funds for those organizations.

We happen to be one of the organizations on the Advertising Council allocations list. That simply means that the Advertising Council has designated us as worthy of support by sponsors of radio programs and by networks which have sustaining programs to give public service. During the summer we are busy supplying material to networks and other programs. We believe it is best to go along with the networks and these large programs because they have established audiences.

We have platter services of various kinds, including health and welfare put to music. Jingles were very popular last year and I think we will do them again this year. We do spots on transcription. However, we do not send out kits of material to radio stations. The local Community Chests take care of that. They rewrite our material and localize it.

MR. KING:

In addition to fund-raising, the American Cancer Society has a most important educational program. Incidentally, all of our radio is conceived of as purely commercial radio. We try to have the highest standards.

Our device spot announcements have proved unusually successful. Last year and the year before, we got out on platters a series of 10 one-minute device announcements, also six station-break fifteen-second jobs, and six station-break twenty-second jobs. Of course, you can't educate people on the air about cancer. But the purpose of the announcements was to create a demand for pamphlets about cancer and requests for pamphlets were very gratifying.

CHAIRMAN FRANKLIN:

We have on display here a copy of the very impressive document

which the Cancer Society put out for its 1949 radio campaign. It contains spot announcements for all the various programs and times of the day. I think this kind of careful presentation, with the problems of the station in mind, pays off.

If I can step out of the chairmanship for a moment, I am interested in program formats that have an educational objective.

The Institute for Democratic Education produces transcriptions and I have always been troubled by the fact that they are produced in New York for broadcast throughout the country. I have often wondered how we could possibly make these broadcasts more effective locally.

Mr. Wallace, Station WTMJ, hit upon a great idea for doing that particular job. Our programs deal with problems of intergroup relations, with prejudice and discrimination, and are quite specific in terms of the particular problem. That pattern that Mr. Wallace initiated on WTMJ has since been followed with considerable success in various parts of the country. It has the merit of being a local show.

Mr. Wallace, will you tell us about it?

MR. WALLACE:

It really was a simple and obvious idea, and I don't know why it didn't occur to us before.

One of the policies of our station in Milwaukee is that wherever possible, in any kind of national educational or welfare series, that we localize it.

For the "Lest We Forget" program series, we organized the WTMJ Democratic Education Committee. This was made up of representatives of every group in the city directly interested in better racial and religious understanding. Instead of a 15-minute program, we put on a 30-minute program, playing the "Lest We Forget" recording first and then introducing a panel of three people selected by the committee. This panel discussed the particular problem that was raised in the recording.

As I said, this was a simple and obvious format, but it brought results far beyond our expectations in Milwaukee. In the first place, the committee selects the panel members. The committee is composed of so-called local authorities on those problems and meets every other week while the series is on.

We found it was marvelous from a publicity and public relations standpoint. The committee members went back to their own organizations and started publicizing the program. They sent out post cards. Three of the organizations bought space in the newspapers. Before we knew it, we had a tremendous audience.

CHAIRMAN FRANKLIN:

I wanted you to hear Mr. Wallace's account, not only because it was about our show but because I think it can serve as one means of making a transcribed program an effective instrument in the community.

Is there anyone in the audience who would like to talk about their own experience on program formats that have been effective in any of these three areas?

MR. RUSSELL E. ELLIOTT:¹¹

So far everyone has placed emphasis upon the expenditure of considerable money to produce an acceptable program for the station. Many of us on the local level of production are concerned about what can be done to offset this very sharp competitive situation.

MISS WALTON:

I think Walter King has suggested the only thing that is possible. Where you don't have money for dramatization, music or talent you have to confine your campaign pretty much to spots, and spot announcements can be very effective if they are well planned. It doesn't take too much money. A station will use them if they are cut to station size, if they are dramatic, and if they do a good job.

I, personally, would rather put time into a lot of good spots than I would into one dramatization or any kind of one-time promotion. I think that is about the only thing you can do on a limited budget, but it is a most effective technique because the constant reiteration sells your service.

MR. ELLIOTT:

The limitation you seem to be placing on us is simply announcing a program or event, rather than giving an educational interpretation to the service that we render in the community. How can we do interpretative work with only spot announcements?

MISS WALTON:

If I knew your type of work, I could suggest something specific.

Maybe this illustration from our visiting nurses' field will give you an idea: During campaign time we put out spots which say something like this: "The visiting nurse averages about 5000 miles a year in your community attending to the sick. Won't you give for this Red Feather Service to your Community Chest?" That is a typical spot announcement.

During the rest of the year, health items are broadcast as spot announcements and as a service to people, such items as: "Did you know that if you bathe your baby in olive oil"—or something like that—"it will do"—thus and so?

¹¹ Director Public Relations, Detroit YMCA.

We are going to try to do more and more of that kind of thing during the coming year as an educational benefit.

CHAIRMAN FRANKLIN:

Prominent local people also can be interviewed on established programs which provide a ready-made platform for something beyond the spot announcements.

There is one other thing I would like to mention. Station WEEI in Boston worked out a rather interesting idea in connection with a disc jockey program. They took Americana recordings and then wrote continuity on the particular theme brought out in the recordings. They left a two-minute spot at the end for a local personality.

We became interested in the format because it is so easily produced. Station WEEI gave us permission to distribute the continuity and we sent it to quite a number of stations and organizations throughout the country.

MISS DICK:

In other words, if you know what is on your local station you can figure out a way of getting your message into those programs we have not discussed. For example, I do not know the local programming except in New York, but I am sure there are all kinds of things being broadcast throughout the country that could be adapted with a little imagination to your own purpose.

MISS NATALIE FLATOW:¹²

The matter of an inexpensive format for a local show is a detailed and individual thing, very difficult to discuss in a meeting of this sort. It would require, as Elsie has said, a great deal of time and imagination.

Incidentally, I would like to point out that one reason why some agencies do not attempt fund-raising from a national headquarters is because in dealing with local problems from a national office you find yourself thinking in stereotypes and not in terms of the local problem.

CHAIRMAN FRANKLIN:

That is a very good point.

The next question has been partly covered: "How can an organization use a spot announcement campaign most effectively? What is the best approach for successful radio efforts by national organizations?"

Would any member of the panel care to add anything to what has been said?

MR. KING:

We are deeply aware of the need of sound and effective organization on the local level. In this respect the American Cancer Society is

¹² Radio Director, Girl Scouts, New York City.

faced with a problem common to us all, where the volunteers change every year. There is nothing much we can do to prevent this, but the national organization should never lose sight of the importance of developing local leaders.

CHAIRMAN FRANKLIN:

Here is another question that also was partially covered by Mr. Wallace and others: "When an organization has secured air time, what can be done to secure maximum impact and benefit, both locally and nationally?"

This underlines the idea that production of a program on any issue is only half the job. You have to have as many listeners as possible, or the organization and the station are not getting maximum benefit from their efforts. Mr. Wallace spoke of one means and I think we would be interested in hearing some others.

MR. BARNOUW:

I would like to mention a couple of things in connection with the program, "One Great Hour." Even before a writer had been picked to do the script, three general subjects of world need had been selected to be covered in the program. One of these was the displaced persons problem and another one was world medical needs.

These two subjects and a third, properly outlined and documented with facts, were sent out in a very attractive booklet to the ministers of 67,000 churches throughout the country, asking that sermons be preached on these needs.

Also a pictorial booklet was gotten up on the same subjects and mailed to church members all over the country. Literally millions of church members received these booklets with pictures and human interest material related to the proposed broadcasts.

In addition to that, a tremendous lot of collection envelopes with "One Great Hour" printed on them were used in churches on the morning following this broadcast. In other words, a great amount of organizing was carried out efficiently and a large audience was created in advance already emotionally conditioned to the program.

MR. WALLACE:

There certainly was a great organizational job done on One Great Hour.

For one full week our seven phones were busy because the organization which sponsored it had sent out a publicity release to all ministers, saying that the program would be carried on all networks. It was carried on three networks, I think. Consequently, the stations affiliated with the networks which did not carry One Great Hour were really in

for it. That included my station and it looked as if we had purposely turned down this great effort. To us, as station traffic people and managers, it seemed just a little unforgiveable, because no correction was made. I had to listen to the minister of my own church announce it was going to be carried on WTMJ, an NBC station, and NBC never scheduled it.

MR. BARNOUW:

I might say that the problem was solved by many NBC stations across the country by carrying the program.

MR. FISHER:

That is all very well, but it was a very serious thing for an announcement to be made, putting our stations on the spot. Quite a number of stations followed through but it was not fair to put them under that kind of pressure. The controversy went on for days, and in the public press we were made to look like a dog in a manger. There wasn't a word of truth in it.

CHAIRMAN FRANKLIN:

I think Mr. Rudich has something to say.

MR. RUDICH:

The question of an organization securing air time is very interesting. There are two ways organizations can work into radio and television.

First, you can try to get good speakers and work out some kind of an arrangement with established programs, thereby securing a guaranteed audience and considerable impact.

The second way of doing it is to ask for your own program. In such a case any organization has a tremendous responsibility. It is fine if you can get a series of programs, with a chance to build an audience for that particular series. But usually you do a two or a four-week campaign and do not have much time to get an audience.

Any organization using radio or television in promotion or public relations should employ a professional approach. You cannot say you are educational and you are going to try to satisfy only a certain board of directors. You have to have a definite commercial approach, a professional approach. You have to advertise and sell, even education.

One more thing: When you go into a station to ask for time, it is always better to say, "I represent an organization of so-many members. If you can put on these programs we will help to promote them." The station will like it a lot better.

MISS HARRISON:

First, I want to say I am on the side of the broadcasters. I know they have serious problems, but I want to repeat something that Erik

was just talking about.

Recently we did a rather ambitious dramatic program on a network which shall be nameless. We spent a lot of money to make it an outstanding program. The network gave us a very fine time.

In the course of the year we always try to do the best promotion job possible. We send out post cards to every YMCA around the country, advising them of the programs going on the air. We ask them in turn to notify their local people. We always notify the press.

You all know that when a sustaining program goes on the air you have no guarantee of the number of stations that will carry it. We were assured, however, that this program was going to be offered to the whole network. After the local YMCA's had done a terrific job of promoting it and had been assured by the local stations in some instances that the program was going to be carried, we discovered that it was not carried on one complete regional network, much to our very great embarrassment.

Cooperation should work both ways.

MISS DICK:

I think, Henriette, that along with notifying your local chapters throughout the country, you should ask your local people to see if the local station is going to carry the program and, also, at what time. Very often a station cannot carry it live but if there is enough interest shown the station may record it and play it back at another time.

I also would like to suggest that when you tell your local committee to listen, tell them, also, to write to their local station if they liked the program and say that they liked it. I think it is much wiser not to send out mimeographed cards, asking people to sign their names. If the letters come spontaneously the stations really appreciate getting them.

CHAIRMAN FRANKLIN:

If there aren't any other comments, I would like to spend the remainder of our time on television.

Since Sterling Fisher is taking Norman Blackburn's place, and since he hasn't worked too hard so far, I would like to turn the next question over to him. Originally the question was: "How can national organizations use television?"

When we got the list of questions back from the 59 representatives of the national organizations they had tacked on one additional phrase: "How can national organizations use television—particularly if they don't have very much money?"

Sterling, could you tell us?

MR. FISHER:

You really want to make me work now, don't you? That is about as tough a question as you can ask, because getting the money is the problem in television.

It is no secret that television at present is operating at a tremendous loss almost everywhere. It runs into huge figures in the case of networks. I don't know the budgets of the individual stations, but the situation is the same in most of them. There may be stations that are breaking even, or almost breaking even. If there are, I haven't heard of them. Maybe you have?

CHAIRMAN FRANKLIN:

Erie, Pennsylvania.

VOICE:

And one in Texas.

MR. FISHER:

That is wonderful.

So there is your problem. I can take an analogy from education on television and say that Caroline Burke, who is going to appear in another session here on Children's Programs, is going to tell of our experimentation on education at these early stations.

Miss Burke has put on a few experimental broadcasts already and is approaching the problem of education in the only rational way to do it—on the basis of an occasional experimental program which we can all study to see what is wrong.

Let me take an example closer to home. The Protestant Radio Commission has induced my wife to do a television show for them, and she went on the air yesterday with it for the first time. I spent most of the time on the way to the airport telling her what was wrong with her first program. The same will be true of the organizations. We are going to make a thousand mistakes and put on thousands of poor programs, I fear. I see no way to avoid it.

I think we have to approach television experimentally.

We know the high cost of television programming as compared with radio programming. A few people have discovered fairly inexpensive and simple means of making attractive television shows. That is what we should keep trying for but with my limited experience, I would say it is difficult to achieve.

We all know what happens on the legitimate stage in New York. If some one could find a way of definitely determining beforehand what will be a big hit on Broadway, that man would be rich overnight. The same thing is true of television.

This is all a pretty negative approach. My point, however, is that organizations should study television and begin experimenting with it on a small scale.

We broadcasters invite able and well organized groups to come in and say, "Let's talk this over, see what we might do, and begin an experiment."

CHAIRMAN FRANKLIN:

I would like to call on Mr. King again since I understand the Cancer Society has done some work in television.

MR. KING:

First, I might say that I think the approach to television should be the same as the approach to radio. Let us not be dismayed by the fact that we have a few comparatively unknown factors here. We know what television can do, and we know the nature of television. Television is a magnificent and unique advertising medium. Deal with it as such, regardless of what you are doing.

In our use of television, we had to face the budget problem.

Also, because of the emotional impact of cancer, bringing an intimate program of this kind into the home magnified an already delicate problem. We determined not to sugar-coat the subject, but to educate and influence our listeners, if possible, without offending. And, at the same time, staying within our budget.

The solution, after considerable thought, was to utilize one of the wonderful faculties of television, namely the eye novelty appeal. I wrote two two-minute animations which we put together according to the Baby Weems technique. This is only partial animation with optics but the effect on the lay person is about the same as complete animation. I became fascinated with the idea of cartoons. I shouldn't say cartoons, perhaps, because that word carries with it a connotation of humor and there is nothing funny about cancer. But the animation was primary in our minds and we got these two shows on 16 millimeter sound films.

My next question was whether I should have a television show or not? I decided against it. I am a firm believer in repetition of impact of message and we decided we should have more spots.

We finally wound up with nine spots—two animation and seven spots ranging in time from 15 seconds to three minutes.

The three-minute spot has in it, first, entertainment. I called it "Then, Now and the Future." I took various things in the past, compared them with what we have in the present, and projected the idea into the future. One striking illustration was the fashions in 1890.

Carrying the idea into science, we got both attention and interest. The transition into cancer research wasn't difficult to make, and before long the watcher was made to feel that he should contribute to the American Cancer Society's program of research, service and education.

The other spots, ranging from 2½ minutes to 15-seconds, were simply repeats of the original idea. We won't go into any more details except to say that all our television material—the nine spots including the two animations—cost us \$5,600.

MISS BURKE:

I wish to ask Mr. King how many different spots he had, how often they went over, and what time?

MR. KING:

I can't give you the exact figure but on the national level the networks gave us a minimum of one a day and in some cases we went as high as five or six a day.

MISS BURKE:

How long a period during the campaign?

MR. KING:

The entire month of April, and since our campaign is carrying over into the month of May, the television networks and the television stations very generously are extending the use.

If you want detailed information on that, I will be able to give it to you in a matter of three or four weeks.

MISS BURKE:

How many spots were there?

MR. KING:

Nine altogether—two animation and seven others.

MISS WALTON:

Walter, we beat you on the price. I don't think our television spots cost us more than \$500, but that is because we had the best television brains in the country helping us with them as volunteers on a national committee.

We had ten television clips. They ran about 50 seconds in length. They were on film and were set to music—music which had previously been recorded for some television jingles, sung by Lanny Ross and played by the John Garth Trio.

We, too, love animation but we decided we couldn't afford it, so the next best thing was to use live talent.

We had to get a fast impression, so we used the old technique of a light in back of a huge opaque glass and the silhouette on a screen to get

the animation across. The talent comprised young ballet dancers animating the jingles.

Because we released these at campaign time, they were quite frankly commercial, and because they were commercial we tried to make them as entertaining as possible. Consequently, we illustrated such things as this:

*“When you’re out to climb a mountain
From the base to snowy cap,
Just to rescue freezing parties
Is a feather in your cap,
But to earn a bright Red Feather,
Finer than the rest,
Give to your Community Chest”*

They were as simple as that. You can visualize what the young animators did. They dressed for the part, tripped up the mountain, rescued the girl, and she put a feather in their cap. It was over in 50 seconds or less.

Our ten clips were packaged on 16 millimeter film and sent out with a length of leader between each one so local television stations could run them more or less continuously if they had a spot to use them in. This year we think we will have to keep our clips down to 20 seconds, to be sure we get on the air quite a lot.

In our kit this year was a whole section on television, in which we tried to tell our local people how they might use local television facilities. We suggested a television station going to one of our day nurseries and watching it in operation.

We suggested a whole lot of other things, which I won’t go into here, but which are perfectly possible on the local scale.

Nationally, I think you have to continue pretty much with film, especially when you are with a national organization. At least, if you are servicing local agencies as we are that seems better. This year I hope that we will add to our network possibilities some live television shows, if we can swing them—at least one that will be worthy of all of our joint efforts.

CHAIRMAN FRANKLIN:

Mr. Rudich had a part in the VD campaign on television. We would like very much to hear of your experience, Mr. Rudich.

MR. RUDICH:

In the original plan for its venereal disease campaign, the Public Health Service did not contemplate using television. Morris Novik was taking care of the radio phase in New York with some help from others

including Henriette Harrison. We talked with Morris and he agreed to try television.

We were of the opinion that programs about VD would be even more difficult to do on television than on radio or in the newspapers. But the television stations did a job.

After the radio and general newspaper campaign had been on for a week to ten days, we called in the five TV stations in New York and showed them what we had to offer.

Of all the films that had been made on VD and that were available, we found three which we thought might prove acceptable in the home. We left the decision on the films up to the television station people. They decided which of the films they wanted to show. The result was that some of the stations used all three films while the others used one or two.

In addition to that, we had three sets of slides made for 20 second spots. In each set there were three slides, figuring reading time at about seven seconds per slide. These slides were very simple. Two of the three were cartoons and the middle one was always different. The results, in terms of the number of times the stations broadcast them were fine. And money-wise, we beat you all. We only spent about \$20 for slides!

The stations agreed to a suggestion made by the VD Committee in New York that the slides would not be used at all on Sunday and not before 9 p. m. on week days. On 14 of the 17 possible week nights, one or more films were shown. The stations repeated the films at different times so that a greater number of people could see them.

MR. WALLACE:

I would like to comment from the local station standpoint. Some of this broadcasting has been going on in New York for seven or eight years, hasn't it?

MR. RUDICH:

For ten years.

MR. WALLACE:

In the rest of the country it has been more recent, of course. Our own station has been on the air since December 3, 1947, but since that time only three national welfare fund-raising organizations have offered us any acceptable television public service shows, slides or spots.

That has been something of a puzzle to us. You know that most television stations have time for public service programs, and yet most of the national organizations have not availed themselves of the opportunity.

CHAIRMAN FRANKLIN:

There seems to be a very interesting contrast here. Organizations are warned that the radio field is highly competitive and that only the best, professional writing and talent stand much of a chance of getting on the air. On the other hand, organizations are told that television stations, particularly those outside of New York, are fairly crying for material.

I wonder if Mr. Stasheff, assistant program manager of Station WPIX, would care to comment on the general problem of "How a National Organization can use television."

MR. EDWARD STASHEFF:¹³

We have a special red carpet at WPIX that we unroll for national organization representatives who come in with any one of four things.

Film spots are perfect, and we like them, if you can afford them—five minutes, four minutes, three minutes, and shorter because it sometimes happens in a small station, with only one and a half studios, that you have to fill in while making a transition.

Next to film fillers are the slides, or what we prefer, the strip film. Strip film is very cheap. If you can't have it made professionally the audio-visual department of your nearest college will take five or six stills. Be sure they are fine, clear glossies. The professional price in New York is \$1 per frame but some charge 50 cents.

We like to give six seconds per film instead of seven. On the seventh second we like to dissolve instead of clipping abruptly from one frame to the next. We are grateful when you send us two prints. It will cost you a little more when you make them up but we can put them on two channels and dissolve from one picture to the next and back again.

The next thing we find helpful is that worthy causes or national organizations can secure celebrities we cannot normally get. Two recent Cancer Society programs come to my mind in this connection. On one, Lou Little told how he considered himself lucky; that he and Damon Runyon had the same thing, that Damon's was a genuine cancer while his had been caught in an early stage, thus sparing his life. On another show, Lucille Watson said she was happy to do what she could for the American Cancer Society because for six horrible months she had watched her husband, James Gleason, starving to death from cancer of the stomach. Of course, the human impact was very great.

Finally, I know how many of us feel about contests and give-away programs but they have their place. An organization can take much of the pressure off the station by handling the contest. I know the give-

¹³ Station WPIX, New York City.

away or the contest is not the most dignified type of a program, but sometimes this produces an audience you can reach in no other way.

CHAIRMAN FRANKLIN:

Caroline Burke, who is television supervisor at NBC, I am sure has some comments on the use of television by national organizations.

MISS CAROLINE BURKE:¹⁴

There is another type of organization program that no one has mentioned. This is the one that is so good, you want it for your own programming, simply because of its impact.

I think Norman Blackburn would have mentioned this if he had been here. Recently, he sent me some submissions, one of a Boy Scout show, which was full of drama and organization. My only comment was, "Could we occasionally have a program about Girl Scouts, as well?"

I have had an equally happy time with a one-time show which I am getting from the New York Junior League for Flag Day. They have done some very elaborate and good research on the history of the American flag for this program. Another of our successful shows was a dog-washing contest between Girl Scouts and Boy Scouts. I did a series on an independent station with the Junior League singing Christmas carols. For the California Dental Society we did a program to underline the proper cleaning and brushing of the teeth. I had two small twins, five years old, demonstrate the right and the wrong methods with huge brushes.

MR. RUDICH:

If I should attempt a summation of our discussion, it would be that fear of the high cost of television has seriously affected the creative thinking of most people working in national organizations. From the examples we have heard, it is apparent that much can be done in television with a small amount of money.

National organizations should begin to focus their attention on the use of television, regardless of the fact that there are still relatively few television sets as compared with radio.

MR. ELLIOTT:

I would like to ask if provision will be made by the stations for the allocation of public service time as an extension of the ruling by the FCC governing AM radio.

CHAIRMAN FRANKLIN:

I was hoping someone would ask that question. Mr. Fisher, would you care to answer?

¹⁴ Television Production Supervisor, NBC, New York City.

MR. FISHER:

I have never heard it raised as a specific question relating to a network, but in practice it appears to be working out. Wouldn't you confirm that, Miss Burke?

MISS BURKE:

Yes.

MR. FISHER:

The same thing seems to be carrying over into television.

CHAIRMAN FRANKLIN:

Are there any further comments from the audience?

MR. ARNOLD HARTLEY:¹⁵

I would like to enter this television discussion by the back door.

I am not one to go around waving a sword, demanding that the independents get their just due. We all have a place in the picture. But this has essentially been a network and TV meeting. I just want to bring to the attention of a number of people here that there are millions of people in this country who listen to sports broadcasts on independent stations. There are enormous numbers who listen to classical music, the bulk of which is carried by independent stations. In all the specialized forms of broadcasting you will find the independent stations predominate.

The initial defections to television from radio are coming from the networks. Independent ratings are on the rise. In any number of metropolitan centers throughout the country you will find independents with ratings that at least equal those of the best network stations at the same time.

There are times during the day, just to speak of ourselves, for example, in New York—and we carry nothing but Italian from 9 o'clock in the morning until 6:30 at night—when our rating Hooper-wise is equal to that of WJZ.

There are other independents who can tell the same story. I think if you hold a meeting of this kind again, the independents should be permitted to be represented in some way. I would like to remind you that not long ago the leaders of the national organizations held a meeting in New York. At that time it was suggested that national organizations should think seriously about the production of special material for independent stations only—because you can be guaranteed any number of hearings on thousands of independent stations (including FM) now throughout the country, that you cannot possibly hope for from networks.

I think the future in broadcasting lies not only in television but in a

¹⁵ Program Director, WOV, New York City.

great new era for the independent stations. The era of the network is on the decline.

CHAIRMAN FRANKLIN:

Thank you, Arnold.

As chairman of this session, I must plead guilty to failure to include representation for the independent stations on this panel. The omission was not deliberate. I think that all of us here are deeply grateful to the independent stations for the part they have taken in promulgating material we have made available.

It is difficult to summarize what we have heard. I think that all of us have received valuable suggestions that we can take back and use in our work. That, after all, is the primary function of the Institute—to serve as a common meeting ground where ideas and suggestions may be interchanged.

I wish to thank the members of our panel for their general responsiveness and for their many valuable comments. I also would like to thank the audience for its very fine attention.

BROADCASTING BY GOVERNMENT AGENCIES

WORK-STUDY GROUP

MILES HEBERER,¹ Presiding

MR. KENNETH M. GAPEN:²

The Department of Agriculture is more active in radio and television than any other government agency with the exception of the overseas staff. The United States Department of Agriculture (USDA) first took to the air on Dec. 15, 1920, when it broadcast market reports by code. It switched to voice in February, '21. In '26, USDA started both an agricultural and a home economics syndicated service, mostly in the form of quarter-hour scripts to be read.

Two years later, in '28, USDA joined with the NBC in establishing a daily network program called the "National Farm and Home Hour." This service was extended in '31 and a radio office for the department was set up in San Francisco and a Western Farm-Home Hour produced. The Department helped CBS set up its "Columbia Country Journal" and has participated in its programs since. The USDA in '46 cooperated in helping ABC to develop "The American Farmer."

¹ Director, New York State Radio Bureau.

² Assistant Director, Radio and Television, USDA.

Some time earlier, we established the radio farm feature service for AP and UP and helped to establish the same thing for INS. We are still helping with the INS feature once a week and in addition we send our "Farm Flashes" to some 500 stations and extension editors of land grant colleges. Each Saturday we have farm broadcasts on ABC, NBC, and CBS. Last year we had 250 special programs. For the radio farm director we have several services like the "RFD Letter" and the "Tip and Background Letter."

Branching out, we have many special educational sessions and radio schools or clinics for the field. A great deal more direct contact work would be done if we had the personnel. We help to train a large number of local people to help stations. Much of our service is linked with outside organizations such as the National Safety Council, giving information on farm accidents.

Like everyone else we are giving a great deal of attention to television. In November, 1947, we got a foothold in TV and then in 1948 we really became active. Now we are up to our necks in tele-operations and studies and have a special research project under way.

Under pressure from lack of funds, USDA has had to discontinue some of its best services. Network "Consumer Time," "Good Eating" on UP, the "Radio Round-up Newsletter" for women's program directors, "Timely Farm Topics," some syndicated script services and those special recordings for radio farm directors—all have had to be cut.

I think the attitude of the Department of Agriculture is a unique one. We depend heavily on radio as an educational tool and for domestic communication. We know that rural people use the subject matter sent out. For them we offer a great service by reporting and interpreting the agricultural and home economic news and developments. To get to all the people we must reach, we work with all branches of the industry—the stations, networks and agencies.

At one time the Department definitely avoided sponsorship of its programs, but during the war it seemed a good policy to accept sponsorship so we did. This has worked out very well.

One of the reasons for my being on this program is because I have problems and perhaps you can suggest some solutions. First, with increasing demands from a growing medium, it becomes a big problem just to get adequate funds for radio. And now there is television to consider, too. Our funds come through the Office of Information in the USDA and often we can count on other groups in the department pitching into the kitty. Then there is the problem of getting the scientific information which farm and home people need. The funds to pay

for this information are lacking. Often there is a hesitance in giving the Department these facts, generally because they cannot be used until after publication in technical journals. As a result, the press and bulletins often get the cream and radio gets the hash.

These are some of the problems we are facing in the USDA. Activities of our department are rather loosely drawn. Matters are arranged in such a manner as to give lots of opportunity for action. We welcome your suggestions.

MR. WILLIAM BERGOFFEN:³

When I was a ranger at the Chattahoochee National Forest in north Georgia, and on the DeSoto and Bienville National Forest in Mississippi, one of my public relations jobs was to conduct trips into the forest. It was a pretty good stunt. There'll probably never be a truly effective substitute for these on-the-ground inspections by the public. Seeing is more than believing, more than an aid to understanding. It is the inspiration for the active public support that every government agency, worthy of its name, deserves.

Our official concern, as an agency of the U. S. Department of Agriculture, goes beyond the National Forests to all forest lands. Accordingly, we think it important that every American should at least understand what's happening to the nation's forest resources. I like to think of our radio activities as so many "show-me" trips in which millions participate. And the conductors of these excursions include not only our own personnel, but also radio farm directors, commentators, members of school radio workshops, and regular announcers on sponsored shows.

Like others among us here, if all we had to do was play up the dramatic situations, our radio job would be a cinch. There is a popular illusion—hard to overcome—that the forest ranger spends most of his time hunting, fishing and having fun in the forest. This is far from the truth. We rarely play up our forest dramas for drama's sake, and it isn't because we don't recognize an exciting story when it happens.

It is just that we are continually beset with the responsibility of making radio relate the more important and significant forest happenings. And, unfortunately, these do not stand out by themselves as very exciting. I am sure every one of you has the same problem. Let me sketch a few of the details of our problem:

Of the 461 million acres of commercial forest land in the United States, only 45 million acres is virgin timber. Of this remnant of virgin timber, only one-fourth is of high quality; more than a third is of

³ In charge of Radio and Television, U. S. Forest Service.

doubtful commercial value. Of the 461 million acres, 160 million acres is second-growth saw timber of varying quality; 180 million acres is only pole-timber or seedlings or saplings; and 75 million acres is virtually idle, poorly stocked or denuded.

We are overdrawing our forest bank account. Our saw-timber drain exceeds growth by 50 per cent. A large proportion of the cutting in our forests and woodlands is destructive and, along with wild forest fires, is bringing about the queer situation of lowered water tables and water famine in some sections of the country and increasing floods in others.

There *should* be universal concern about the condition of our forest resource. The need is for better cutting and other good forest practices, especially on that three-fourths of our commercial forest land that is privately owned. We need stepped-up tree planting everywhere; increased protection against fire, insects and disease. Getting this kind of a story across is a tough educational job.

We work at it on many fronts. With the guidance and cooperation of broadcasters everywhere, we employ live and transcribed spots, interviews and dramatizations. We play to specific audiences: farmers, ranchers, school children, and those with special interests such as picnicking, skiing, camping, hunting and fishing. We play to the general audience and such programs are invariably aimed at the family unit—mother, dad, junior and junior miss. And the *key* to our rather widespread broadcasting activities is the mixing of the dramatic with the less dramatic in order to provide entertaining fare and, at the same time, get across the educational message.

We're a highly decentralized organization. There is no elaborate brass hat plan from above, so Forest Service radio programming—in style, format and presentation—varies considerably throughout the country.

At the grass roots, many forest rangers and forest supervisors have come to regard the local stations' Program Director and Radio Farm Director in the same manner that the county newspaper editor has been regarded through the years. They work together in just about the same way, passing on and presenting newsworthy tips about the local forest and Forest Service activities. In some localities, there are special broadcasts on snow conditions for skiing enthusiasts; in others, when the danger of forest fires is great, there are fire weather reports and practical suggestions for the sportsmen.

The Regional Forester is at a higher level, with responsibility

embracing the forests usually in several states. His informational and educational staff sends out spot announcements of regional interest, and tailor-made scripts covering interviews which the forest ranger can adapt for use with local participants. The Regional Offices also engage in broadcasts over large regional outlets and networks.

In the Chief Forester's office, in Washington, we work with Ken Gopen and his Department staff for national radio programming. We participate in network shows, and fill Department and outside requests for information. In recent years, the greater part of our work has been centered in two major programs: forest fire prevention, and forest conservation education. The Cooperative Forest Fire Prevention Campaign is conducted by State and Federal forestry agencies under the sponsorship of the Advertising Council. In this campaign we run the whole radio gamut, from live and transcribed spots and transcribed dramatizations for individual stations, to special network broadcasts and network allocations during periods of greatest fire danger, nationwide. Estimates of the contributed time and cost for these public interest programs run into the millions. In these programs, we also get a big boost from the NAB, the Red Cross, and other national organizations. And in forest fire prevention, particularly, individual stations are doing a terrific job, year after year.

We think forest conservation is one of the most important products Americans can buy. The package is both dramatic and unexciting. We use both approaches but always try to keep the story honest, *without bluff*. And, finally, we're not a radio power in ourselves. We are completely dependent upon the cooperation of broadcasters and upon their public service in selling our forest conservation radio package to the American people.

MR. MUCIO DELGADO:⁴

I consider myself an outsider in this discussion because as Chief of Programming for the "Voice of America," our government's international program of information by radio, I am in an activity that is so specialized it cannot be called "radio" in the usual sense. We deal, rather, in ideas—in political and cultural concepts which use radio as a means of transmission (communication) more than we use radio as a means of expression.

Over 75 per cent of our daily output of some 20-odd hours is pegged on a timely or newsworthy event of interest to a world audience. These news-pegs are ideal hooks for commentaries, documentaries,

⁴ Chief, Program Operations, International Broadcasting, U. S. Dept. of State.

features and talks by distinguished speakers, just the sort of thing which in the domestic radio schedule would be labeled as "heavy" stuff, or even dull fare. There is little music and lots of talk.

When I was asked to join this panel and examine with you some of the problems which beset government radio people, especially Federal agencies, I felt I could underscore the differences underlying our operation in broadcasting by short wave out of the country, or in foreign countries by local relays, and your type of operation *within* the U. S. It seems to me that many of the tasks which confront the program people at the Voice of America are relatively new experiences to radio people in this nation because the international propaganda, or informational program, is a new national project. Soviet Russia was aware of the powers of radio more than 32 years ago when Lenin predicted that the nation which controlled the airways could not be stopped by anyone.

The Voice of America was born in wartime out of three departments: the Office of War Information, the Psychological Warfare branch, and the Office of International Affairs. The OWI and OIA were fused into one and put into the State Department so that the American stand could be explained to the world. Therefore, it became a propaganda instrument, moulding public opinion by stating our side of the case more strongly than the "other fellow."

We do not speak to Americans when we broadcast by short wave. We attempt to speak for them in addressing foreign peoples in a great variety of languages. We must contend with languages and their regional flavors, and therefore we need expert linguists, writers, editors, announcers, actors and directors to tell the American story to the people of the world.

Seventy-five per cent of our daily output is anchored on news-pegs. The first step in our program planning is a daily search for those pegs which abound in the day's news—pegs on which to hang our ideas and arguments. Essentially, the basis of our job at the Voice of America is to tell the world what America thinks on vital world issues—why we, as a nation, take the stand we do; to explain in general our national thinking on these issues.

Every story must be checked *completely* for source. Even though it did make the headlines here, we must know *who* said it, *why* it was said, for *what purpose*. To avoid being led into a trap, we must check every available source of information at the department's disposal—all backed by secret or confidential material.

Controversy is meat and drink for us. We cannot let a controversial world issue go unchallenged in our operation. We must explain the

American stand on vital issues daily. In each case we go into detail to "fill-in" with essential background information so that the present story may have the greatest meaning possible for the foreign listener.

Our documentaries frequently use quotes from authorities in America that by your standards would be considered very dull. But there is no room in our documentaries for flight-by-fancy dramatization. Everything has to be minutely documented by exhaustive research. We often have high officials of government or industry transcribe a speech to back up some particular point we are trying to make.

The average Voice program competing for an audience in this country would attract practically no audience at all. In the world at large, however, the Voice programs have a tremendous audience daily because these broadcasts satisfy a craving for information on subjects vitally important to the foreign listener. In that audience you would find intellectuals, politicians, gestapo and snoopers.

In short wave broadcasting you cannot permit yourself the luxury of too long programming. We try to cover ground fast and lucidly. We spend lots of money to buy time. We have spent close to a million dollars with the BBC. Not so much is spent in Latin American countries as before and during the war. France will not allow us to buy time; she furnishes it to us at no cost.

During the last six years we have spent somewhere in the neighborhood of \$6-millions to establish high-powered relay stations in strategic locations. Right now, we have 10 transmitters beamed to Eastern Europe. Britain has even more. At present, the Russians have 60 transmitters to jam our broadcasts. The United States and Britain have put on 61 to overcome this jamming.

I am in favor of a government agency, such as ours, buying radio time. We pay union rates to all talent. Actually, if we had to pay for all the time and services that U. S. stations give us we would need twice the funds allocated to us. We would be hard pressed to pay for many of our shows. For example, the "Commentator's Digest" program is recorded and we take what we want from some high-priced shows.

CHAIRMAN HEBERER:

Since I am the only speaker here representing a state organization, let me tell briefly about our operation in New York State. Three years ago, upon suggestion of the National Association of Broadcasters, we set up the New York State Radio Bureau.

Since then it has been our job to send out transcribed programs and a weekly packet of public service information regarding the state. We book federal shows for the state, such as the VD and Smoky Bear

programs and the rest. Also, we help any agency or department of the state solve its broadcasting problems. If the program costs money, this must be paid by the department we are helping.

Our staff is in no sense a broadcasting unit. All of the 147 FM and AM stations in the state are given an opportunity to use our material. I would say that almost one-third of all the material is used by all stations. Each station uses an average of 12 minutes a week of this state material. That totals about 30 hours a week for the entire state. We have excellent cooperation from virtually all the stations. In addition to the State Bureau, New York has WNYC, the AM, FM and TV outlet of the municipal government of New York City. The school system in New York also has a separate FM station, WNYE. Both of these stations have excellent records of accomplishment in municipal and state affairs.

As I have said, most stations are very cooperative. To represent two of these many stations—WIBX and WIBX-FM, Utica—we have with us Betty Cushing Griffin.

BETTY CUSHING GRIFFIN:⁵

I would like to begin by quoting briefly from our latest Public Service report: "We, at WIBX, maintain that broadcasting in the public interest builds prestige. Prestige builds acceptance. Acceptance means friends. This is the WIBX Good Neighbor policy."

Our station is only too happy to cooperate with government agencies in bringing their messages to our audience. Our Public Service report for '47—a typical year—shows that 2,408 spot announcements for agencies were used; and 2,145 programs ranging from five to 30 minutes were put on the air—a total of 505 hours and 42 minutes. According to our rate card, this time on the air was valued at \$103,262. This includes only our local public service and does not include network programs.

We use this public service material in three ways: 1) transcribed broadcasts in regular weekly program series, 2) spot announcements, either between or during programs, and 3) live programs scheduled daily or weekly incorporating many of the types of material sent to us.

Probably our greatest problem is screening the great amount of material that comes to us each week. We must decide what material is of immediate import and what might wait until another week. I might say that the packet from New York State, sent out by Miles Heberer makes the job quite easy for us. The most important messages

⁵ Educational Director, Stations WIBX and WIBX-FM, Utica.

which need to be pushed this week are marked "Urgent." Furthermore, the messages are brief and to-the-point, usually in station-break form. The typical packet includes five-minute program material, such as "This Could Happen to You," an exposé of various forms of swindling, and plenty of human interest material for the women's programs and the sports shows.

We are constantly looking for public reaction to our programming. For example, last fall there were several spots in our state packet concerning school bus laws, cautioning drivers to watch out for school buses and their stops. These were programmed in our usual way. A school superintendent from a neighboring state happened to be passing through our city. He heard the spots and called our local superintendent to ask where these spots came from, saying that he wanted the same service for his area.

Concerning the localizing of material, we find it of great value to put local tie-ins on all transcribed programs, if these are not too long. If I were to list three things regarding government transcriptions, that broadcasters would like to have considered, they would be these: 1) give us more time for local tie-ins without sacrificing the entertainment value of the programs; 2) watch the quality of the transcription; and, 3) take greater care in packing and shipping these transcriptions.

To summarize, WIBX does public service programming because we believe the public is interested in this material. We treat our "public service" programs as carefully as our commercial programs. In our opinions, the station that is generous with air time and personnel time in presenting such material is the station where you find most of the listeners most of the time. And if you do not believe me, take a look at our Hooper-rating.

MR. RICHARD RIDER:⁶

In about 1955, television will be getting more time in these discussions, but now there is a reason for television to take second place to AM. One question is, "What can television do to cooperate with government agencies and vice versa?"

The problems are much greater in TV than in AM—the costs are staggering, the production problems are more involved, and getting the coverage is difficult. Telecasting stations are interested in public service programs, and the government agency which has a good and feasible idea will be welcomed, especially if the show requires no extra money or production tricks.

⁶ Production Manager, Station WLWC, Columbus.

I believe that government agencies should look to film, which is to the TV station what transcriptions are to radio stations. With film you can be sure of a better show and control the results.

As I see it, the government has a two-fold challenge: 1) to inform the public; and, 2) to determine *how* to inform the public. You might add *how to pay* for that informing process.

CHAIRMAN HEBERER:

We now will invite questions from the audience.

MR. RICHARD BRAUER:⁷

I hear stations have been having trouble trying to clear film for television. Is that true?

MR. RIDER:

No, it is not much of a problem, but you must get permission for use from the person who owns the film. And you must get clearance from the musicians' union and such groups. I would say if the government makes a film for television, they could certainly clear it at the moment it is made.

MR. GAPEN:

The Department of Agriculture has some 250 very excellent films that we are trying to use for television. Of these we have found about 60 which have good enough lighting and quality for television. Only four are actually usable because of contracts with various unions. We are now trying to make editions of these films without music or with special music.

CHAIRMAN HEBERER:

The Film Bureau of the State of New York is getting clearance from the producers of the films as they can.

MR. BERGOFFEN:

The Forest Service is using Smoky Bear in a new series of films including television prints. Right now we have three cartoons of Smoky Bear.

MR. DELGADO:

What about the problem of using on television, film that was made primarily for use in a theater? The techniques are entirely different. The other night I saw one of the Berle shows with a stage insert and the contrast was very bad. The same evening, I saw "Studio One's" production of "Julius Caesar." This was a specially designed television production, one of the most effective I have ever seen.

MR. RIDER:

Yes, I agree with you. There is much to learn about television.

⁷ Minnesota State Department of Education.

We know it is a most intimate medium. Many of the supposedly good TV shows today are only radio programs televised. The audience will not stand for that long. The same applies to films. A great number of people are working on this problem now and the solution will be special television films.

MR. GAPEN:

Most of our Department of Agriculture films are the Hollywood-type films, but soon we plan to do films with television in mind. Perhaps we will have two editions of the film. I would say that no government agency is studying television more than is USDA. We feel that we must learn to use television quickly. That means this year.

CHAIRMAN HEBERER:

I wish to thank each member of our panel for his participation and to say to our audience that we are glad you attended.

EDUCATION OF THE PUBLIC BY RADIO IN MATTERS OF HEALTH

WORK-STUDY GROUP

DR. JONATHAN FORMAN,¹ Presiding

SOME TWENTY YEARS AGO, the criticism which followed the use of radio by physicians to broadcast information about preventive medicine was added to the age-old controversy about practitioners whose names occasionally appeared in newspapers in connection with their professional activities. However, within a short time county medical societies recognized the potentialities of radio for imparting information and instruction over wide areas and the societies authorized their officers and committee members to be introduced in person over the air, but introduced as speaking in the name of the organized medical profession.

That step forward has been followed by approval of similarly representative communications through the public press and by speaking appearances before lay groups and organizations.

The state medical associations and the American Medical Association have expanded this type of public service until today thousands of publications and hundreds of radio stations are accepting news and educational information for the millions

¹ Ohio State University; Editor, *Ohio State Medical Journal*.

who are interested in the facts of medical progress and improved health.

The editor of the *Pennsylvania Medical Journal* has pointed out that in the wake of this more practical expansion of the earlier interpretations of the principles of medical ethics, the Judicial Council of the AMA currently is proposing an innovation which, if adopted by the '49 AMA House of Delegates, may disarm the most conservative critic of advancing medical public relations.

The Judicial Council, under its proposed Principles of Medical Ethics, has submitted the following under the title, "Educational Information Is Not Advertising:"

"Section 5: — Many people, literate and well educated, do not possess a special knowledge of medicine. Medical books and journals are not easily accessible or readily understood.

"The medical profession considers it ethical for a physician to meet the request of a medical society to write, act or speak for general readers or audiences. The adaptability of medical material for presentation to the public may be perceived first by publishers, motion picture producers or radio directors. These may offer to the physician opportunity to release to the public some article, exhibit or drawing. Refusal to release the material may be considered a refusal to perform a public service, yet compliance may bring the charge of self-seeking or solicitation. In such circumstances, the physician should be guided by the decision of official agencies established through constituent and component medical organizations.

"A physician who desires to know whether, ethically, he may engage in a project aimed at health education of the public should request the approval of the designated officer or committee of his county medical society. . . ."

I believe this illustrates the fact that the organized medical profession is aware of the challenge of the times. I think you will be interested to know that, following our workshop session here last year, it was possible to interest the program committee of the State Medical Editors and Secretaries of the AMA and our mutual problems were discussed at their conference in St. Louis, last December. At this conference a great deal was learned about the use of radio in presenting points of view.

At our meeting here today I shall ask that all speakers confine themselves to the problem of educating the public in matters of health. Our first speaker will be Dr. Jeanne S. Chall, Bureau of Educational Research at Ohio State University, who has done much work in the area of readability. She will talk about "Making Scripts Understandable to the General Public."

Mrs. JEANNE S. CHALL:²

Psychologists and educators have long been concerned with what makes books easy or hard for people to read and understand. Research has been going on in this area—readability—for the past 25 years and it points to at least four important factors that make for reading difficulty.

1. Vocabulary: In general, the more uncommon, unfamiliar, abstract, and technical the words used, the more difficult the book is to read and understand.

2. Sentence structure: In general, the longer and more complex the sentences, the more difficult the book is to read.

3. Idea density. In general the more ideas a book contains, the harder it is to read and understand.

4. Personalness: In general, the more personal references, the more directly the reader is addressed, the easier the book.

Knowing that the above factors are related to difficulty, various readability formulas have been developed. These formulas can be applied to books, articles, etc., to estimate how difficult they are. Usually the difficulty score is given in terms of the approximate amount of schooling that is needed to read the book or article with ease and understanding.

Recently, the same formulas have been applied to scripts prepared for radio. On the whole, we found them useful in estimating the difficulty of understanding the radio talks. This confirmed previous research which found little difference between understanding what is read and understanding what is heard. We found indications that very easy speeches are easier to understand when heard than when read. But, very hard speeches are harder to understand when heard than when read.

In general, we found that vocabulary, sentence structure, idea density, and personalness affect understanding of radio material in the same direction as they do in printed material.

What does this mean to doctors?

First, it confirms their hunches that they must *not* use their own technical terminology in talking to the general public. They must use the layman's language. Layman's language is not only sparse in technical words, but it has few unfamiliar, abstract words, in general. It also has simple, fairly short sentences, on the average. It does not have too many ideas crowded together. And it is personal.

² Ohio State University.

Therefore, when a doctor writes his script, he must be careful to avoid difficult medical words like *angina pectoris*, *cutaneous*, *atrophy*, and *chlorosis*.

Synonyms should be substituted wherever possible. When other words cannot be substituted, the technical word should be explained when it is first used.

The doctor also should not use complicated, non-technical words and phrases. He should avoid "utilization" when he means "use," "fatigued" when he means "tired," "was made cognizant of the fact" when he means "was informed," or "was told."

The doctor should avoid marathon sentences. He should try to keep them variable in length—some long and some short—with an average of about 20 words per sentence. But avoid such over-long, complex sentences as:

"Of course, what constitutes the difference in the fate of the individual who continues with his neurosis in a blind, protracted and sometimes turbulent manner, which leads to no satisfactory solution and eventually results in a self-perpetuating incapacity, and the fate of the person who masters his problem, and becomes a better individual for doing so, is the resourcefulness of the individual in question, and the availability and expertness of the help with which he is supplied." (From health talk on WOSU.)

Keeping sentences short also will help avoid crowding too many ideas.

The doctor should be personal and friendly, talking in terms of the listeners' experiences, addressing himself to them rather than to his critical colleagues. In general, he should try to have a conversational tone rather than talking *at* the listeners.

To make certain that the doctor writes his script in layman's language, he can do two things.

He can think of one of his patients—one who has not gone beyond the eighth grade or freshman year in high school (the average American adult, in terms of educational attainment). While the doctor writes he can keep this particular patient in mind, making certain that he will be understood. Thinking of one particular listener will help the doctor to write in a personal, friendly style. It will also help him to use familiar words and shorter, less complex sentences.

The doctor can use a simple readability formula to check the difficulty of his script after he has prepared the first draft. Counting words, comparing his vocabulary with a word list, etc., makes him more conscious of the style he is using.

The two aids outlined are rather over-simplified. However, these simple aids can make a great deal of difference in whether your listeners will understand you. They also seem to make a difference in whether you will have listeners at all. We have found recently at Ohio State that newscasts which are more understandable are found more interesting by listeners. Very difficult newscasts were thought to be least interesting. This is really not a new idea. After all, nobody particularly likes things that he can't understand. A doctor, therefore, has two incentives for writing his scripts as simply and clearly as possible: First, he will have a better chance of being understood by more listeners. Second, more listeners will keep listening.

CHAIRMAN'S SUMMARY

The first of a proposed series of transcriptions on mental health was presented for discussion by Dr. J. F. Bateman, superintendent of Columbus State Hospital. This program was aimed at dispelling fear concerning the inheritance of mental disease.

As all present joined in the discussion, Alex Saryean, of the National Mental Health Foundation, said he was disturbed that the term "insanity" had been used in the script in spite of an avowed attempt to substitute "mental illness." It was agreed that the word "insanity" was a legal phrase and not a medical term and should be eliminated insofar as possible in broadcasting to a general audience.

There was some criticism of the proposed title for the series, "Exploring the Mind." Ollie Fink, executive secretary of the Friends of the Land, and an "old school man," said it conveyed an impression that mental health was a new field about which little was known. Ben Levine, Station WBOE, Cleveland, spoke about the script and various situations it would outline, emphasizing that they must be meaningful to the average listener.

Glenn Ellstrom, assistant director of Station WOSU, Columbus, discussed the serial or "cliff-hanging" technique that this series will follow. He said that in his opinion each health program should be a complete unit.

On the general subject of radio scripts, suggestions were offered by Harriet Hester, radio coordinator of the American Medical Association, and Mary Reilly, radio secretary of the New York Tuberculosis and Health Association. Miss Reilly also told of foreign language broadcasts her organization is doing in New York. Arthur Robinson, Columbus Metropolitan Health Council, told of an address he had heard by Dr. Gladston, at the National Tuberculosis Association meet-

ing in Detroit. Dr. Gladston had emphasized it was time to stop educating people about diseases and to being educating them for health. In this connection, Miss Reilly said it was very difficult to obtain physicians who could present the positive approach to health education.

Miss Hester told about an experiment now being conducted by the AMA in an interview type of broadcast. Material for the script is obtained from a physician "expert," as usual, but by an interview recorded on tape. The tape is then edited and the informal answers are used in the program. The advantages of this plan are that the interview can be more lively and informal.

Miss Reilly suggested that seasonal spot announcements on the subject of rural health are needed and, in her opinion, would be very effective. Miss Hester told about the AMA's series of 52 recorded 15-minute programs, many of them rural in emphasis, which have been sent to 350 stations for the past few years.

Hart Page, of the public relations staff of the Ohio State Medical Association, reviewed the radio series used in connection with the association's campaign against Brucellosis. This started early in 1948 and is still in progress. The material has been presented for the most part in an informal manner, with a discussion of the symptoms, and emphasis upon the eight simple preventive measures which any farm family can take to protect itself against the disease. He said that future series sponsored by the Ohio State Medical Association would take up farm sanitation and farm safety.

In regard to farm safety, Miss Hester said that in her opinion the use of the emotional appeal technique was not only justifiable but necessary. She underlined the importance of repetition in the form of singing jingles. Mr. Robinson pointed out that, according to a Franklin County survey, most farm accidents happened when the farmer is behind in his schedule and working extremely long hours. He suggested the use of a greater number of radio spot announcements during these seasonal periods, calling attention to the higher accident rate.

A question was asked about the possibility of the development of a clearing house or exchange facility for health broadcasts to be used for in-school listening. Miss Hester answered that AMA already has a large library of productions and is adding approximately 50 new ones each year. She said these were available for classroom purposes and suggested that anyone interested could write to: American Medical Association, 535 North Dearborn Street, Chicago, Illinois.

The chairman reported that he had had some correspondence and talks about rural health with people in agricultural radio during the past

year. He expressed the opinion that a combined session with the RFD men might be in order for the 1950 Institute and this proposal was seconded by several of those present.

COMMUNITY RADIO PRODUCTION COUNCILS

WORK-STUDY GROUP

MRS. MARGARET STODDARD,¹ Presiding

RADIO COUNCILS ARE ORGANIZED TO MEET specific needs of the individual communities they serve. They work independently, but each has as one purpose to be a liaison agency between the listener and the broadcaster, and also to improve the quality of public service programs. In this session, through the participation of several experts in their field, we hope to build a composite picture of a "Functioning Radio Council" by emphasizing the outstanding achievements of several radio production councils.

MRS. V. L. SPOHN:²

The Radio Council, as organized and functioning in Cedar Rapids, is successful in acceptance with members of organizations who wish public service time on the air. It is of value to local broadcasters who say they welcome the coordination of requests for air time and as a means of interpreting policies and programs to the general public.

It continues most democratic, as effort is constantly directed toward using representatives of each of the 44 member organizations on committees. It is felt that by working on a committee, attending workshop conferences and serving as "listener reporters," much more can be accomplished than by paid direction. Volunteer workers usually develop a loyalty and interest so that with many persons contributing a small amount of time, a wider area of service to the community is believed to be contributed.

As in past years, evaluation and recommendation of programs continues. A more extensive, as well as more intelligent use of radio listening is encouraged in various ways. The listing of recommended programs each month under the title, "Listening Extraordinary," and the publication of *Cedaradio*, a news bulletin with the items therein distributed to various agencies and organizations in the Council, were some of the ways of implementing the evaluation of programs.

¹ Editor, *Radio Council-Aire*, Cedar Rapids, Ia.

² President, Cedar Rapids Radio Council.

An educational project—that of obtaining more radios in local public and parochial schools—was begun in 1949. Mr. George Jennings held a conference with Mrs. Opalie Barnard, Director of Radio Education for the Cedar Rapids Public Schools, and others while in Cedar Rapids to address the annual meeting of the Council. Other projects of an educational nature were: Support of the local Freedom Train visit, with two special programs, one, a half-hour feature dramatization with local background, the story of a Czech family who came to Cedar Rapids and their experiences with relatives in Czechoslovakia today. Another project, the “Direction for Living” script contest, elicited much interest among writers. First prize winner was Anne Walters, Pasadena, California. The purpose of the contest and the series now being presented is to arouse an awareness for the need of solutions to basic human problems.

During the past year, a new idea in public service programming was introduced. “Children’s Theater” was started as a direct result of a survey taken by the Evaluation Committee in which it was discovered both parents and children are asking for more children’s dramatizations. **Mrs. CHARLES M. DANIEL.**³

The Junior League is a member of the Cedar Rapids Radio Council. The Council is proud to endorse and support its radio activities. In former years the League has presented “Books Bring Adventure,” and last year, “Up and Down the Scales,” a musical production for in-school listening. This year, the radio program has been enlarged to include 26 weeks for in-school listening with the complete approval of the Cedar Rapids school system. The programs will use the facilities of WMT, which covers 99 counties in eastern and central Iowa, western Illinois, and southern Minnesota.

The following letter, which is self-explanatory, has been mailed to the city and county superintendents of the schools in the WMT listening area:

June 23, 1949

Dear Sir:

The Junior League of Cedar Rapids is again presenting a transcribed radio series for in-school listening for the fourth, fifth, and sixth grades. The programs are to be presented from 9:15 to 9:30 every Thursday morning, September 8 through April 20. The programs are to be broadcast at this time through the courtesy of the Morris Sanford Company, Iowa’s largest book store.

The first semester series, “American Folk Tales,” will consist of colorful dramatizations of such legendary characters as Paul Bun-

³ Junior League Representative to Cedar Rapids Radio Council.

yan, Pecos Bill, Tony Bever, Davy Crockett, and other well known characters. This series will be professionally produced under the direction of Douglas Grant, program manager of radio Station WMT.

The second semester, another 13-week series, will be presented, entitled, "American Folk Songs."

The League is preparing brochures in cooperation with a committee composed of elementary grade teachers, librarians, etc. These brochures will be made available to teachers, enabling them to supplement their classroom work with the historical, geographical, and legendary background presented in these dramatizations. The program is intended to stimulate and broaden the children's interest in American folk lore.

If you feel that your teachers would use this program to augment their classroom work next year, we would like to hear from you by August 1, as to the exact number of brochures you will need. Due to the expense and time involved in preparation of these brochures, we feel a deadline for requests is necessary. Please send your request on the enclosed card.

The Junior League is gratified that this project has been approved by the Cedar Rapids Radio Council and the Cedar Rapids Public School System and will be incorporated in the school system. We hope you will take this opportunity to join with them in furthering education by radio.

Cordially,
MRS. CHARLES M. DANIEL

MISS MILDRED COLLINS:⁴

The first step in serving a community is to survey the needs. An analysis of the community resources should be made next. Many letters go to the national chairmen of organizations asking how to put on a radio program. Community agencies do not know where to look for competent help. Help is needed in all lines, especially promotion.

The successful radio program must fit local needs. Fine scripts are sent out by national headquarters, but they need local adaptation and tailoring to fit local situations. The best program is wasted if a thorough job of promotion has not been done. So the needs of community agencies can be summed up as surveying the needs, analyzing the resources, and finally, after the program is planned, promotion on the local level. The question is, "Can Councils meet the needs?"

MRS. EDWIN S. HUBBARD:⁵

In answer to Miss Collins' question, I say the Community Radio Production Council *can* meet the needs of its agencies. As in the case of the Winston-Salem Radio Council, meeting those needs was one of

⁴ Association of Junior Leagues of America.

⁵ Chairman, Winston-Salem Radio Council.

the motivating reasons for its organization. The Council's purpose is to "interpret the community to itself," and the Radio Council has recognized the fact that it has a responsibility to the community as a whole, and its work is community wide. From its inception, it has continually served community agencies requesting interpretation of their projects, and has sponsored educational programs of interest to the community through live shows and transcribed series.

After a three-year demonstration period undertaken by the Junior League and the Community Chest, the recommendation was made that the Radio Council become a permanent organization and continue to be a democratically managed, interracial, cooperative community service project. The Community Chest provided a budget for one staff member, and the expenses of the Adult Programming Committee and the Workshop. The Children's Programming Committee has been financed by the Junior League, and while a separate group, continues to be a division of the Radio Council. With the exception of the one staff member, all other work is volunteer. Because the Radio Council is a Red Feather Service, it is natural that many of its interests are concerned with the various agencies of the Community Chest. Year-around interpretation has been carried out for the Red Feather services of the Community Chest with extensive programming for the Chest Campaign in the fall.

During the year, the recommendation was made that there should be a closer tie-in between the work of the Red Feather Information Service and the Radio Council in order to prevent duplication of effort, since both promote the activities of the various Chest agencies. We have now added the director of the Red Feather Information Service to our list of officers. She will serve as adviser for all Red Feather programming, and will work with the Radio Council in all future planning.

But this does not mean that we have limited ourselves to the Community Chest agencies. The radio stations recognize the Radio Council as the clearing house for all types of programs concerning every civic interest. Some of these programs are informative, some educational, but all are directed toward the best interests of the community. In fact, we all have recognized that the future of the Radio Council depends largely upon its continued whole-hearted cooperation with *every* community agency in promoting a better and more enlightened Winston-Salem and Forsyth County through the intelligent use of radio.

MISS ELLA CALLISTA CLARK:⁶

Councils can serve the individual listener. The start should be

⁶ President, Milwaukee County Radio Council.

made by consulting the local advertising agencies and the local stations. A Council is best qualified to study the local programs. Look for the good things in programs. Radio Conferences are valuable—a round-table discussion can work out evaluation standards for various types of programs. Surprisingly enough, all members of a discussion group arrive at practically the same basis of standards. Suggestions from listeners who study programs on the basis of the evaluation sheet standards have been taken to stations, and have inspired new programs.

Listening Guides are valuable in promoting the use of good programs. Parents should be encouraged to listen with their children. A study of available programs through the use of the Listening Guides reveals possibilities for family group listening. Council should get the stations to record choice programs for later airing at a time when more listeners can enjoy them. Repeat shows are advocated. Councils may give awards for best programs as a recognition of good listening.

MR. PAUL J. CLARKE:⁷

The Radio Council in Cedar Rapids, Iowa, is there to stay! Founded in 1940, and certainly a pioneer in its type of activity, the Cedar Rapids Radio Council was heartily welcomed by the manager of WMT, Mr. William B. Quarton. Through the years, the Council has been fostered and supported earnestly by WMT as an important force for good in radio.

What does it mean to a radio station to have a Radio Council actively functioning in a community? Consider a situation wherein you have 42 organizations representing widely varying interests, including educational, service, civic, social welfare, patriotic groups—as well as Jewish, Catholic and Protestant faiths—each one with a positive desire to be heard on the air.

The problem arises how to allocate fairly among these groups the time available. It is a responsibility. It is an honest worry. Therefore, it is no wonder that when a plan was conceived which would simplify that problem, that a radio station would cooperate energetically in developing that plan and bringing it to success.

That plan took form in Cedar Rapids in the Radio Council. Mrs. R. K. Stoddard was one of a group of women who wisely recognized the need for such an organization. She was chairman of the division of Youth Cooperation of Iowa of the Federation of Women's Clubs in Iowa and was keenly interested in children's radio programs. She was appointed temporary chairman of a group to consider forming a permanent Radio Council for Cedar Rapids. The Council was formed,

⁷ Station WMT, Cedar Rapids, Ia.

and Mrs. Stoddard became its first president. As you know, she has played an important role ever since in the national picture and in her position as editor of the *Radio Councilaire*.

At the present time, the Radio Council is proudest, I think, of its cooperation in a dramatic script-writing contest entitled "Direction for Living." This ran through the fall of 1948, ending in December. The object of the contest was to stimulate the use of radio in solving basic human problems. The contest was sponsored jointly by the Radio Council and WMT and elicited scripts from writers not only all over Iowa, but all across the United States. There were substantial cash prizes involved—first prize, \$100; second, \$50; and third prize, \$25.

The Radio Council then began producing these dramas in January, 1949, utilizing the finest talent obtainable and with most satisfying results.

In past years, in their projects, the Cedar Rapids Radio Council has done a splendid job of, first, telling the stories of the member organizations; secondly, improving their production skill. More recently, at WMT, the Council has taken the broad view, sublimating the identity of the member organizations, so that they might employ the power of radio in an even greater measure.

Last year, the Council presented a series entitled "Private Citizen USA" which each week honored some citizen who, unselfishly and in a quiet, unheralded way, had made the world just a little better for his fellowman.

Before the Council entered the radio picture in Cedar Rapids, many local organizations failed to appreciate the value of radio and lacked the skill to use it to advantage. The Radio Council there has changed this. It has instilled into its member-groups a genuine appreciation of radio. The member-organizations enjoy better programs and more of them, thanks to the assistance of the talented writers, actors, and producers which the Council itself developed.

The Evaluation Committee of the Radio Council has been an invaluable aid to WMT. Indeed, this is one of the main purposes of the Radio Council in Cedar Rapids—to publish a guide to Good Listening, recommending a choice of listening. This guiding force is seriously considered by radio management, and at WMT it has been a definite help in maintaining high standards of programming.

Not long ago, the Evaluation Committee of the Radio Council conducted a survey among a thousand members of Parent Education Study Groups sponsored by PTA units in the town of Cedar Rapids alone. While Cedar Rapids is a small part of WMT's total coverage, never-

theless it is an important part, highly representative. The survey indicated that we were on the right track, and also turned up many valuable bits of information concerning children's choice programs, the habits of family listening, ways to divert a child from a program considered undesirable, and many hidden factors that affect a person's listening habits.

The survey conceded that radio can be harmful for some children in its "crime" and "horror" programs. But it was the opinion of most parents that radio contributes vastly more than it harms, and most children aren't affected at all by that portion referred to as harmful.

The Council's survey established the fact that more than 75 per cent of the group believed that radio contributed much to modern family life and the development of the child—which from that group was good to hear. Radio as an important factor in adding happiness and keeping the family at home by providing recreation and entertainment was mentioned often. And this group of 1000 members of Parent Education Study Groups stated that it would cooperate fully in helping radio maintain its freedom of expression and opinion.

Yes, Station WMT must be grateful to the Radio Council for providing broadcasters and community leaders an opportunity to exchange viewpoints. In Cedar Rapids, in the now nine years we have worked together with the Radio Council, we are demonstrating that broadcasters and organizations can work together harmoniously to the distinct advantage of the community we serve.

Everyone appreciates honest, constructive criticism. Scarcely anyone admires the kind of criticism which is destructive and tears down, while offering nothing good as a substitute. The Cedar Rapids Radio Council has not only made a notable record in living up to its high purpose as a liaison between the listener and the industry, it has done a splendid job in its own programs and helped WMT maintain its own high standards.

I think the Cedar Rapids Radio Council is on a high plateau. To continue its present activity would surely be enough, and that it will do. Perhaps, now it may throw its strength behind broad educational projects which demand publicity, organization and possibly even funds. Surely any campaign in the future involving education by radio can properly be placed under the auspices of this active Radio Council.

MRS. TERRY SCOTT:⁸

Radio chairmen of community organizations study new trends in, and the technique of, using public service radio time to promote their particular projects at a one-day institute sponsored each year by the

⁸ Buffalo Community Radio Exchange.

Buffalo Community Exchange. Topic of the year's Institute was "Making Your Organization Radio-Active." Its subtitle was "A New Look at Public Service Broadcasting."

In addition to hearing speakers of authority drawn from the local stations, Institute guests had an opportunity to acquaint themselves with the latest pamphlets from networks and national organizations using radio as a promotion medium. Some of the speeches were: "Let's Get Specific," "Choosing the Program Which Best Tells Your Story," and "Promoting Your Radio Program." This annual seminar for the radio chairmen of organizations establishes a closer relationship between radio stations and community service groups. Among the other services of the Exchange is the production of a bibliography which is a selection from the many books available at the Buffalo Public Library. This is widely distributed.

MRS. JOSEPH FORTNEY:^o

The Saginaw Radio Council has just completed its fifth annual series of children's programs, broadcast weekly from early fall until late spring. Although the Council was born of a war-time necessity to train volunteers in broadcasting civic and war agency information, recognition of the need for good children's radio programs prompted the creation of a Children's Interest Committee when the Saginaw Council was first organized. This committee is composed of representatives from the Saginaw Schools and Public Libraries, the Junior League, Y.W.C.A. and Y.M.C.A., the City Parents and Teachers Association, and Pit and Balcony. Each year, this group has worked most effectively to provide an excellent and varied Children's Series. During the past two seasons, with Mrs. Harold Blanchet as chairman, the Children's Interest Committee has worked for carefully-planned child participation in dramatizations and quiz programs.

The 1948-49 Children's Series was broadcast from 9:30 to 10 a. m. Saturdays over Station WSAM. The first block of 10 programs, "Children's Theater of the Air," was presented by the Junior Workshop of the Pit and Balcony, with Mrs. Hugh Shaw as director-producer. Children from the seventh through the eleventh grades belong to this junior division of Saginaw's Little Theater group, and they were most enthusiastic about participating in radio dramatizations. Scripts were secured from the United States Bureau of Education in Washington. Outstanding in the series were the dramatizations based on the lives of Eli Whitney, Louisa Alcott, and Christopher Columbus.

The second block of nine programs consisted of the Junior League

^o Saginaw Radio Council.

Workshop productions, "Christmas Eve in a Toy Shop" and "In Clean Hay." The Parents and Teachers Association program was "Music Appreciation." The Council Production Committee's program, "Story Time," was a series of stories from children's classics, adapted for radio and presented with music and sound effects by Mrs. Godfrey Kearful.

The third block of programs was devoted to the "Book Quiz," produced and directed by the Junior League, working with the public and parochial schools and Miss Frances Dunn of the Saginaw libraries, who prepared the list of 44 books to be used in the quiz. Four thousand fifth and sixth grade children participated in the program by preparing and sending in questions. The children had classroom quizzes to select the child who was to represent their school on the air, and the five runners-up who were to be in the studio audience. To enable all 38 elementary schools to participate, six and seven schools were represented on each of the first six programs, with the 10 winners from these quizzes participating in the seventh and final program. There was a city-wide interest in this series, with civic leaders as intermission speakers.

Under the guidance of Mrs. Marshall Morley, next year's Children's Interest Chairman, the Saginaw Radio Council will organize a Listening Committee to evaluate radio programs available to children. The findings of this committee will be reported monthly in the Junior League News Sheet, the P.T.A. Council Bulletin, and in the Radio Council "Mike." As one broadcasting season closes, work on the next season's program begins. With new ideas and inspiration brought back from the Institute for Education by Radio, the Saginaw Radio Council hopes for an even more productive 1949-50 season.

MR. TRACY TYLER:¹⁰

The Minnesota Radio Council has a long record of service. Sparked by Mrs. George Palmer, big contributions have been made to radio education. Last year the chief project was the promotion of the solution of youth problems. It culminated in a big rally which the Council sponsored. It was an International Night program, and also honored the Student Project for Amity Among Nations. This year, the May 13 meeting will feature the "Voice of America" broadcasts. The speaker will be a representative from the State Department. Attending will be delegates from the 100 to 150 organizations which make up the Council. The Council served the Minnesota area during the polio epidemic by entertaining the parents, as well as the children.

The primary purpose of the Council is to improve radio. A Council committee submits recommendations for the Peabody Awards. Courses

¹⁰ President, Minnesota Radio Council.

are arranged at the university for Council members. These are given without credit, and without cost. Demonstrations are used. The problem of better radio is a dearth of ideas, not talent. Specific courses should be taken by volunteers interested in radio programming. The stations in Minneapolis have a one-day training course for volunteers. The Minnesota Council does not neglect listener activities; besides the Peabody recommendation, studies are made of children's programs, and recommended lists circulated. Broadcasting of member organizations is assisted and promoted.

CHAIRMAN STODDARD:

We have heard of the smooth operation of one of the country's oldest Councils; we heard the challenge of the leader of a national agency; and the answer of a community Council which meets that challenge; we learned how the listener is served by evaluation guides; a station representative told us what the industry thinks of Councils; and we had an inspiring glimpse of other services of Councils including Workshops, Educational Meetings, and Children's Interest Committees.

I am sure that any of the speakers will be delighted to answer additional questions after this meeting.

ORGANIZED RADIO LISTENERS

DISCUSSION GROUP

MRS. HORACE J. COCHRUN,¹ Presiding

IT IS A PLEASURE TO WELCOME you to this discussion for Organized Radio Listeners. As the name implies, we are here to discuss the activities of those groups seriously concerned with listener problems. In planning the program, I endeavored to secure wide representation so that you could get a national picture of some of the projects being accomplished by those engaged in independent, bona-fide listener activities.

Our time is short and you are here chiefly to listen to this panel. So, allow me to introduce our speakers and the topics they will deal with: Dr. Frederick C. Gruber, University of Pennsylvania, "Children's Out-of-School Listening Habits"; Miss Borghild Anderson, Appleton, Wisconsin, Senior High School, "Listeners Are Made"; Mrs. Clyde H. Butler, president, Radio Council of Greater Cleveland, "Youth Challenges the Radio Council"; and Miss Leslie Spence, Wisconsin Asso-

¹ San Francisco branch, AAUW.

ciation for Better Radio Listening, "Thoughtful Listeners Needed." Mrs. Clara Logan, of Los Angeles, also will present some notes about developments in California.

MR. FREDERICK C. GRUBER:²

For several years, my students at the University of Pennsylvania and I have been making spot studies to discover something about the radio listening habits of children.

This semester we decided to carry on the study on a slightly larger scale as a preliminary to a more comprehensive piece of research in this field. Our present study involves slightly more than 650 cases distributed over grades one to twelve, and while, in itself, it is not very significant because of the rather small sampling, yet its findings are in such general agreement with our own work in the field and that of other researchers that some generalizations can be made.

We wanted to discover what children's preferences for radio programs were at the various grade levels. We find that there is no radio program that a majority of the children like the best. Our 650 youngsters named 130 different programs as first choices. In grades 1, 2, and 3, "The Lone Ranger" is the most popular program and is chosen first by 20 per cent of the pupils queried. Other programs, in order of their popularity, are, "Straight Arrow," "Roy Rogers," "Milton Berle," and "Blondie."

Among the students of the upper elementary grades, 4, 5, 6, we find "The Lone Ranger" still first choice, but this time leading the "Lux Theater" by only one vote. "The Challenge of the Yukon" falls into third place, followed by "Milton Berle," "Arthur Godfrey," and "Red Skelton."

The Senior High School students prefer "Lux Theater" only slightly more than baseball games and sports programs, followed closely by "Dance Land," "Arthur Godfrey," and "Hit Parade."

A further study of children's preferences for the Lone Ranger shows that there is a rapid decline in interest in it after the age of nine, and that it is twice as popular with girls as with boys. As a result of interviews with pupils in grades 1 to 6, it seems that boys over eight years of age like their adventure mixed with a fair amount of uncertainty, while girls like the patterned certainty that the adventures of the Lone Ranger provide.

About one-third of the children studied own radios of their own which they keep in their bedrooms and to which they listen with little or no supervision with regard to program or time.

² University of Pennsylvania.

About one-third of the homes studied have one radio, generally placed in the living room where the family retires after dinner to listen to the programs mother and dad choose.

If a home has a second radio, it is usually located in one of the bedrooms. Other places, in order of preference, are the kitchen, the recreation room, the library, and one home even had a radio in the bathroom.

Television has made remarkable inroads into the Philadelphia area, and where a television set has been installed, the family and friends choose it in preference to the radio. This, of course, accounts for the high listing of Milton Berle among children's favorite programs.

Students listen to radio at any time they are free to do so, but the most popular time is after dinner in the evening. After school is the next most popular time, with Saturday and Sunday mornings following. It is surprising to find the large number of students, even in the earliest grades, who listen to radio after 9 o'clock at night.

All the youngsters who have radios of their own listen by themselves or share them with brothers and sisters. But, for many, radio listening is still a group experience in which the whole family participates.

Our findings agree with other studies in the field with regard to the time spent in listening to the radio, as the great majority of students report that they listen to an average of two or more hours a day.

We also asked the children what they did while they listened to the radio. The most popular activities, in order of preference, are: sit quietly and listen, lie in bed, play games or pursue hobbies, read, and eat.

As a further check on children's favorite radio programs, we asked them what kind of program they liked best. Younger children liked adventure, variety and mystery programs, and the girls, as they grow older, add amateur (talent scout) programs and classical music. At the secondary school level, the interest swings to sports and dance music, with humorous and adventure programs following close behind.

We also were interested in how children first discovered their favorite programs. Most of them reported that they discovered their favorite programs while "fooling with the dial." About one-third report that they listen because the rest of the family listens and a slightly smaller number because a friend told them about the program.

Why do children like to listen to their favorite radio programs? They like them because they are exciting, because they are funny, because of the element of suspense, because they are full of action, because they like music, and surprisingly enough because they learn something.

Finally, we asked the pupils what they liked best to do with their

spare time. Sports and the out-of-doors took first place. Another popular pastime was "just fooling around." Quite a number showed an interest in making things and going to parties and dancing. Ten students out of 650 would rather look at television than do anything else in their spare time, and nine students—three boys and six girls—gave a preference to radio listening over all other pastimes.

The most forceful impression I got from this study was the great amount of undirected children's listening. Radio is a tremendous force in their lives, but when it comes to choosing programs, the children are pretty much on their own. Adult guidance, whether parent, teacher, scout master, or minister, seems to be almost completely absent where children have their own radios; and where there is only one radio in the home, the children's choices clearly indicate that they listen to programs which are of interest to adults.

It seems to me that we, as parents, teachers, and leaders of youth, are missing a great opportunity by not discussing radio programs with our children. I believe that a discussion of pertinent radio programs should be an essential part of every course of study, not only because of the enrichment that radio can give to school subjects, and not only because we must develop standards of appreciation and evaluation among young people, but because a discussion of radio listening with boys and girls is so revealing of themselves and of their family backgrounds.

For example, one of my reports found a listless fourth grader who listened to the radio until 11 o'clock at night, or even later, until mother and dad returned from the tavern. Another report found that in the home of a Junior High School pupil the children always carried their food to the living room and ate it on the floor before the radio, in order to listen to their favorite radio program.

Other examples could be cited, but these will give some indication of the valuable aid such a discussion can be in a guidance program.

Another outcome of such a discussion is better understanding and relationship between teacher and pupil.

Let me suggest, in conclusion, some ways to improve the listening habits of children:

1. Discuss with your class or group what programs parents do or do not want their children to listen to and why. This should lead to the children's formulating some sort of criteria on which to judge the value of the programs to which they listen.

2. Make a permanent record on the blackboard or on a chart of the standards developed by the pupils.

3. Choose volunteer listening committees to listen to other programs and other stations and report to the group.
4. Form a committee to make a daily radio log of recommended programs to be posted on the bulletin board.
5. Let the group prepare its own Hit Parade of popular programs every three or four months to note the changes in the type of programs to which they listen and the growth in discriminating listening.

These are only a few of the many things that can and should be done if we are to develop the kind of discriminating listening we desire. It is a big job and it is a job which needs to be done by individuals for small groups over and over again. The radio industry tells us it gives the people what they want. That makes it our job to help people find out what they really want and help them to get it.

MISS BORGHILD ANDERSON:³

We all acknowledge the fact that the home, the church, and the school are the chief educational agencies that mould a human life. When all of these function properly in the development of a child, he usually becomes a well-integrated personality. Since our society, as it is organized, prevents *direct* coordination of these three factors, we must look for an *indirect* method to enable them to exert their influence. Because the school is the only one of the three that is a public institution, the unfinished tasks usually fall to it.

Often, radio is called on to serve as the connecting link between these educational agencies. There is scarcely a home that does not have a radio and the number of hours a child spends with the radio often is greater than the number of hours he spends with either his parents or his teachers.

Realizing this situation, last winter I began to wonder what my English classes and I could do to help promote more intelligent listening by all of us. A teachers' course for radio-in-the-schools, taken one summer at University of Wisconsin under Mr. H. B. McCarty, director of our state station, WHA, first planted a desire to introduce some phase of radio appreciation work in my classes. This study would have to be done through the home, so it was necessary to place in the hands of each pupil a guide that he could take home and that would serve as a common bond for all of us.

First step was to ask each pupil to list the radio programs he had been hearing throughout January. No advance preparation was allowed. Then, copies of the February issue of *Good Listening* pamphlets were purchased so each class member could get an introduction to this

³ Appleton, Wisc., Senior High school.

splendid guide prepared monthly by our Wisconsin state committee, headed by Miss Leslie Spence of Madison. We studied and discussed this brochure and then voted to see how many students desired to order copies for the remaining months of the school year at a total cost of six cents per person. The vote to subscribe was almost unanimous, the nominal fee was collected, and 125 copies have since been distributed the first day of each month. It has been gratifying to see how eagerly the pupils welcome these each month.

Volunteers to serve on a standing radio committee were requested next. From these I selected three reliable junior boys who already had some background in good radio listening from their respective homes. They supplemented their practical knowledge by studying the booklets, "Let's Learn to Listen" and "Radio Listening," published by our Wisconsin committee; and each boy gave a report on these to his English section. The lad who presented the most effective talk was given the privilege of speaking to the two sophomore classes, also. This radio committee decided to reserve a section of the bulletin board for radio under the general caption, "Entertainment," and save another part for motion pictures recommended by another student group. Thus, our attention was directed from time to time to broadcasts that especially supplemented our units of study or correlated with our objectives, in general.

I also decided to expose my classes to an introduction to appreciation of the opera. Thirty minutes of each class period on Friday, March 25, were devoted to the Metropolitan Opera Company's edition of the story of "Aida," for the reading of the first two acts, which were to be broadcast the following afternoon by NBC, under Toscanini's baton. It was gratifying to see the keen interest manifested by the large majority of pupils on Monday after they had heard the radio program, and the suspense with which they waited to hear the reading of the last two acts before the April 2 broadcast. Responses proved again that the principles of utilization for all audio-visual aids must be recognized in practice. These are as follows: careful planning by the teacher, intelligent preparation of his classes, presentation of the program, discussions, and, if deemed wise, testing as a follow-up.

Since April, because of Easter vacation, afford daytime explorations into the unknown programs on the air we chose that as our investigation month. To prepare ourselves, we borrowed the school RCA radio for three days but unfortunately did not have satisfactory reception because it has no aerial. Pupils volunteered to serve in groups on special assignments, checking as many broadcasts as possible on forums, music, news,

mysteries, dramas, science, religion, and quiz programs. They discussed these in accordance with the discriminating judgment previously developed at home, through the *Good Listening* pamphlet, and from our discussions. Mimeographed copies of evaluation sheets prepared by Mrs. Alden Potter, area chairman for organized good listening in Superior, Wisc., were distributed to the students to assist in making their conclusions. Articles in the April issues of *Practical English* also were read to the classes.

Then an excellent opportunity presented itself to correlate our observations on radio programs with our unit on writing business letters. Each pupil wrote a letter of commendation to one broadcasting station, requesting the continuation of his favorite program.

He also wrote a letter of constructive criticism to the program he considered least desirable, suggesting changes or substitutions. The fact that the "Cavalcade of America" polled the largest number of letters of praise showed that listeners had been made by both the history and the English departments and even by the office of Appleton High school because all three had encouraged listening to this Monday evening program. "The Shadow" received the largest number of letters of criticism.

Generally speaking, the pupils asked for more programs on religion and forums, for better dramatizations and music, and for improved mystery stories!

At present, members of the families are cooperating with us on the correspondence phase. Although this is being done on a voluntary basis, recognition of the work done is made in our classes by means of charts. On these each child indicates whether it is his father, mother, brother, sister, or himself who has written letters to some radio program. As replies have come back from stations and programs, the pupils, one by one, have come with their answers, elated by the response and recognition of their interest and responsibilities as good American citizens.

The student radio committee for our room devised a convenient record form for May's listening. Each person lists the broadcasts he hears throughout the month, giving a positive or negative recommendation, and commenting specifically upon its value. The boys have also compiled anonymous comments from all the pupils, favorable and unfavorable, regarding the broadcasts from the local radio station and are planning to request a conference with the director soon. The record, "The Children's Hour—But Not for Children," was brought back from the Madison conference two weeks ago and played for most of the English classes in our school. It has been recommended that schools

and PTA's in our city order additional copies from the Los Angeles PTA 10th district that produced the original.

Are good listeners made? A final and complete answer to this question is impossible but here are a few statistics that seem to be significant. "Album of Familiar Music" had 10 regular pupil listeners in January before we began our study; 27, in February; 15, in March; and 20, in April. Other programs listed herein are followed by similar numbers for the months in the sequence just mentioned. "Bands of America" 2, 9, 27, and 32; "Capitol Cloak Room" 0, 5, 8, and 15; "Cavalcade of America" 41, 89, 77, and 81; "Chicago Theater of the Air" 10, 22, 30, and 41; "Family Hour" 5, 8, 14, and 21; "Firestone" 15, 40, 36, and 44; "Fishing and Hunting Club" 4, 10, 6, and 12; "Greatest Story Ever Told" 1, 15, 12, and 20; "Lone Ranger" 1, 1, 0, and 0; "Lux Radio Theater" 47, 64, 43, and 51; "March of Medicine" 2, 5, 7, and 14; "Manhattan Merry Go-Round" 17, 18, 2, and 6; E. Murrow 3, 8, 8, and 12; "U. Theater" 1, 35, 60, and 71; "You Are There" 0, 3, 7, and 15.

In addition to these figures, several members of our high school English department have submitted opinions. The chairman, Miss Adela Klumb, says: "Radio listening has intangible results. Suggestions about good programs are followed by many students, we hope. Interest must develop naturally; therefore, gradually. It is a long-range project, I feel, that must be accomplished gradually through desire on the part of the individual. Guidance and knowledge surely help."

Another colleague: "Many pupils are interested in better listening. Many are telling others about programs they've tried and enjoyed. The ones not especially interested are about the same ones whose hands were raised the greatest number of times for the undesirable comics." A third: "I do think it gives the students a criterion for judging the programs to which they have been listening. Until we had the unit, they had no idea of what was wrong with some of these programs."

Mrs. Eva Crow, English instructor at the Roosevelt Junior High school, reported that pupils who have become interested in good radio listening have improved their scholastic ratings through information received from programs that supplement their studies. Many of the youngsters also have assumed the task of guiding other members of their families in more intelligent listening.

Mrs. CLYDE H. BUTLER:⁴

With television assuming a prominent place on the horizon, it behoves listeners everywhere to take stock of their activities, to con-

⁴ President, Radio Council of Greater Cleveland.

tinually evaluate and reaffirm the need for their existence in any community.

Is it sufficient to be constructively critical in our listening habits and to recommend programs over the air to which we lend only our ears? Must we not also observe the trend of television, help the producer to profit by the flaws in radio and approach television evaluation, fortified by our listening experiences and our knowledge about good movies and the theater?

If we have felt that the field of radio was wide, we are now approaching an expanse of activity that is globe encompassing. "Today" we have broadened our world outlook because we have heard people from distant lands, as clearly as if they were in the same room, telling us how they feel and how they live. It is staggering to envision "tomorrow" when, via television, we will not only hear but see how people in far corners of the earth handle their everyday problems. It will be a satisfying experience for many who cannot travel and to the understanding "elect" it will be a glimpse of the millenium.

As a radio council we are wondering where to place emphasis—wondering where to go from here! Shall we accept the advice of critics that AM or FM radio is doomed and then sit back and wait for television to reach the level of radio? Emphatically, no! Now is the time to work harder than ever for good daytime programs for adults and children. We have been a long time making any headway in good listening for the daytime hours. Only as we set the pattern now will television have standards to follow. We are challenged today not only by adults who want good daytime programs, but by our youth who need to express their demands audibly.

AM and FM producers by their own admission are bewildered by television trends and they are catching at any straw for a way to gain listeners. This is our year to capitalize! It should be a year of the listeners' crusade. We have done a lot of talking about enjoying good music while we iron or vacuum, but have we used an equal amount of pressure in demanding good music or drama? Forget that you are only "one" person. Enlist the help of your neighbors and friends in asking your local stations or networks for the fine music they reserve only for evenings or week-ends. With persistence and faith that even the women who listen to soap operas would prefer good drama and music if they were available, this is the year to win over your producer and advertiser. Don't wait, make it your crusade now!

We have griped repeatedly about poor programs for children and youth and we are always planning to do something about it. Yet, year

in and year out children's programs show the least improvement. I'm inclined to think our approach is all wrong. As adults we have forced the things we wanted as children down our children's throats. You have undoubtedly heard many a fond parent say "when I was 12, all I wanted was a bicycle, and Jim shall have his before he has any such longing." How wrong to deprive Jim of that "want" and how much more he would appreciate the bicycle if he had to work for it. The same could apply to radio. We are too eager to assume responsibilities which our youth need to make them grow intellectually.

As radio council members we have an obligation to our youth and it does not consist, exclusively, in setting up good radio programs to which they can listen. It is more important that we guide them subtly, teach them discrimination and imbue them with a desire to demand good programs themselves. Then they will be much more appreciative of the good things that come to them via radio and television.

The Radio Council of Greater Cleveland has become increasingly aware that this is the best way to meet the challenge of our youth. During the past two years we have cooperated with the Cleveland schools, Station WBOE and the radio editors of the local newspapers in a youth radio education program. We have really only been feeling our way along and it may be several years before we can point to specific results.

In a joint meeting with school executives and radio workshop teachers, we decided there was a need for a radio column in school newspapers. Hence we invited all the school editors and school journalists to a meeting where the local newspaper executives told them how they edited their radio columns, and I told them how the Cleveland Radio Council functioned. We created enough interest to inspire the high school editors to establish radio columns and to encourage students to express their likes and dislikes freely. They called upon us voluntarily for literature and information.

In order to promote more critical listening and to learn the radio habits of our school children, we prepared a questionnaire which was answered by all the Junior and Senior High school students in the Cleveland public schools. They totaled 34,640, probably the largest, most concentrated survey of youth listening in a metropolitan area ever made.

Some of the results were tabulated by the teachers, the workshop classes or journalism pupils. To the Radio Council members, who spent hundreds of hours on the project, fell the task of compiling programs and final totals, making 20 pages of statistics and observations.

Completing our original plan of making students aware of radio and its potentialities, two Youth Radio Rallies were set-up, patterned somewhat after Radio Council meetings where students could hear and see a few local and national radio celebrities and executives, learn more of the technical side of radio, have some of the problems of the producer and the advertiser explained, and realize their need for more critical listening. The large attendance on Saturday morning, when most high school students would prefer sleeping late, was heartening, and from this group we hope to form a Junior Radio Council in the near future.

We will be equipped to supply them with our advice and help when they want it and with our latest publications, "Radio Council Primer," condensed "Standards of Evaluation," as well as our annual "Selective Dialing" and the "Survey" in which they had a share.

The twenty-page survey quotes the amount of daily listening, the hours of peak listening, favorite types of programs, boy-girl differences in listening, tendencies on Junior-Senior high levels. It is the sort of report that needs conscientious study to digest and interpret.

To the Radio Council of Greater Cleveland this active interest on the part of youth is the greatest challenge with which we have been confronted. We hope to meet it in a constructive way!

MISS LESLIE SPENCE:⁵

A friend from Irak said to me the other day, "I wish the people of my country could hear all the programs you have in America. Then we would understand what kind of a nation you are." That was a painful reminder to me that the world is judging us right now by the kind of radio programs we produce.

Are there other reasons why thoughtful people would concern themselves about our radio fare? For example, will our news reports on the air, bear bitter fruit or sweet in the next few years? Is today's radio drama molding a nation of sentimentalists, or one of thinkers and doers?

It seems obvious to me that we should do two things: First, teach the next generation to judge radio programs intelligently. That will be insurance for our country 20 years from now. Second, teach ourselves—all adults who are 20 and over—how to judge radio programs.

We have to do something about radio, now! We can't wait for the young people, school trained, to do it for us. They can't grow up fast enough.

We know that radio is a mighty world force; that we listeners have an influence on its programming. Then let's learn to listen thoughtfully and report our judgment to stations and to the Federal Communications

⁵ Wisconsin Association for Better Radio Listening.

Commission. Let's interest people in our clubs, lodges, and guilds to do the same thing. And let's suggest that many organizations work together to fulfill this obligation to society.

Before our club or lodge joins a listeners' group, however, we will need to be sure that it *is* a listeners' group. Its main purpose should be listening. It should have no tie with those who produce the product it judges. Such a tie would make its judgment seem prejudiced. Even a suspicion of partiality will rob a listeners' group of much of its influence.

A listeners' group can start anywhere. I will use the Wisconsin Association for Better Radio Listening as an example, because I know it well. It started in Madison where the American Association of University Women first published a list of the better radio programs. In the following 14 years, this list has grown to the folder you have before you, with subscribers in many states beside Wisconsin. Sixteen organizations have joined the Association and it has contact with more than 100 Wisconsin communities and more than 200 in other states. Its two booklets have been bought and used in more than 200 communities in 38 states. Last winter its Speakers' Bureau supplied programs on Radio Listening to 30 Wisconsin communities.

Its Evaluation Committee wrote more than 100 letters in the past season to stations and sponsors. It is also primarily responsible for introducing the teaching of Radio Listening into the schools. This teaching does not concern "in-school" listening to subject matter; nor radio work-shops in speech classes (both excellent and already established). Our association is concerned with the teaching of *values*—what makes a play good or poor?

I cite these activities to show that if the basic set-up of a listener group is sound, it will grow; for there is a definite need of such work.

As for financing a listeners' group, the Wisconsin Association sells its publications approximately at cost. It pays other expenses from registration fees at Conferences and from gifts of member-organizations. All help is volunteer, except for some mimeographing.

One rewarding activity that such a group can undertake is the Listening Project. In this people are assigned to listen to a station, grade its programs (excellent, good, fair, poor) and state their reasons. The results are tabulated and sent to the stations and networks concerned, to some sponsors and advertising agencies, and to the FCC. It is the voice of the thoughtful listener. About 2000 listeners in Wisconsin participated in such projects this year. A few groups in other states have promised to add their results to ours.

The project accomplishes its purpose. Stations value the reports as

a guide. One program director of a regional station told me he found this information so useful that he keeps it in an upper drawer of his desk, and consults it when programs are being changed.

High schools which teach Radio Listening are invited to participate in the project. They also are invited to send representatives to the Youth Forum which is part of the State Radio Conference each spring. We all need to train ourselves to thoughtful listening. We need to take that responsibility today.

MRS. CLARA LOGAN:⁶

Listener activities have been booming in California during the last year.

One of the groups in action is the California division of the American Association of University Women which has 49 listener groups throughout the state, and an 11-year record of attention to radio programming. This year's annual report shows the most *popular* activities were the evaluation of radio programs and the monitoring of radio stations. Other activities included a study of, and recommendations for, the "Voice of America" broadcasts, a survey on the effect of radio on juvenile delinquency, and cooperation with the Radio Listeners of Northern California.

This latter organization, with headquarters in San Francisco, had been at work scarcely a year when Charles Siepmann evaluated the group as one of the three most influential, honest-to-goodness listener groups in the country. It has already made headlines. In its publicity files are nearly 50 news items and feature stories published in the four San Francisco dailies alone. This does not take into account the innumerable news stories that have appeared on wire services throughout the country, and such national publications as *Variety*, *Christian Science Monitor*, and trade journals.

Included among the Radio Listeners' major achievements are two comprehensive reports on soap operas and children's programs. Both have created considerable interest within the industry and outside of it. These reports have been sent to broadcasters, sponsors, advertising agents and the FCC and are available to anyone interested.

A joint activity of the AAUW and the RLNC was the presentation of a seminar on radio listening which was well attended and which resulted in the formation of a new panel which will discuss radio as a social force. The original panel which presented a discussion on children's radio spoke frequently during the year throughout Northern California and also made recordings for use by rural groups. The course

⁶ Los Angeles, Calif.

was repeated in Long Beach, Calif., while a third panel is serving the communities of Southern California.

Another joint activity of the organizations was to make recommendations for the Peabody awards. The most recent recognition for both groups was an invitation to present their evidence about children's radio programs before the juvenile delinquency section of the California Crime Commission during March.

And now, just recently, there has been organized another radio listeners group in Southern California which like the three mentioned by Charles Siepmann will work vigorously and solely for the radio listener. Already in this organization are representatives of churches, schools, teachers groups, women's clubs, libraries, etc. Therefore, you can see that the radio listeners of California are accepting their share of the responsibility for better radio programs.

THE JUNIOR TOWN MEETING

A PROGRESS REPORT

THE JUNIOR TOWN MEETING IS MAKING a profound impression upon educators and is providing an answer to one of their most persistent problems. The Junior Town Meeting is now recognized both as an effective developmental discussion technique and as a sound educational movement. The Junior Town Meeting League is internationally recognized as a reputable educational organization. The League was officially organized at the Institute for Education by Radio in 1944, as a result of interest developed by the first network broadcast of a Junior Town Meeting in Toledo in 1942. Today, there are 131 radio stations in the country regularly broadcasting either Junior Town Meetings or some other type of youth discussion program. This growth has been aided by *Our Times*, a national senior high school current events periodical.

School administrators and teachers early recognized the value of the Junior Town Meeting technique, both as a radio or assembly program and as a more effective method for teaching current affairs in the classroom. The Junior Town Meeting League now has more than 5000 members in every state and six foreign countries, composed of radio people, school administrators, teachers and representatives of community and civic

organizations. At its headquarters in Columbus, it has published the following materials for school and radio use:

Civic Training—The official periodical of the Junior Town Meeting League, published during the school year. It carries suggestions for discussion of current affairs.

Let's Have a Discussion!—A discussion manual for students.

Make Youth Discussion Conscious!—A discussion manual for teachers (newly revised).

Discussion and Current Affairs—This answers the question: What is a practical program for teaching current affairs in secondary schools? It also tells about the Junior Town Meeting League and its program.

Teaching Controversial Issues—Discussing the questions: What should be the school policy for handling controversial issues? What are effective classroom techniques for handling issues?

How To Organize a Junior Town Meeting in Classroom, Auditorium and Radio.

Selected Transcripts of Junior Town Meeting Broadcasts—With comments and notes helpful to those developing student speeches.

The Topics Committee Report—For the current year listing suitable topics for Junior Town Meeting Discussions.

The League also offers, without cost or obligation, the services of the Executive Secretary and other representatives as curriculum consultants on current affairs, as Junior Town Meeting moderators and discussion leaders, and as radio consultants for the development of local broadcast programs.

During the past school year, League representatives gave talks or demonstrations before more than 3500 teachers, school administrators and radio people. Nearly 100 schools or school systems were visited and conferences were held at teachers' colleges, teachers' conventions, and with officials of state and local departments of education. Every radio station in the country received Issue No. 29 of *Civic Training*, official organ of the League, which carried an article, "The Cincinnati Junior Town Meeting." The article was prepared by Helen Seel, curriculum assistant, Cincinnati public schools and a member of the League's Council. Each year *Civic Training* devotes one issue to a description of an already successful city or area Junior

Town Meeting Broadcast series. This enables other schools to become acquainted with the practices of production, selection of topics and methods of broadcasting a series already well developed. *Civic Training* is helping many civic-minded radio stations to develop broadcast programs of Junior Town Meetings in cooperation with local schools.

WORK-STUDY GROUP

GEORGE H. REAVIS,¹ PresidingMR. ROBERT B. MACDOUGALL:²

The topic that has been assigned to me is: "Problems of Youth Discussion on Radio." It is a pleasure to have this opportunity of meeting with you and discussing several things that we, in New Jersey, consider major problems in operating a successful, *sponsored* Junior Town Meeting program. We have had our difficulties and we have had our bad times, but I do believe that each year has been better than the year preceding.

One of our hurdles has been to try to secure a fairly even quality of student participation. Each week we have representatives from four schools, and in most cases we do not have any real trouble. Only once have we had to refuse the microphone to a student. But occasionally we seem to get a dull and listless group, and we have found, upon inquiring of the teacher in charge, that a student had been sent to us for no reason but that he needed encouragement, or that he had not participated in other extra-curricular activities that year. It is often, apparently, difficult for teachers and administrators to realize that in a radio program only the best student should be sent as representative of the school. A broadcast youth discussion should be regarded as a showcase for education in general and the school in particular. We have also had some headaches over the selection of topics. Our program is set up in such a way that we have to choose topics five weeks in advance. We wish that the lapse of time was less, but the schools need that long to make adequate preparation. As a result, we do not get on top of the news as often as we would like.

We have been flattered by the number of schools that regularly follow our topics and integrate them into social studies classes. One school in Newark discusses our topic in class every Wednesday—the day of the broadcast. The students listen to the broadcast as a class

¹ Assistant Superintendent of Schools, Cincinnati; President, Junior Town Meeting.

² Director of Educational Activities, Station WAAT, Newark, N. J.

assignment and then hold a post-mortem the following day. Another school has set up a series of assembly programs using our techniques of production. Evidence comes to us constantly that an ever-growing number of schools have devised means by which natural student interest in radio has been exploited by the teacher to the enrichment of the social studies curriculum. Kresge-Newark's Junior Town Meeting is definitely weaving itself into the pattern of living social studies materials.

But I should like to come to the two main points of this analysis. First, and briefly, I should like to say that, in our opinion, a youth discussion program on radio should be competitive. We have had our brushes with those school systems that do not believe in competition. I notice that all of them have football teams and it is my understanding that most of them still assign grades for scholastic work. When it comes to discussion, however, there is the feeling that the competitive element destroys the educational values. Some schools that are animated by this philosophy have been difficult to snare, but we have got them as participating schools—finally. To us, the competitive element makes for alertness, excellence and good listening. We do not believe that we have done any damage to the youngsters. I, for one, would not wish to have anything to do with a non-competitive Junior Town Meeting.

Most of all, I should like to point out to you the considerable benefits of having commercial sponsorship for youth discussion programs on radio. Most schools, I believe, are coming around to the view that commercial sponsorship is not degrading, nor is it in any way destructive of truly educational values. In the old days, a school would often refuse to use a calendar or a map that had on it an advertising slogan—even though the use of that commercially originated teaching aid meant a saving to the school or a higher quality of instructional aid.

We only need to look at the sponsored films now used in most visual-aid programs, or to consider a host of other commercially-originated devices to enrich our teaching materials. So it is with the radio program on which students appear. The sponsor often makes it possible for the program to exist, for the educational values to accrue to the student taking part, to the student body as a whole, and to the community.

Naturally the sponsor must be civic-minded. He must not try to sell merchandise stridently; he must not be a pitchman. But whatever sponsor thinks in terms of rendering a service to the community and is willing that the content of his advertising on the program be institutional—that sponsor is a benefactor to the schools. He should be applauded and supported, and the schools should welcome him with open arms. He provides educational opportunities for our young people that would

not be available otherwise. He enables the schools to show their best products to the whole community.

Some of you may wonder why a school—or several schools—in cooperation with a radio station cannot do a good educational job with a youth discussion program without benefit of sponsorship. The answer is that no station can pay the necessary production costs if we are to have continued excellence. Voluntary writing and production will work well for a while, but for a long-term continued program the staff must be paid if first-quality broadcasts are to be the rule and not the exception.

The sponsor's financial support (and it must be generous) means that the quality of the program will continue high. It means that the program can be put on in pleasant surroundings, that many amenities can be introduced, that everyone is in a constructive frame of mind, eager and anxious to give his best. As a final result, the educational values are high, the schools are happy, the youngsters enjoy themselves, and the sponsor gets a steady audience for his institutional message. Youth discussions on radio can be and should be sponsored.

CHAIRMAN'S REPORT

Three members of a discussion panel presented different experiences and points of view regarding sponsorship of youth and school programs. The panel participants were: Helen Seel, curriculum assistant, Cincinnati public schools; Edwin M. Steckel, program director, Oglebay Institute, Wheeling, W. Va.; and Mark L. Haas, director of public relations, Station WJZR, Detroit.

The discussion leader was C. W. Pettegrew, of the American Education Press, Columbus, formerly executive secretary of the Junior Town Meeting League.

Reactions and questions from the audience indicated that many radio stations prefer to produce Junior Town Meeting programs as a straight-out public service, without sponsorship. Also, it was brought out that the present policy of many school systems prevents association with any commercially-sponsored program, even though the advertising message is "purely institutional."

A second topic discussed was: "Problems of Youth Discussion on Television." The initial presentation was made by Edward Stasheff, assistant program manager, Station WPIX, New York City. Paul Reed, consultant for visual and radio education, Rochester Public schools, was the discussion leader. Panel members were: Elizabeth Marshall, national television chairman, Association for Education by Radio, Station WBEZ, Chicago; Nelle Lee Jenkinson, assistant direc-

tor of audio-visual education, St. Louis Public schools; Philip Lewis, Chicago South Shore High school; and Lyda Ickler, radio-television assistant, Philadelphia Public schools.

MR. STASHEFF:

As the production of televised discussion programs increases, we find that earlier problems are being solved easier. It is still difficult, however, to make proper selection of topics for televised discussion. Stations want the problem "child centered"; schools want the topics "world centered." In selecting students for televised programs the following things must be considered: appearance, speaking ability, extemporaneous speaking ability, speech presentation, race, religious faith, and the school itself.

Students must want to discuss the selected topic or they will not be at ease before the camera. They must be thoroughly prepared. They also must be thoroughly familiar with the techniques of camera pickup. They should understand how to "open and close" presentations in timing with the camera. They must pause at the end of significant statements, and wait for the camera "cue." In short, they must learn the "feel" of the camera pattern for a television program, and should be hypersensitive to audience reactions.

Children must be natural before the microphone and camera. They should not try too hard to please. Over-acting must be avoided. Gestures should not detract from the impression of what is spoken. There can be no "corn" in the televised educational program by and for students.

CHAIRMAN'S SUMMARY:

Members of the panel, generally, agreed that children are "camera bait," and that television discussion programs have a real future. Producers must be careful, however, to differentiate between educational programs and "shows." Entertainment cannot be identical with learning in all situations. Though the successful television discussion program will have attributes of both qualities, it is the learning process which is important for children.

ANNUAL INSTITUTE DINNER

ANNUAL INSTITUTE DINNER

AWARD OF LIFE MEMBERSHIPS

HARLAN H. HATCHER,¹ Presiding

MR. I. KEITH TYLER:²

On such an occasion as this, the 75th Anniversary of The Ohio State University, it seemed fitting to pay tribute to one of the examples of leadership and service to which the University is dedicated. The Institute for Education by Radio is one of the many avenues through which the University serves the State of Ohio and the Nation.

The Institute for Education by Radio honors itself on this anniversary by paying tribute to two individuals who were responsible for the founding of this annual radio meeting place and conference. Both are distinguished Americans, outstanding in their unselfish devotion to educational and humanitarian roles.

First, we present a certificate of life membership in the Institute for Education by Radio to Mrs. Frances Payne Bolton, of Cleveland, Congresswoman from Ohio. This certificate reads:

"The Institute for Education by Radio proudly presents this life membership in respect, admiration and gratitude to Frances Payne Bolton, Co-Founder of the Institute. Her devotion to the public welfare is exemplified not only by the spirit of pioneer ventures in health and communications through the Payne Fund, but also through the giving of herself in first-hand study and service.

"Her practical vision in education by radio is represented by the participation of the Payne Fund in the founding of three

¹ Vice-President, Ohio State University.

² Director, Institute for Education by Radio.

significant and continuing institutions: The Ohio School of the Air, the Rocky Mountain Radio Council, and the Institute for Education by Radio."

Since Mrs. Bolton could not be here today, I present this certificate to Professor Edgar Dale, who was associated for a long time with Mrs. Bolton.

MR. EDGAR DALE:³

When Mrs. Frances Bolton, Ohio's only woman member of Congress, asked me to receive this award in her behalf, she told me to say what she would have said. This is not easy, because I not only want to say what she *would* have said, but also what she *should* have said if she were not so modest.

On behalf of Mrs. Bolton, then, I am happy to accept this award of a life membership in the Institute for Education by Radio. I need not point out that such a life membership affords more tranquility and continuity than does a membership in Congress. Here is what I believe Mrs. Bolton would have said if she were here:

You have been most kind to me, Mr. Tyler, in your presentation. I said in my letter to you that the inspiration for the work of the Payne Fund and its source of driving power was that "together we cared." This, indeed, is my own philosophy of the necessary starting point for communication. If you care, you will share.

I would be remiss, indeed, in accepting this award if I failed to mention some of the persons who were my "eyes and ears" in the field of radio. First, I think most gratefully of Ella Phillips Crandall, who was associated with the Payne Fund as its secretary until her death a few years ago. I think also of Ben Darrow, who pioneered with the Ohio School of the Air. The first Institute for Education by Radio, you will remember, was held under the auspices of The Ohio State University, the Ohio State Department of Education, and the Payne Fund. I also wish to acknowledge the gracious assistance of my colleague, Mrs. Margaret Walker, whose wisdom and sensitivity have helped me to discover important needs in the field of communication.

I note that your program is concerning itself with television. Those of us connected with the Payne Fund will remember

³ Ohio State University.

that more than twenty years ago, under Dr. Charters' able guidance, we began a series of studies on the effect of motion pictures on children and youth—studies that will help us think more clearly about television. It is an honor, indeed, to share this award with him.

It has been a source of pride to the Payne Fund and to me, personally, to see the growth of the Institute for Education by Radio. Its influence has extended far. I wish to thank The Ohio State University for its guidance of this Institute, and to wish the University many happy returns on its 75th birthday. You have been very thoughtful in awarding me this life membership. It makes me happy, humble and proud.

MR. TYLER:

And to the father of the Institute, my former boss, a grand guy, we have worded a certificate as follows:

In respect, admiration, and warm affection to W. W. Charters, co-founder of the Institute.

"His outstanding skill in bringing conflicting interests together on a common program of action and his warm friendly personality have endeared him to all who know him. His abiding interest in the field of mass communications, encouragement of research in educational broadcasting, and particularly his vision in founding the Institute for Education by Radio have resulted in substantial and enduring contributions to American broadcasting."

Dr. Charters, I am very happy to present this life membership to you, sir.

MR. W. W. CHARTERS:⁴

Sturdy oaks from living acorns grow. This Institute was once an acorn planted in soil provided by Mrs. Frances Payne Bolton in the early thirties—a woman who in the twenties said to her associates, "the three potent and emerging media for the spread of education are the radio, the motion picture and the printed and spoken word. Let us go on a modest adventure to see what we can do to help." Her intelligent understanding and her personal and financial interest are the acorns. From this has grown the profoundly important readability techniques now in present use which have been developed by our own Edgar Dale, in particular—techniques which assure society that

⁴ Director Emeritus, Institute for Education by Radio.

every idea can be expressed in language that everyone can understand. In the field of motion pictures they produced the Payne Fund studies which were of current value in the thirties and stimulated the churches to consolidated action against objectionable pictures. In particular the Fund has provided the seed for this national Institute which is celebrating its 19th birthday today.

In 1929 antagonism between commercial and educational radio was high and hot. Commercial radio was accused of subservience to profit, superficiality and indifference to education. Educational radio was accused of being stodgy and without emotional appeal. Lack of showmanship was the word. In 1931 we diagnosed the situation—Judith Waller, myself and others—and decided that the presence of antagonism was due to the absence of personal contact. We assumed that commercial radio must inevitably be interested in education. We believed that educational radio could learn the techniques of preparing interesting programs. And we were confident that if the two groups came to know each other face-to-face they would cooperate to the enormous advantage of education.

Hence, the initial meeting in Columbus in 1930 with The Ohio State University as the host and the Payne Fund as the angel. Some 90 people assembled. The Institute lasted for two weeks in those days. It was the granddaddy of the workshop idea which is now in current vogue. I recall our provision for golf in the afternoons on the neighboring golf courses. I recall our special provision for Mr. Kaltenborn, the dean of commentators, who insisted on his daily swim in the University natatorium. I recall, also, the reason for formulating the tradition that the Institute would pass no resolutions. We wanted the members to concentrate on the problems of education and not count noses on controversial issues. In those early days the chairmen had to be alert presiders over groups who viewed each other with suspicion if not with distaste. They had to establish the tradition that the purposes of the Institute are to enrich action, to provide ideas that can be taken home by the members, and to furnish the stimulation that comes from the dramatic conviction of each member that he is a unit in a massive corps of vigorous people who are all engaged in the education of the nation.

A prerogative of the very ancient is to analyze the past and

locate the ideas that unconsciously operated in developing a product. Enjoying this prerogative for a moment, I shall mention five formulas which have been the administrative characteristics of the Institute over the years. Programs have changed; the policies have been permanent.

First, in running the Institute the management has kept its finger on the pulse of current interests and problems in the field. Our traditional *post mortem* was not an accident. We have asked every member each year, while memories were fresh, to describe how the operations could be improved and to suggest subjects and personnel for the next event. More recently an official National Advisory Committee has been established.

Second, we should keep the vision broad. Geographically our interest has been international. The first Institute enrolled representatives of Great Britain, Canada and Ireland and over the years no Institute has failed to include foreign representatives as members and speakers. Culturally, we have never been unaware of the fact that radio is an instrument and not an end. The major purpose of radio is to raise the level of culture of the citizens of the nation. Therefore we should discuss as clearly as we could the objectives, goals and values which radio should serve. These are provided for in our general meetings where the thoughtful leaders of the nation attempt to give us formulations.

Third, we have specialized on the techniques of operation. Ideas and objectives are useful. But the methods by which they are put into operation in the studio are a necessity. Unblushingly we have maintained that people clamor for techniques for putting ideas across. Happily we have learned that when operators get together in work groups and sections, the interchange of suggestions is enormously fruitful. Hence we have specialized in section meetings.

Fourth, from the first meeting onward we have maintained that research and experimentation are the life blood of progress in practice. We have strongly believed the Institute should play its part, and we hoped a very substantial part, in assembling the research workers and in consolidating the discoveries that are made in the laboratories of psychology and radio education.

And, finally, management has consciously worked to pro-

vide a friendly atmosphere. The fundamental formula for staging a successful party is to invite nice people and let them entertain themselves. This is the formula the management of the Institute has used. In the early days of my participation this task was relatively informal and easy of operation. The University provided the location, the Payne Fund, as long as necessary, contributed modest sums of money, and we invited the guests. In these later days of my spectatorship, I note that the arrangements under Keith Tyler's able generalship have become a big business enterprise—modest in money, prolific in educational ideas, advanced by all and used by all. Its future is bright as long as management keeps its finger upon the pulse-beat of the arteries of education by radio.

With deep appreciation I acknowledge the gesture of good will expressed today by your presentation to me of a life membership in the Institute. I shall enjoy the rights and privileges thereunto appertaining for, shall I say, another 18 years.

It is a well-established fact that whatever contributions a parent can make to the character of his children must be made in the first 15 years or not at all. Personally I feel that this adolescent is now entirely capable of managing its own affairs.

In conclusion, I paraphrase the toast of a favorite author:

*My boat is on the shore (and in no hurry to depart)
My bark is on the sea (but still over the horizon)
But before I go, my children,
Here's a double health to thee.*

SEVENTY-FIVE YEARS OF EDUCATIONAL SERVICE

JOHN B. FULLEN⁵

AMONG THE SCORES OF INSTITUTES and conferences to which the Ohio State University is host annually, this one is top-flight. To have held the interest of so distinguished a group as yourselves for 19 years now is a source of gratification to all of us here. In short, we like you, and we hope that you have come to like us.

Assuming this, Mr. Tyler felt that you might not only suffer someone to talk briefly about the University, but that you would actually enjoy a few minutes of background about your host institution. You see, this is our 75th anniversary year. As everybody knows, anni-

⁵ Alumni Secretary, Ohio State University.

versaries have little purpose beyond self-congratulation and a summing up of the glories of the past. In such endeavor, however, it is easy to emulate the confusion of the imaginary do-do bird. You've heard of it. It flies backwards to keep the wind out of its eyes. It doesn't know where it's going, but it knows where it's been.

My assignment puts me in mind of the story about the Kentucky hill billy funeral. The local pastor had preached some high points over the body of the deceased, whereupon he halted, gazed at his flock and said, "If anybody else wants to say a few words over the corpse, now's the time." There ensued a painful silence which became the more embarrassing as it became protracted. Finally, a stranger in the rear of the church stood up and said, "Reverend, if nobody wants to say anything about the deceased, I'd be glad to say a few words on behalf of the R. J. Reynolds Tobacco Co."

An alumni secretary is always glad to say a few words in behalf of his Alma Mater. I can only hope that the few things I tell you about the Ohio State University will be as interesting to hear as they are enjoyable to narrate. This is not, after all, an alumni meeting in which the audience is naturally expected to glow with pride. You are, indeed, our guests, and we have no right to impose upon you either irrelevant or gratuitous material, however enthusiastic the speaker himself may be.

Still, among the great institutions of democracy and of the United States of America are the state universities. They are both directly and indirectly a source of continuous interest to you. They not only provide you and many other professions and callings with significant conferences like this one, but they furnish a flow of trained personnel. For you, these include writers, engineers, announcers, entertainers and artists, clerical and office workers. It is, I am sure, of moment to you that Ohio State, along with a few others, has instituted curricula in radio-journalism. Who knows but that perhaps right now we are helping to produce another Frank Stanton for the industry? It is naturally a source of pride to us that the distinguished president of the Columbia Broadcasting System holds two degrees from our University. Beyond this, we are uncovering techniques of value to the industry. For example, there is going forward now with undiminished vigor a continuation of the work in antenna research. Our laboratories developed the design for the antenna which carried the B-29 bombers so successfully on their missions. They showed how to create small scale models for these researches saving precious time and avoiding the waste of the previous work on full scale or live models. We have an Armed Services citation for this distinguished contribution.

I am beginning to note how difficult it is to present facts like this without seeming to brag. Now, if this were the University of Michigan, I should have no trouble. I should start with a simple prayer. It would go like this, "God bless Michigan and all inferior institutions." My concern is to make this presentation informatory without being too obviously laudatory. What I'd like to do would be to convey, with the necessary homemade illustrations, the substance and strength of the universities generally in their contribution to the economy and civilization of our times.

This University opened its doors to 17 students in September of 1873. That was eleven years after Abraham Lincoln had signed the Land Grant College Act which turned out really to be a greater emancipation act than the one which got the name. It meant that, for the first time, a college education could be within the grasp of the sons and daughters of clerks and farmers and laborers; that young men and women from the low income families could aspire to a college degree without necessarily having to win a scholarship. Since that time, as you know, the enrollments steadily mounted until today the majority of the three million college graduates in America hold degrees from state universities.

What do these institutions teach? Practically everything under the sun from anatomy to zoology—including subjects that are grist for your mills: English and Public Speaking and Engineering and Law and Radio Journalism. Our own university has ten colleges and a graduate school spread through some 80 academic departments. The enrollment, which is now absorbing the G.I. bulge, is terrific. We reached our peak last year with more than 26,000 students. Some persons think that this is too large, and so do I, but only because the job is easier and pleasanter with fewer students. It isn't impracticable to teach well that many or more, as we and many another university have demonstrated dramatically these past several years. After all, the unit of instruction is the class section, and ours now average in size only 35 students, according to President Bevis. We have 2600 persons on our teaching staff. This is a ratio of less than nine students to a teacher, which is something the so-called tight little colleges cannot offer. Furthermore, in terms of laboratory facilities and quality of teaching personnel, the larger universities can afford facilities which many of the small colleges cannot hope to match.

The appropriations to The Ohio State University in the current biennium for operation and maintenance was \$24,000,000. In addi-

tion, the state appropriated \$18,500,000 for buildings. Even Harvard's fat endowment portfolio cannot match that kind of income.

Our multifarious facilities are scattered over a campus of 1200 acres. On this prodigious amount of land are spread more than 80 teaching buildings, an airport, a radio station, a plant for a daily student newspaper, cafeterias and auditoriums, and two of the finest 18-hole golf courses your eyes would want to contemplate. It is indeed, a vast empire unto itself.

As for the size of it all, particularly as regards enrollment, I am reminded of one of our Cleveland alumni who told me this year that he had decided not to send his son here, after all, because it had grown too large. I said, "Where do you live?" "Cleveland." "And how large is the population?" "More than a million, I guess." "And, however do you and your family contrive to live in so large a city?" He caught the point immediately. As families do in any city or town, however large or small, our students break down into their individual interest groups. In the religious field, for example, every major denomination has assigned a full-time minister who works daily with the students. The University itself even employs a religious coordinator who is a minister and ex-college president and who integrates the vast program of activities that center about our neighborhood churches and student religious centers. In the way of extra-curricular activities there is an immense program. There are literary groups, speech groups, drama groups, vocational and professional groups, musical organizations including a magnificent concert band, symphonic choir, glee clubs. The students publish seven magazines and a daily newspaper. Beyond these are the housing groups, including the fraternities, sororities and dormitories which have all kinds of activities going on continuously. The playing fields and gymnasiums are beehives of activity the year round, with the bowling and handball and softball and soccer and baseball and swimming and tennis and golf. More than 600 basketball teams took part in intramurals last winter.

Any normal young person can find more outlet for his interests than there is time to give. As a parent who graduated one daughter in straight arts two years ago and who graduates another in fine arts in June, let me give testimony. Guess I'm like the young woman who appeared before a cosmetics counter the other day. She looked over the various bottles labeled, "Tabu," "Passion," "Irresistible," "Ecstasy" and "Surrender." She shifted the young baby in her arms, looked at the clerk and said, "Would you like a testimonial?"

For our two daughters, university life was a delightful experience in which fun and enjoyment were pleasantly mixed with the tough regime of the class-rooms and laboratories. They played, and they played hard, but they worked and they worked hard. Their cultural and vocational advancement is a source of great pride to us. Do not, I suggest, be prone to think of these state universities as vast educational assembly lines. They are "college" in the finest traditional sense where enjoyment and self-improvement mix in the happiest kind of combination.

While teaching is its main function, the University has two others—research and service. To give you an impression of the vast scope of the research enterprises, may I tell you that the University now contracts through its Research Foundation more than \$2 millions worth of research annually for industry, government and the armed forces. In fact, the funds provided in this way for research annually exceed income from football, believe it or not. A few of the types of research may interest you.

PSYCHOLOGY—Perhaps most famous is the work in sight, taste and smell being prosecuted by Professor Renshaw of the Dept. of Psychology and featured last year by three articles in the *Saturday Evening Post*. Dr. Renshaw developed the technique for plane and ship spotting which saved thousands of lives of our fliers during the war and contributed mightily to victory. The same technique is now being used in some of the educational systems of America where students, for the first time, are really being taught how to read. Many a child labeled dumb by the teacher and his fellow students has a good I.Q. He has simply not learned how to read.

CHEMISTRY—One of the world's outstanding departments of chemistry is housed here. One of its units is the famous Cryogenic Laboratory doing temperature work, both high and low. This particular laboratory made a key contribution to the atomic bomb, identity still secret. It is regarded by five Nobel Prize winners as being the best laboratory of its kind in the world, superior to the previous great, the one at Leyden, abroad. Its scientists have learned how to isolate an important chemical twin of helium in quantity. The laboratory is now working on jet propulsion and has just developed a rocket motor using liquid hydrogen, said to be the first of its kind in the world.

In hydrocarbons, our Chemistry Department has made a most notable contribution. For 11 years now, the project sponsored by the American Petroleum Institute has made Ohio State the research center for the synthesis of hydrocarbons which is constantly improving the quality of gasoline and fuels. Thanks to this work, the question can

now be answered, "What is in a gallon of gasoline?" Specifications for gasoline have been put on a sound, technical basis.

By the way, some of the work in the creation of anti-knock or ethyl gasoline was done in campus laboratories by the late Thomas Midgley of the General Motors Laboratories who was put to work on the project by Charles F. Kettering, our own inventor graduate who headed up General Motor's Laboratories. Anti-knock gasoline was Mr. Kettering's "baby" and he was at the right hand of Midgley and the researchers on the project until it was completed. Ket himself says that at one time all his men wanted to quit, thinking they would get nowhere, but he kept them at it, until, with his active help, they found what he was looking for.

PHYSICS—Here our work in infra-red is distinguished. Our scientists are doing outstanding work in determining accurately the laws which govern the transmission of infra-red through the atmosphere. They are conducting tests on the comparative use of infra-red detectors both for military and industrial purposes. (The "sniperscope" used by our boys in the trenches to spot the enemy at night is a device of this kind). They are also determining the structure of organic molecules and methods of analysis, which, taken together, will aid in the control of many industrial processes.

CERAMICS—The first academic department in ceramics was established here. Ceramics is now the third largest industry in the country. I learned this last week in Cincinnati where I attended a dinner staged by 242 of our ceramics alumni there for the annual convention of the American Ceramic Society. Our men in ceramics recently developed a product known as "cermets." The find, among other things, will accelerate the nation's work in the development of rocket motors which were breaking down under their strains. These cermets have the heat shock resistance qualities of metal and the high temperature resisting qualities of ceramics, which is a combination these rocket motors need.

PHYSIOLOGICAL CHEMISTRY—Our men have worked to produce leather tanning agents from synthetics and we now have better agents for tanning than were previously known. This saves fats and oils for food purposes. Results? I saw a piece of chamois processed with one of these agents which was softer than a baby's cheek and as durable as his energy.

ENTOMOLOGY—The "Bugologists" used to be regarded as bewhiskered guys who chased butterflies. Today, to industry and the Armed Services they are laborers for health and production. Our work here in the contribution of knowledge for the creation of the new insecticides is

outstanding. Not long ago one of our entomologists started chasing bugs from an airplane. He had discarded his net and was spraying insecticides over growing fields of tobacco, cotton and other plants whose saving from insect pests will contribute millions to our economy.

GENERAL SERVICE—Turning briefly to the field of service, one aspect is a university's relations with its graduates. Last night I attended a banquet of several hundred of our law graduates. They were just winding up a two-day conference sponsored by our College of Law. Last week, the city was overrun with our dental graduates, back for three days of post-collegiate clinics and assemblies. The medics were back this winter; the engineers were here a few weeks ago. The University feels that its obligations to its students extend through life; that unless it helps its graduates to stay alive professionally and intellectually, it has missed the boat.

To you and many other business and professional groups which are non-alumni, the University offers a continuous round of institutes. We have them for accountants, for personnel workers, for trade association executives, for farmers, for industrial and labor groups—even for firemen.

The people of Ohio feel that they can come to the state university for the answer to any question, and they do, by the thousands annually. They come to the Medical Center for their own ills, to the animal clinic with their purebred and mongrel stock, to the dental clinic, the eye clinic and the psychological testing laboratory. When *Time* magazine called us a service station a few years ago, we didn't like the text that went with the article. It forgot to mention that we had core curricula in the arts college which Harvard's famous core program publicized several years later, seemed strangely to imitate. It overlooked the School of Fine Arts and Applied Arts, the Music Department, one of the top-flight English Departments of the country and America's No. 1 Department of Speech.

Of course we preferred the larger concept. We are sure that is what President Conant of Harvard had in mind when he spoke at the inauguration of President Bevis here nine years ago. Implying that the accolade was inexorably passing, he said, "The emerging giants of higher education are these great state universities."

So, as I conclude, let me come at this whole exposition from another slant—from the viewpoint of one who would not have been able to get a college degree had it not been for the existence of this state supported university.

Speaking for the alumni may I say that this beloved Alma Mater of

ours has put 70,000 of us through college and has scrubbed and combed twice that many who never finished. It was her outstretched hand which unlocked the Door of Opportunity for each of us. Through it we passed, each to discover for himself what Truth might be.

She gave us nature's creatures to study, including man the organism and *Homo Sapiens*, the soul. She taught us to build the tools of commerce and industry for man's hands, and, yes, cathedrals for his spirit. She taught us to minister unto the sick, to lead the distressed and to defend the accused. She unfolded the glories of the arts and the mysteries of the sciences, in order that we, having learned, could teach and preach and enrich our civilization. She showed us new vistas in the distant universe.

As a result, she helped to develop for the world:

A theologian like Gaius Glenn Atkins;
 A painter like George Bellows;
 A provost like Paul Herman Buck;
 An author like Dorothy Canfield Fisher;
 A research director like Lewis Warrington Chubb;
 A Big Brother like Ernest Kent Coulter;
 A bacteriologist like Edward Francis;
 A draftsman like Thomas Ewing French;
 A missionary like Sam Higginbottom;
 A clergyman like Ralph Blake Hindman;
 A physician like Henry Spencer Houghton;
 An inventive genius like Charles Franklin Kettering;
 A journalist like Willard Monroe Kiplinger;
 A military leader like General Curtis E. LeMay;
 An industrialist like James Finney Lincoln;
 An engineer like Ralph Mershon;
 An educator like James Lewis Morrill;
 An actor and playwright like Elliott Nugent;
 An entomologist like Walter Collins O'Kane;
 A surgeon like George Thomas Pack;
 A historian like Arthur Meier Schlesinger;
 A humorist like James G. Thurber;
 A pathologist like Francis Carter Wood.

Beyond this illustrative list she has produced celebrated scholars, authors, scientists and representatives of the professions too legion to enumerate.

Last year, 518 of the individuals appearing in "Who's Who" were children of The Ohio State University. This was 1.3 per cent of the names appearing in that lexicon of the illustrious; quite an achievement for so young a mother.

Because of what they learned in her classrooms and laboratories,

her graduates have developed for the world such things as the altimeter for airplanes, the isolation of tuleremia, nylon and cellophane, the iceless refrigerator, the starting and lighting system for automobiles, fast drying paints, the modern diesel engine which is revolutionizing the transportation industry, cobalt 60 for the treatment of cancer, the new modern high compression automobile engine and the robot plane. Her sons and daughters have, in truth, extended the frontiers of knowledge and culture.

However, most of us have not built cathedrals nor performed conspicuously. But we *have* created homes and reared families and have demonstrated what active and useful citizenship might be. By her ministrations we were better equipped to answer the call to the work of the world and to fulfill our obligations as the beneficiaries of state supported education. Thanks to the wisdom and generosity of a beneficent commonwealth, our minds have been opened, our eyes uplifted and our lives enriched.

Is it any wonder that I glory in this opportunity to say a kindly word here in her behalf? I hope that to you patient guests of ours this presentation has not sounded too vainglorious nor provincial. The state university, which we exemplify, is not only a continuous adjunct to your industry, but it is one of the phenomena of your own democracy. Its interests, I know, lie closer to your hearts than you probably suspected. Keep coming back, your interest in our program for you enriches our development.

EDUCATION BY RADIO AT THE CROSSROADS

EDGAR KOBAK⁶

I really enjoyed that commercial of Ohio State University. With the standards of practice in the broadcasting business, we don't allow that much time. But I think in this case it was deserved, and I want to congratulate Ohio State. I want to congratulate the co-founders of the Institute on the wonderful work they have done to develop this annual event.

I turned down the topic assigned to me, "Radio at the Crossroads," because I didn't think I was qualified to talk about it. Everybody and everything is at the crossroads practically all of the time. I felt that if I came out here I should talk only on one subject, and that is "Education by Radio at the Crossroads," and particularly the Institute of Education by Radio. Let's take our hair down right here at home.

⁶ Business Consultant, New York City.

I also came out because it gave me an opportunity to keep in touch with my friends, and possibly to be of help, because in my new work as a business consultant I hope to set aside 20 per cent of my time to do sustaining work for educational, religious, and charitable operations. Part of that time will go to Notre Dame University, where I am chairman of the Council for the School of Science and Engineering.

I have a few comments to make and some of them may not prove to be too popular, but I think they should be made. I didn't know beforehand what Dr. Charters was going to talk about, but he moved along in the direction of what I had in mind. He was pointing his finger to the future and talking a little bit about the past. His remarks provide a good background for mine.

Before I go into them, I want to say, don't sell radio short. Radio is here to stay. *Television's boom does not mean radio's doom.* My recommendation is that we keep the two separate and in competition. The good old free enterprise idea, when groups compete, makes for success for both. Each one will go forward separately, and that may be a thought for the Institute—separate radio and TV.

This is not a speech. There are no press releases. I am not looking for publicity. I hate to disappoint the boys and girls of the press by not having a hand-out, but I have none. I made these notes this morning, and they are really just observations.

Before I get into these observations, I also wish to call your attention to the Advertising Council, started as the War Advertising Council, working closely with the OWI. This Council helped to sell ideas during the war—Victory Gardens, the Waste Paper Drive, War Bonds, and about 150 other projects. After the war there was a question whether the Council should disband or carry on with peacetime projects. The Council made a study of itself and developed the present plan. The campaigns now under way include Stop Accidents, Forest Fires, Safety Council, Red Cross, Service Recruiting, Improve Our Schools, etc.

The Council has a Public Policy Committee made up of leading American citizens representing education, business, and social sciences. The Council has a radio allocation plan much like that which was first administered by the OWI. The Council and its various drives are now supported by the networks and radio stations in the NAB.

I bring this organization's record to your attention because I think you ought to study the Council's change-over from war to peace, its modernization program to fit the times. I think that this Institute, this conference, needs a searching study and modernization. I think it

should take stock. I probably have a lot of nerve to even comment on it, but I am now a consultant, and I am here because I want to help. If I wasn't interested in what you are doing and wasn't planning on attending future meetings, I wouldn't bother to make some of these comments. So I hope you will understand that nothing but a keen interest in the welfare of the Institute is behind these remarks.

In these meetings we spend a lot of time shadow-boxing with each other. Occasionally we take the gloves off. I think it is good to look closely at the Institute so we can do a better job in the future.

I feel that the Institute is slipping. It is not necessarily at the crossroads, but I think it is in a rut, if I may say so, Dr. Charters. It is going in circles. You are losing the interest of networks and radio stations. Why, even your illustrious graduate, Dr. Frank Stanton, hasn't been to one of your meetings, I believe, for some years. I don't like that. I think he ought to come. Maybe there is something wrong with the Institute. Maybe we haven't made it interesting enough for him. We have to raise our sights to increase the stature of the Institute.

You know, in a way, a lot of us are getting old. If we don't look out, we will be old folks, ex-radio people, ex-Federal Communications Commissioners, and ex-network presidents.

Too many of you come to heckle, and I am a pretty good heckler myself. We don't give enough. Too many people here are trying to sell their ideas, instead of working to improve education by radio, and now by television.

One trouble is that everybody dissents. We are all members of minority groups. There are only four network presidents, and that is a minority. Every one of us here seems to be a member of a minority group, and we come here with our feelings on our sleeves, and we get hurt.

The original idea for the Institute, as I understood it from Dr. Charters' remarks, was to get together to know each other better and to rough-off those feelings. We should get rid of our super-sensitiveness.

Why, even the Press is cooling off on the Institute. The key people of the Press haven't been covering it as they used to in earlier meetings. You lack a certain amount of authoritativeness. You don't have enough key people, as well as radio people, and others, come to these meetings.

I am not interested in numbers that come, but you have got to raise the caliber, the quality. You have got to get the leaders to talk with other leaders, so that those of us who are on the sidelines can learn and profit by what they have to say.

Maybe you even ought to study the location of the meetings—and

I like this place. Maybe you might have these meetings somewhere else, in some other community. Even your football team travels.

Modernize these meetings. Avoid conflicts. I don't mean in discussion, but there have been other conflicts. Close the gaps between the groups.

I am delighted to see Miss Hennock here. I believe this is her first meeting. I understand she is going to make a few remarks after my talk. I think it is a good thing when members of the Commission come to these meetings and sit in on all of the sessions, as she has done.

Ask yourselves why you are here. What do you want? Let's see whether we can't get the answer.

Now for a few short suggestions. I notice that you have an Advisory Committee. When I made these notes, I didn't know that.

Set up a committee to study and make a new plan. In our network business and in business in general, we take a look at our business once a year and start over again, if necessary.

Call in the tops of the National Association of Broadcasters, the Television Broadcasters Association, the Advertising Council, the FCC, key educators and *showmen*, if I may toss in that idea, too, to see what can be done to improve the program.

I think you should approach the problems just as if you were starting a new Institute. Dr. Charters' remarks should be on the record and they will be very helpful. Suppose there had never been an Institute. How would you run one today? How would you start a brand new business? You will find that if you do something like this it often helps you to get the cobwebs out of your system and it takes you out of the rut which you reach naturally as you grow older.

Study the new location idea. Discuss the proposal of merging with other institutes of other universities. I say take a look at it. Business has mergers, and maybe a merger with one or two other universities or outstanding meetings might be the thing which would be needed, and I am not against competition between universities to do these jobs. I just throw these things out to give you something to talk about and think about.

This business of radio and television needs a real program meeting. This is probably the nearest to a top meeting in the entire industry. The NAB gets together, but they don't really get to the program problem. The newspaper publishers get together, but you notice they have an annual editorial conference, and they talk over editorial matters, and the secret of the success of newspapers is the editorial content—just as the secret of the success of broadcasting and television is the program con-

tent, and particularly the things that come under the head of education.

Perhaps the basis of this should be built around that program structure, and maybe the word "education" is just a part of it.

You have to put more emphasis upon *how* to do things. The discussions are good. I get a lot out of them. The trouble is I go home and don't do much about them. That may be true of most of us. We go home and tell people what we told them at the Institute, instead of going home and doing something about what we heard somebody else say he did—instead of putting new ideas to work.

In summing up, I advise you to study your objectives. Find new ones. When you have it set up, if I can help you in any way I will be delighted. Start 1950, which is the second half of this century, with a new approach to education by radio and television!

CHAIRMAN HATCHER:

We are greatly honored to have as our guest at this dinner Miss Frieda Hennock, first woman member of the Federal Communications Commission. I take the greatest pleasure now in presenting her to this audience for a few words, which will come in the manner of a benediction and conclusion to this program.

MISS FRIEDA B. HENNOCK:⁷

Thank you, Mr. Hatcher.

I haven't a speech and I have only a very few remarks to make.

First, I want to thank you all for the wonderful, gracious reception that has been given me here. You have made me feel very much at home. I came with many questions and some of them have been answered. Perhaps a part of some of the answers I knew myself, as a public servant, as a lawyer, and from my many years of experience in public affairs. But I wanted your answers, and I got them. Your answers were different and they have raised new questions in my mind.

I wish to say to Mr. Fullen that I don't think you were vain-glorious at all in your speech. You mentioned many accomplishments of your University and it was very impressive. But I feel that with all your buildings, students, and activities the most important part of your campus for the last four days has been here in the Deshler-Wallick Hotel.

As a matter of fact, of the nearly 2000 colleges in this country, I don't know of any whose activities in the last few days were more important than were your activities in this Institute here in Columbus.

⁷ Federal Communications Commission.

Your wonderful Boys' Choir sang a little song from "Carrousel" that I liked very much. The words went something like this: "When you walk through the storm keep your chin up; don't be afraid." There is a storm raging right now around the Federal Communications Commission. We are flooded with applications for new licenses and petitions for increased time and power.

We are living in both an electronic and atomic age. It is fast-moving and revolutionary. It leaves in its wake many heartaches and headaches. We are in the midst of it from day to day. I came to this Institute to hear you exchange ideas. I think most of you come here for the same reason. The great challenge to us all is that we take the tremendously valuable assets we have—the 70 million radio sets, the several million television sets, FM, and the other great broadcasting media—and put them to work for lasting good.

To you educators I say, don't change, stick to education, be educated! Education is a magic word to me. I have been so impressed with this Institute that I wish I could send every applicant for a license here to see what you are doing and thinking.

There have been at least 100 colleges represented here. I wish there were more. But just keep up the good work. As the Institute gets bigger and better, they will come just as I came, on the advice of Commissioner Durr, my predecessor in office. Thank you, Commissioner Durr. It was very kind of you to give me that good advice!

As a last word to you educators, I consider television your blackboard. Pick up the chalk and write on it. Make this new medium useful to our 140,000,000 people. I am going to do my best to keep this blackboard available to you as many hours of the day, in as many places of the country, as I possibly can.

CHAIRMAN HATCHER:

Thank you, Commissioner.

I am going to call upon Director Tyler for a last word.

MR. TYLER:

I want to thank you all for coming and participating.

I wish to pay special tribute to my staff—Mrs. Constance Holton, Newton Rochte, and Miss Alice Lewis, who have worked for months on the administrative phases of this Institute.

I want to thank the speakers this afternoon, and we will immediately start planning the 1950 Institute, at which I hope all of you will be present.

Good afternoon and goodbye until 1950!

EXHIBITION OF RECORDINGS

THIRTEENTH ANNUAL AMERICAN EXHIBITION OF RECORDINGS

AWARDS FOR OUTSTANDING PROGRAMS

FOLLOWING IS A COMPLETE LIST of the awards for outstanding programs in the 13th American Exhibition of Educational Radio Programs sponsored by the 19th annual Institute for Education by Radio at Ohio State University, Columbus.

In the '49 Exhibition, 761 programs were evaluated. Of this total, 560 were submitted as regional, local or transcribed programs, while 201 national network programs were considered by the New York judges. With the exception of "One-Time" broadcasts, all awards are made to program series, not to individual programs. Network series were judged in New York, mostly as live broadcasts. Regional, local, and transcribed series were judged in 14 cooperating centers, one for each program class. The names of the various coordinators, judges, and summarizers by centers appear on pages 432-35.

Classification I: Programs Heard on National Networks.

Class I. Religious Programs

FIRST AWARD—"The Greatest Story Ever Told," planned-produced by the Radio Program Production Company. Length: 30-minutes; Script and director, Henry Denker. Broadcast Sundays, 6:30 to 7 p. m., E.S.T., from Station WJZ, New York, over the American Broadcasting Company. CITATION—*This program puts ground under one's feet at a time when, generally speaking, the people's faith is being shaken and insecurity and uncertainty are gripping far too many. To have the principles of eternal beauty and solid truth presented in*

such dynamic and telling fashion as they are in this program is the fundamental and sound approach toward making for betterment all around in the community. Commendation is in order therefore, to "The Greatest Story Ever Told" for the contribution that it continues to make in providing not alone entertainment and better radio, but in aiding as well in the promotion of a better citizenry.

FIRST AWARD—"The Way of the Spirit," planned-produced by the Canadian Broadcasting Corporation. Length: 30-minutes; Script, Canon J. E. Ward and Earle Grey; Talent, professional actors; Director, Rupert Caplan. Broadcast on Sunday, 1:30 to 2 p. m., E.S.T., from Station CBM, Montreal, over the Trans-Canada Network. CITATION—*For stirring and moving use of dramatization to present scenes from both the old and new Testament in a carefully planned and projected series of lasting worth.*

HONORABLE MENTION—"The Catholic Hour," planned-produced by the National Broadcasting Company. Length: 30-minutes; Script and talent, various clergy and lay speakers of the Catholic faith. Broadcast Sundays, 6 to 6:30 p. m., E.S.T., from Station WNBC, New York, over the National Broadcasting Company. CITATION—*For effective use of radio as a medium for enriching the religious education of American listeners. "The Catholic Hour" imparts a message to which the entire family may listen and from which it cannot help but benefit.*

HONORABLE MENTION—"The Eternal Light," planned-produced by the Jewish Theological Seminary of America. Length: 30-minutes; Script, Morton Wishengrad, Peter Lyon, Sylvia Berger, Irve Tunick, and others; Talent, professional actors and occasional guest speakers of all faiths; Director, Frank Papp. Broadcast on Sundays from 12:30 to 1 p. m., E.S.T., from Station WNBC, New York, over the National Broadcasting Company. CITATION—*For consistent and continued use of a dramatic medium to influence attitudes as well as to promote religious understanding.*

Class 2. Agricultural Programs

FIRST AWARD—"Columbia's Country Journal," planned-produced by the Columbia Broadcasting System. Length: 30-minutes; Talent, Don Lerch, Virginia Tatum; Supervisor,

Leon Levine. Broadcast 2:30 to 3 p. m., E.S.T., on Saturdays from Station WTOP, Washington, D. C., over the Columbia Broadcasting System. CITATION—*For the maintenance, week after week, of timely, informative programs in which outstanding authorities present developments affecting American agriculture, now and in the future. By the manner of their presentation, the programs tend to enhance the agricultural life of the nation.*

SPECIAL AWARD—"Garden Gate," planned-produced by the Columbia Broadcasting System. Length: 15-minutes; Script and talent, Tom Williams; Director, Paul Oliphant. Broadcast 9:45 to 10 a. m., on Saturdays from Station WLAC, Nashville, Tenn., over the Columbia Broadcasting System. CITATION—*For noteworthy achievement in the specialized field of horticulture with particular appeal to the expressed needs of urban and suburban listeners. These programs illustrate how radio can bring laboratory results to the layman in interesting, educational fashion and, in addition, advise him of possible assistance by professional and educational agencies in the solution of his gardening problems.*

Class 3. Cultural Programs; Literature and the Arts

FIRST AWARD—"Stage 48-49," planned-produced by the Canadian Broadcasting Corporation. Length: 60-minutes; Script, various free lance; Talent, professional actors; Director, Andrew Allan. Broadcast 10 to 11 p. m., E.S.T., on Sundays from Station CBL, Toronto, over the Trans-Canada Network. CITATION—*For exceptional artistry in performance over an extended period. The dramatizations remain faithful to the original versions, yet utilize the advantages of radio to fullest extent. Behind each program there is evidence of sound critical judgment, meticulous planning, and sensitive direction.*

FIRST AWARD—"The NBC University Theater," planned-produced by the Public Affairs and Education Department of the National Broadcasting Company. Length: 60-minutes; Script, free lance writers; Talent, various critics, editors, writers or teachers of English; Director, Andrew Love. Broadcast 2:30 to 3:30 p. m., E.S.T., on Sundays from Station KNBC,

San Francisco, over the National Broadcasting Company. CITATION—*For consistent excellence in radio dramatizations of outstanding English and American novels. The choice of works is varied, representative, and discerning. The utilization of this series for university home study credit is a venture which promises to yield fruitful results.*

SPECIAL AWARD — “CBC Wednesday Night,” planned-produced by the Canadian Broadcasting Corporation. A two and one-half hour block of programs including drama, music, and sometimes other features. Script, Talent and Directors various. Broadcast 7:30 to 10 p. m., E.S.T., Wednesdays from Station CBL, Toronto, over Trans-Canada Network. CITATION—*For the inauguration of a weekly block of programs for a mature audience. The series, which includes the arts of literature and music in various broadcasting formats, is intelligently conceived and skillfully produced. This venture, new to American and Canadian audiences, is deserving of the highest praise.*

SPECIAL AWARD—“You Are There,” planned-produced by the Columbia Broadcasting System. Length: 30-minutes; Script, various; Talent, staff cast; Director, Robert Lewis Shayon. Broadcast 2:30 to 3 p. m., E.S.T., on Sundays from Station WCBS, New York, over the Columbia Broadcasting System. CITATION—*For vivid portrayal of significant historical events. The productions are unfailingly interesting, carefully documented, and presented with striking originality.*

GENERAL COMMENT: *The judges are aware that the awards have been given almost exclusively to dramatic programs and regret that they could not include discussion programs. Special note is taken of the contribution offered by “Invitation to Learning.” This board of judges urges further exploration into this type of programming.*

Class 4. Cultural Programs: Music

FIRST AWARD—“Boston Symphony Dress Rehearsal,” planned-produced by the National Broadcasting Company. Length: 30-minutes; Talent, Boston Symphony Orchestra under the direction of Serge Koussevitzky; Commentary, Olin Dowens; Director, John Wright. Broadcast 1 to 1:30 p. m.,

E.S.T., on Mondays from Station WBZ, Boston, over the National Broadcasting Company. CITATION—*A program of unusual educational value in the field of symphonic music presented effectively and interestingly. The judges particularly liked the impromptu and spontaneous quality of the broadcast which held the listener's attention, and the unrehearsed character of the comments. Too rarely is an audience taken behind the scenes and shown how technical terms are interpreted, but here, when the conductor, for instance, said "Pizzicato" or "Crescendo" and a passage was tried a number of times until performed to his satisfaction, one really came to know and feel what the terms meant. This is radio education in the true sense.*

HONORABLE MENTION—"E. Power Biggs," planned-produced by the Columbia Broadcasting System. Length: 30-minutes; Talent, E. Power Biggs. Broadcast 9:15 to 9:45 a. m. on Sundays from Station WEEI, Boston, over the Columbia Broadcasting System. CITATION—*This series of broadcasts offering instrumental church music of the highest quality, especially compositions for organ, from the Middle Ages to the present, covers one of the widest fields in radio. The historical comments are well chosen and the repertoire presented with simplicity and taste. Really an ideal Sunday program.*

HONORABLE MENTION—"Your Ballad Man: Alan Lomax," planned-produced by the Mutual Broadcasting System, Inc. Length: 30-minutes; Script, *ad lib* by Mr. Lomax; Talent, Alan Lomax and occasional guest stars; Director, Merton Koplín; Producer, Elsie Dick. Broadcast 12 to 12:30 p. m., E.S.T., on Sundays over the Mutual Broadcasting System. CITATION—*A program which brings to the attention of the public a side of music too often neglected in education. The presentation is informative and instructive, and the choice of categories, taking one into a number of relatively unexplored fields, is extremely varied. "Your Ballad Man" teaches listeners a good deal more about this country's musical past as well as its continuing folk present.*

Class 5. Public Affairs Programs: Drama

FIRST AWARD—"Living 1949," Planned-produced by the National Broadcasting Company. Length: 25-minutes; Script, Lou Hazan; Talent, Ben Grauer (Narrator), dramatic casts, orchestra and occasional speakers; Director, Jack Kuney; Pro-

ducer, Wade Arnold. Broadcast 12:05 to 12:30 p. m., E.S.T., Sundays over the National Broadcasting Company. CITATION—*For presenting in a stimulating and entertaining manner the problems of our time. This program utilizes documentary techniques to bring weekly to the general radio audience information of great importance ingeniously scripted and produced.*

FIRST AWARD—“V.D.—The Conspiracy of Silence,” planned-produced by the Public Affairs Department of the American Broadcasting Company. Length: 60-minutes; Script, Erik Barnouw; Talent, George Hicks; Director, Martin Andrews; Producer, Robert Saudek. Broadcast 9:30 to 10:30 p. m., E.S.T., on Thursdays over the American Broadcasting Company. CITATION—*For a fearless and dignified presentation of one of the most urgent medical problems of our time. By bringing this subject into the open through the medium of radio, vast numbers of the public better understand the V.D. problem, its symptoms, dangers, and, most important of all, its cure.*

HONORABLE MENTION—“Mind in the Shadow,” planned-produced by the Columbia Broadcasting System. Length: 60-minutes; Script, Arnold Perl; Talent, Eddie Albert; Director and Producer, Werner Michel; Associate producer, Philip Eisenberg. Broadcast 10 to 11 p. m. on Wednesdays, and 12:30 to 1:30 p. m. on Sundays from Station WCBS, New York, over the Columbia Broadcasting System. CITATION—*For a superb documentary conveying through the medium of radio the fears and anxieties surrounding the problems of mental health. It also brought vividly to the attention of millions of listeners the sordid conditions which exist in many of our institutions for the mentally ill.*

HONORABLE MENTION—“Doorway to Life,” planned-produced by the Columbia Broadcasting System. Length: 30-minutes; Script, William Alland and Virginia Mullen; Talent, professional cast; Director, William N. Robson. Broadcast 10:30 to 11:30 p. m., P.S.T., from Station KNX, Los Angeles, over the Columbia Broadcasting System. CITATION—*For presenting in entertaining dramatic form common problems met by all parents. Adjusting a child to modern living in a phase of public affairs of great importance. The Board of Judges greatly regrets that this series is no longer on the air.*

Class 6. Public Affairs Programs: Talks and Discussions
No FIRST AWARD

COMMENT: This Board of Judges set up three tests of merit: First, the program should be expertly produced; Second, it should challenge its listeners to thinking on the topic presented; and, Third, it should have sufficient entertainment value to attract and hold other than a specialized audience. In the opinion of the Board, no program reviewed consistently met all of the tests, and there is, therefore, no "First Award." The Board of Judges agreed that the factual presentation of news and news commentaries is a routine part of program scheduling and unless there is an outstanding feature raising a program far above a normal routine job, no award should be made. The Board regrets that a number of programs which have been award winners in the past are no longer broadcast. It feels strongly that the greatest value that can accrue from public affairs programs is their continuance in the public interest.

A number of programs were particularly fine in some respects and are given "Honorable Mention." Finally, one program is singled out for a special award because of its striking contribution in its field.

SPECIAL AWARD—"Child's World," planned-produced by the Public Affairs Department of the American Broadcasting Company. Length: 15-minutes; Talent, Helen Parkhurst and different groups of children; Director, Helen Parkhurst. Broadcast 9:30 to 9:45 p. m. on Mondays from Station WJZ, New York, over the American Broadcasting Company. CITATION—*For its fresh approach in bringing to radio listeners the unrehearsed and unselfconscious views and reminiscences of children on such topics as juvenile delinquency, racial and religious fellowship, family relations, etc. Miss Parkhurst has developed a technique of informal presentation which enables the listeners to overhear an exciting chunk of real life rather than a radio "show." The Board of Judges regrets the recent cutting of the show to 15 minutes—an amputation which has seriously limited the effectiveness of the program. The award applies only to the former 30-minute format.*

HONORABLE MENTION—"On Trial," planned-produced by the Public Affairs Department of the American Broadcasting Company in cooperation with the Association of the Bar of the City of New York. Length: 30-minutes; Talent, Judges, Lawyers, Congressmen, and other expert witnesses; Program consultant, David M. Levitan. Broadcast 10:30 to 11 p. m., E.S.T., on Mondays from Station WJZ, New York, over the American Broadcasting Company. CITATION—*For clear and cogent presentation of opinions on public affairs in a format which requires both a statement and a defense of the point of view.*

HONORABLE MENTION—"Cross Section U. S. A.," planned-produced by the Columbia Broadcasting System. Length: 30-minutes; Talent, representatives for large organizations of business, labor, and farmers; Producer, George D. Crothers. Broadcast 3:30 to 4 p. m., E.S.T., on Saturdays over the Columbia Broadcasting System. CITATION—*For bringing to the microphone competent representatives of major segments in American economic life—business, farm, and labor organizations. The point of view of each group is brought into focus by newsmen and a moderator skilled in radio techniques.*

HONORABLE MENTION—"Meet the Press," planned-produced by Martha Rountree Productions in cooperation with Mutual Broadcasting System, Inc. Length: 30-minutes; Talent, Albert Warner (Moderator) and four reporters each week from nations' leading newspapers, interviewing most prominent person in the news that week. Broadcast 10 to 10:30 p. m., E.S.T., on Fridays over the Mutual Broadcasting System. CITATION—*For its presentation of viewpoints of an interviewee who is in a position to give pertinent information on a given subject. It evokes unprepared and revealing statements from men in public life without the sugar coating of a public relations blue-pencil and its appeal is mass rather than specialized.*

HONORABLE MENTION—"America United," planned-produced by the National Broadcasting Company, American Federation of Labor, Congress of Industrial Organization, United States Chamber of Commerce, Farm Bureau Federation, and the National Grange. Length: 30-minutes; Script, various, furnished by above organizations; Talent, outstanding national leaders; Director, Evelyn Griffith. Broadcast 1 to 1:30 p. m., E.S.T., on Sundays from Station WRC, Washington, D. C., over the National Broadcasting Company. CITATION—*For well-rounded presentation of viewpoints ably selected for their representative quality, and announced with intelligence and an awareness of the facets of the topic under consideration.*

Class 7. Children's Programs

FIRST AWARD—"Mind Your Manners," planned-produced by the National Broadcasting Company. Length: 30-minutes; Script, Allen Ludden; Talent, Allen Ludden and a panel of six children (grammar and high school age); Director, Robert DuFour. Broadcast 9 to 9:30 a. m., E.S.T., on Saturdays from Station WTIC, Hartford, over the National Broadcasting Company. CITATION—*For a lively, showman-like presentation of youth's everyday problems, handled in a practical manner by a panel of 'teen-agers who succeed in making the program appear fresh, spontaneous, and entirely their own.*

HONORABLE MENTION—"Tell It Again," planned-produced by the Columbia Broadcasting System. Length: 30-minutes; Script, Ralph Rose; Talent, staff cast; Director, Ralph Rose. Broadcast 1:30 to 2 p. m., P.S.T., on Sundays from Station KNX, Los Angeles, over the Columbia Broadcasting System. CITATION—*In recognition of the excellent choice of stories which appeal to this particular age level, and superior presentations preserving the spirit of the original.*

Class 8. One-Time Broadcasts

FIRST AWARD—"V.D.—A Conspiracy of Silence," planned-produced by the Public Affairs Department of the American Broadcasting Company. Length: 60 minutes; Script, Erik Barnouw; Talent, George Hicks; Director, Martin Andrews; Producer, Robert Saudek. Broadcast over the American Broadcasting Company. CITATION—*For exceptional public service rendered as part of the widespread campaign which is now breaking the "conspiracy of silence" about venereal disease. For presenting medically sound information in an understandable manner in a program marked by superior script and production.*

FIRST AWARD—"Between the Dark and Daylight" planned-produced by the Columbia Broadcasting System. Length: 30-minutes; Script, Allan Sloane; Talent, Edward R. Murrow; Producer, Lee Bland. Broadcast 10:30 to 11 p. m., E.S.T., on Sunday, May 30, 1948, from Station WCBS, New York, over the Columbia Broadcasting System. CITATION—*For treating the important problem of the plight of children in war-torn countries with a stirring directness and simplicity*

seldom encountered on the air. For a forthright script, enhanced by excellent use of magnetic recordings.

SPECIAL AWARD—"One Great Hour," planned-produced by the Church World Service and H. B. Humphrey Company, Inc. Length: 60-minutes; Script, Erik Barnouw; Talent, professional actors; Director, Albert Ward. Broadcast 10 to 11 p. m., E.S.T., on Saturday, March 26, 1949, over ABC, CBS, and MBS. CITATION—*For the united efforts of three networks to reach a large audience with a moving appeal for funds to help reconstruct the displaced men, women, and children of the world.*

Class 9. School Broadcasts

FIRST AWARD—"We Build a Nation," planned-produced by the Canadian Broadcasting Corporation. Script, Orlo Miller; Talent, professional actors; Director, Kay Stevenson. Broadcast 9:45 to 10:15 a. m., E.S.T., on Fridays from Station CBL, Toronto, over the National Network of the Canadian Broadcasting Corporation. CITATION—*For an entertaining and effective series of programs of superior educational value. Excellent script and good production.*

FIRST AWARD—"Canadians at Work," planned-produced by the Canadian Broadcasting Corporation. Length: 30-minutes; Script, Frank Willis; Director, Frank Willis. Broadcast 9:45 to 10:15 a. m., E.S.T., on Fridays from Station CBL, Toronto, over the National Network of the Canadian Broadcasting Corporation. CITATION—*For effective, "on-the-spot" interviews. Narration colorful and descriptive. A well-written, well-conceived program.*

Television Awards (Not Classified This Year)

GENERAL COMMENTS: It should be noted that the committee members necessarily limited their assessment of programs to those which can be seen in and around New York City, and further that they passed no judgment on certain shows deemed excellent in their sphere, in the general classification of variety programs.

FIRST AWARD—"Kukla, Fran and Ollie," planned-pro-

duced by the National Broadcasting Company. Length: 30-minutes; Script, Burr Tillstrom; Talent, Burr Tillstrom, Fran Allison, puppets; Director, Buelah Zachary. Broadcast 6 to 6:30 p. m., E.S.T., Monday through Friday from Station WBKB, Chicago, over the National Broadcasting Company. CITATION—*Charmingly whimsical, yet so nicely balanced on the fine edge of fantasy of its creator, Burr Tillstrom, that it does not cloy; broad appeal to children, leavened with kindly humor to delight elders, gaining greatly by the presence of Fran Allison.*

FIRST AWARD—"The Nature of Things," planned-produced by the National Broadcasting Company. Talent, Roy K. Marshall. Broadcast from Station WPTZ, Philadelphia, over the National Broadcasting Company. CITATION—*Dr. Roy K. Marshall's program of infinitely varied exposition throughout the fields of science is presented with clarity, vigor, and accuracy. It avoids the sententious, teaching as it pleases, availing itself of the full resources of sound and sight, and presents to advantage the compelling personality of Dr. Marshall.*

FIRST AWARD—"Operation Success," planned-produced by the A. B. DuMont Network and the Veteran's Administration. Length: 30-minutes; Script, Jack Rayel; Talent, Jack Rayel, Robert Pfeiffer; Directors, Jack Rayel, Byron McKinney, and Donald Weiss. Broadcast 8 to 8:30 p. m., E.S.T., on Thursdays from Station WABD, New York, over the DuMont Network. CITATION—*On this series veterans, who have disabilities but are by no means disabled for certain types of work, show their skills and offer their services to employers while experts of the VA describe the points which will make them desirable workers. This program has a record of placing in employment all the veterans who have appeared on it, and has stimulated the hiring of many more like them.*

FIRST AWARD—"Julius Caesar" on Studio One, planned-produced by the Columbia Broadcasting System. Length: 60-minutes; Script, adapted by Worthington Minor; Talent, professional actors; Director, Paul Nichol; Producer, Worthington Minor. Broadcast 7 to 8 p. m., E.S.T., on Sundays from Station WCBS-TV, New York, over the Columbia Broadcasting System. CITATION—*The Shakespeare tragedy produced in*

modern dress is an outstanding example of the potentiality of television drama, forceful, devoid of archaism, employing camera and microphone devices aptly, yet basically strong theatrical meat which would do credit to any medium of play presentation, full proof of the timelessness of great work.

FIRST AWARD—Short Operas: “The Medium,” “The Old Maid and the Thief,” and the last act of “La Boheme,” on NBC television network, and “The Medium” on CBS television network. Length: 60-minutes. CITATION—*All high in quality of performance, singing, and staging; examples of a form which appears happily at home in television; certainly one of the best ways in which that home screen can present fine music in fullness.*

COMMENT: Your committee hopes that forum programs presenting current issues in lively and enlightening debate will grow in television, and that the start toward this exemplified by “The Court of Current Issues” (DuMont), “U.N. Casebook” (CBS), “People’s Platform” (CBS), and “Meet the Press” (NBC) will signal increasing excellence and frequency of such programs.

Classification II: Regional Networks, Regional Organizations, and Regional and Clear-Channel Stations

Class I. Religious Programs

FIRST AWARD—“Treasury of Jewish Folklore,” planned-produced by Radio Station WNEW. Length: 15-minutes; Script, Eric Arthur; Talent, Rabbi David de Sola Poole and dramatic cast; Director, Jack Grogan; Producer, Ted Cott. Broadcast on Thursdays from 9 to 9:15 p. m., E.S.T., over Station WNEW, New York City. CITATION—*For the imaginative and skillful presentation of dramatizations based on Nathan Ausubel’s book, “A Treasury of Jewish Folklore,” in a way calculated to appeal both to Jewish and non-Jewish listeners.*

HONORABLE MENTION—“World Over Playhouse,” planned-produced by the Jewish Education Committee. Length: 15-minutes; Script, Morton Wishengrad, Morris Epstein, and others; Talent, professionals; Director, Clay Daniel. Broadcast on Wednesdays from 7:30

to 7:45 p. m., E.S.T., over Station WNBC, New York City. CITATION—*For a sensitive and continuing service to the cause of interfaith understanding among young people.*

Class 2. Agricultural Programs

FIRST AWARD—"Rural Reporter," planned-produced by WNBC. Length: 30-minutes; Script, Tom Page and the WNBC Farm Department; Talent, Tom Page and guest authorities; Director, WNBC staff. Broadcast Monday through Friday from 5:30 to 6 a. m., E.S.T., over Station WNBC, New York City. CITATION—*For effective and understandable interpretation and application of the relationship of atomic energy to agriculture. The entire program was well balanced for content, pleasantly voiced, and exceedingly listenable. It had many fine radio qualities, as well as worthwhile information.*

HONORABLE MENTION—"McClatchy Farm Review," planned-produced by the McClatchy Broadcasting Company. Length: 30-minutes; Script, Norman J. Katen, Raymond Rodgers, and Edward Boles; Talent, Mal Sykes, Norman J. Katen, and Raymond Rodgers; Director, Hamilton Hintz; Producer, Emil Martin. Broadcast Saturdays from 6:30 to 7 a. m., P.S.T., over the McClatchy Stations KFBK, KWG, KMJ, KERN, KBEE in California, and KOH in Nevada. CITATION—*For outstanding variety, valuable information, radio production quality, purpose, and service to agriculture.*

HONORABLE MENTION—"The WOW Farmers' Trip to Europe," planned-produced by WOW. Length: spots of 2 to 6 minutes; Script, talent and directors, Mal Hansen. Broadcast at various times over numerous stations, Omaha, Neb. CITATION—*For an excellent discussion between U. S. and Danish farm people as an example of what radio is doing to bring peoples of different countries together.*

Class 3. Women's Programs

FIRST AWARD—"Martha Deane Program," planned-produced by WOR. Length: 45-minutes; Script and Director, Marian Young; Talent, Marian Young, Dick Willard, and guests. Broadcast Monday through Friday from 10:15 to 11 a. m., E.S.T., over Station WOR, New York City. CITATION—*For an interesting and mature presentation which astutely blends educational and entertainment values. It exemplifies*

commercialized broadcasting of educational content at its best.

HONORABLE MENTION—"Keep Up with the Times," planned-produced by WQXR and the New York Times. Length: 15-minutes; Talent, Alice Pentlarge and writers of the New York Times. Broadcast Monday through Friday from 9:45 to 10 a. m., E.S.T., over Station WQXR, New York City. CITATION—*For bringing to women listeners authoritative information on subjects of interest to them. The simple but effective production is based on Miss Pentlarge's uncanny ability to conduct fast-moving interviews with New York TIMES writers.*

HONORABLE MENTION—"Especially for Women," planned-produced by KOAC. Length: 45-minutes; Script and director, Leona M. Stringfellow; Talent, Leona M. Stringfellow and James S. Nelson. Broadcast Monday through Friday from 10:15 to 11 a. m., P.S.T., over Station KOAC, Corvallis, Ore. CITATION—*For making available to most Oregon women authentic and timely information on home-making. The intimate style, along with pleasing voices and good diction, makes listening a pleasure.*

Class 4. Cultural Programs: Art, Science, Literature, and Music (But Not Straight Music)

FIRST AWARD—"Student Writers' Workshop," planned-produced by Station WHA. Length: 30-minutes; Script, Stanley J. Buckles; Talent, WHA players; Director, Ray Stanley. Broadcast on Thursdays from 4 to 4:30 p. m., C.S.T., over Station WHA, Madison, Wisc. CITATION—*For an unusually effective dramatic presentation of the aftermath of atomic warfare through the creative literary and dramatic talents of students.*

FIRST AWARD—"Concert or Corn," planned-produced by Station KMOX. Length: 30-minutes. Script, Ben Wilson; Talent, KMOX National Champion Hillbillies and Marshall Pope; Director, Al Bland. Broadcast on Wednesdays from 8:30 to 9 p. m., C.S.T., over Station KMOX, St. Louis, Mo. CITATION—*For a highly original, ingenious, and effective approach to the mutual appreciation of music of all types.*

HONORABLE MENTION—"Stories for Marmaduke," planned-produced by the Westinghouse Radio Stations, Inc. Length: 15-minutes.

Script, Keith Connes; Talent, Arthur Lewis; Director, Arthur Lewis. Broadcast Monday through Friday from 4:30 to 4:45 p. m., C.S.T., over Station WOWO and WOWO-FM, Fort Wayne, Ind. CITATION—*For utilizing a popular technique of presentation in an unusual manner to secure intended audience acceptance of notable literary material.*

HONORABLE MENTION — “The Author Meets the Critics,” planned-produced by Martin Stone. Length: 30-minutes; Talent, John K. M. McCaffery and selected authors and critics; Producer, Martin Stone. Broadcast on Sundays 1:30 to 2 p. m., E.S.T., over Station WNBC, New York City. CITATION—*An outstanding program combining literary value and timeliness with effective radio presentation.*

HONORABLE MENTION — “Knowledge in Action,” planned-produced by the University of Denver and the Rocky Mountain Radio Council. Length: 15-minutes; Script, Myron Smith; Talent, Randolph McDonough and actors; Director, Russ Porter. Broadcast on Mondays 9:45 to 10 p. m., M.S.T., over Station KVID, Denver, Colo. CITATION—*For using radio techniques in an arresting and effective manner to convey scientific facts.*

HONORABLE MENTION—“Natural Treasure,” planned-produced by Station WNBC. Length: 15-minutes; Talent, Ivan T. Sanderson; Director, WNBC staff. Broadcast Monday through Friday from 9:15 to 9:30 a. m., E.S.T., over Station WNBC, New York City. CITATION—*Commendable for a fresh and informal approach to the presentation of facts on natural history combining charm with authenticity.*

Class 5. Dealing with Personal and Social Problems

FIRST AWARD—“It’s Your Life,” planned-produced by the Chicago Industrial Health Association. Length: 15-minutes; Script, Ben Park; Talent, Ben Park, Don Herbert, and Tony Parrish; Director, Ben Park. Broadcast Monday through Friday 11:15 to 11:30 a. m., C.S.T., over Station WMAQ, Chicago. CITATION—*For an excellent use of the tape recorder in the presentation and dissemination of significant public health information, with a high regard for superlative techniques in writing, production, and promotion of the highest possible caliber.*

FIRST AWARD—"Destination Freedom," planned-produced by Radio Station WMAQ. Length: 30-minutes; Script, Richard Durham; Talent, various white and colored radio actors; Directors, Homer Heck and Bob Wamboldt. Broadcast Sunday from 10 to 10:30 a. m., C.S.T., over Station WMAQ, Chicago. CITATION—*For a vital, compelling use of radio technique in presenting contributions of Negroes to the development of democratic traditions and the American way of life.*

HONORABLE MENTION—"Keeping Well," planned-produced by the Baltimore City Health Department and Medical and Chirurgical Faculty of Maryland. Length: 15-minutes; Script, Claudine G. Roche and William B. Roche; Talent, Dr. M. Alexander Novey; Director, William B. Roche. Broadcast on Thursdays 6:45 to 7 p. m., E.S.T., over Station WFBR, Baltimore. CITATION—*For an excellent public service approach to a health program combining the elements of intelligent planning, authoritative content, and exploiting that large section of the radio audience which enjoys drama.*

HONORABLE MENTION—"Knave of Hearts," planned-produced by Station KLZ. Length: 15-minutes; Script, Elliot Wager and Lewis Thomas; Talent, Bill Jones, Jim Herrick, Richard Woellhaf, Barbara Peters, Shirley Squires, and others; Directors, Mack Switzer and Clayton Brace; Producer, Charles Roberts. Broadcast on Sundays 10:15 to 10:30 p. m., M.S.T., over Station KLZ, Denver. CITATION—*For an authentic, fast-moving, and easily integrated dramatic series devoted to the public interest.*

HONORABLE MENTION—"Roger Kilgore, Public Defender," planned-produced by WOR. Length: 30-minutes; Script, Stedman Coles; Talent, Santos Ortega and Staats Cotsworth; Director, Jock MacGregor. Broadcast on Tuesdays 10 to 10:30 p. m., E.S.T., over Station WOR, New York City. CITATION—*For the inspired use of a highly listenable dramatic series which crystallizes the function of the Public Defender in a novel and unusual program series.*

HONORABLE MENTION—"New World A-Coming," planned-produced by the WMCA Public Service Department. Length: 30-minutes; Script and Director, Larry Menkin; Talent, well-known radio personalities. Broadcast Tuesdays 9:30 to 10 p. m., E.S.T., over Station WMCA, New York City. CITATION—*For courageous, hard-hitting drama in the promotion of understanding among peoples.*

HONORABLE MENTION—"Inside New York," planned-produced

by the WMCA Public Service Department. Length: 30-minutes; Script and Director, Lawrence Menkin; Talent, leaders and experts from cooperating agencies and community groups; Producer, Gregory Centola. Broadcast on Fridays 9:30 to 10 p. m., E.S.T., over Station WMCA, New York City. CITATION—*For an absorbing and stimulating documentary presentation of community interest, and for a genuine effort to utilize broadcasting techniques in the highlighting of many-sided civic problems.*

HONORABLE MENTION—"Man and Medicine," planned-produced by the Colorado State Medical Society, Station KFEL and the Rocky Mountain Radio Council. Length: 15-minutes; Script and Director, Jack Weir Lewis; Talent, narrator and occasional voices. Broadcast on Sundays 8:15 to 8:30 p. m., M.S.T., over Station KFEL, Denver. CITATION—*For a laudable public service program, aimed at a regional audience, which presents vital information and caters to regional needs.*

SPECIAL AWARD—"Il Prossimo Tuo," planned-produced by the Institute for Democratic Education, Inc., and Station WOV. Length: 15-minutes; Script, Alfredo Segre; Talent, leading stars of Italian-American stage and radio, and Paul Romeo's orchestra; Director, Renzo Sacerdoti; Producers, Harold Franklin and Arnold Hartley. Broadcast Thursdays 6:05 to 6:20 p. m., E.S.T., over Station WOV, New York City. CITATION—*For a pioneering effort in the foreign language field by the cooperation of two agencies, in presenting an authoritative and intensely human series of programs which build up the democratic tradition and fight prejudice and discrimination.*

Class 6. Presenting Public Issues (Forums, etc.)

FIRST AWARD—"Generation on Trial," planned-produced by WLW Special Broadcast Services. Length: 30-minutes; Script, Brenton Grant; Talent, WLW Dramatic staff and staff orchestra; Director, Charles J. Lammers. Broadcast on Saturday 7 to 7:30 p. m., E.S.T., over Station WLW, Cincinnati. CITATION—*For a thoroughly organized, effectively promoted, series on a timely and increasingly more important aspect of American life—conservation of natural resources.*

HONORABLE MENTION—"State of the City," planned-produced by WCAU. Length: 30-minutes; Script, Harry Ridgley, Jack Char-

est, and Ralph Paskman; Talent, free-lance actors; Director, Harry Ridgley; Producer, Jack Charest. Broadcast on Sundays 1:30 to 2 p. m., E.S.T., over Station WCAU, Philadelphia. CITATION—*For unequivocal highlighting of local issues which urgently need solving by all the people in the community. This series is a call for action, not merely routine presentation of information.*

Class 7. News Interpretation (Not Straight News)

FIRST AWARD—"Reporter at Large," planned-produced by WMAQ. Length: 15-minutes; Script, Jim Hurlbut; Talent, Jim Hurlbut and Dick Noble; Director, William Ray. Broadcast Monday through Saturday 11 to 11:15 p. m., E.S.T., over Station WMAQ, Chicago. CITATION—*For interesting and accurate interpretation of local news based on exhaustive and careful reporting.*

HONORABLE MENTION—"This Week in History," planned-produced by CJOR Ltd. Length: 30-minutes; Script, Dick Diespecker and Dorwin Baird; Talent, professional radio artists; Director, Dick Diespecker. Broadcast on Fridays 9 to 9:30 p. m., P.S.T., over Station CJOR, Vancouver, B.C. CITATION—*For fostering increased understanding of the week's news through dramatic presentation.*

Class 8. Furthering International Understanding

FIRST AWARD—"The WOW Farmers' Trip to Europe," planned-produced by WOW. Length: Spots of 2 to 6 minutes; Script and Director, Mal Hansen; Talent, Mal Hansen and European leaders of all types. Broadcast Monday through Saturday at various times over numerous stations, and WOW, Omaha, Neb. CITATION—*For bringing the somewhat remote subject of international understanding down to earth with a lively and intelligent "regional" approach that immediately identifies the listener with his foreign counterparts.*

FIRST AWARD—"Destination Palestine," planned-produced by CJOR, Ltd. Length: 30-minutes; Script and Director, Dick Diespecker; Talent, professional radio artists. Broadcast on Sundays 9 to 9:30 p. m., P.S.T., over Station CJOR, Vancouver, B.C. CITATION—*For a vital, moving presentation of the story of Palestine that goes so far beyond its immediate*

objective as to become a persuasive argument for good will toward all nations.

SPECIAL AWARD—"Little Songs About U.N.," planned-produced by Radio Station WNEW. Length, varies; Script, Lou Singer and Hy Zaret. Talent, Roy Ross, the WNEW orchestra, and the Jesters. Director, Ted Cott. Broadcast daily at various times, eight times in all, over Station WNEW, New York City. CITATION—*For an imaginative and astonishingly successful application of the techniques of commercial radio to the formidable problem of personalizing the United Nations and its agencies. These songs, presented to and distributed by United Nations Radio, are a splendid demonstration of the flexibility and ingenuity of American radio at its best.*

Class 9. Special One-Time Broadcast

FIRST AWARD—"Malice Toward None," planned-produced by Radio Station WMAQ. Length: 30-minutes; Script, Jane Blythe and Eleanor Goodrich; Talent, Clifton Utley, the WMAQ orchestra, and a cast of 10 actors and actresses; Director, Norman Felton. Broadcast on Sunday 3:30 to 4 p. m., C.S.T., over Station WMAQ, Chicago. CITATION—*For a thoughtful, constructive, and vigorous approach to the difficult problem of prejudice as it grows out of misunderstanding, thoughtlessness, and ignorance of the facts. The whole was admirably written, intelligently produced, with a superb blend of sentiment that never approached sentimentality with factual information that never approached boredom.*

FIRST AWARD—"Twenty-Four Hours Under Communism," planned-produced by the Detroit News. Length: 30-minutes; Script, Margot Pfeifer; Talent, free lance; Director, Jack Hill. Broadcast on Saturday, 7 to 7:30 p. m., E.S.T., over Station WWJ and WWJ-FM Detroit. CITATION—*For an original approach to an important subject, difficult to carry with impact to the mass audience; effectively written and convincingly produced; an excellent example of the "shock" technique.*

FIRST AWARD—"And Sudden Death," planned-produced by the Don Lee Broadcasting Company. Length: 30-minutes;

Script, True Boardman; Talent, Fred Shields, Barbara Fuller, and a large assisting cast of AFRA players; Producers, Robert Forward and Larry Hayes. Broadcast Thursday, November 18, 1948, 6:30 to 7 p. m., P.S.T., over Station KHJ, Los Angeles. CITATION—*For a magnificent production of the adaptation of the well-known magazine article "Of Sudden Death." A program which, for all its horror, compels the continued attention of the listener and shocks him into a realization of his personal responsibility for the exercise of basic sanity whenever he drives a car.*

SPECIAL CITATION—"Thousands of Characters in Search of a University," planned-produced by McGill University. Length: 30-minutes; Script, Charles Wassermann; Talent, Gordon Burwash, Mac Shoub and Sam Vatcher with seven Montreal radio actors; Director, George Robertson. Broadcast on Monday, November 22, 1948, 9 to 9:30 p. m., E.S.T., over Station CBM, Montreal, Canada. CITATION—*For an extraordinarily original script and for a fresh and imaginative production and acting job which produced a show that would be close to the heart of any radio producer. A sparkling, creative performance that merits praise and attention, but which would be fatal in imitation.*

Class 10. Children's (In or Out-of School Listening)

FIRST AWARD—"The Children's Bookshelf," planned-produced by the Junior League of Pittsburgh, Inc. Length: 15-minutes; Script, Junior League members; Talent, professionals; Director, William G. Beal. Broadcast on Saturdays 10:45 to 11 a. m., E.S.T., over Station WCAE, Pittsburgh. CITATION—*For spirited yet restrained and friendly book dramatizations that stir the listener to want to read; excellent script adaptation and a fine overall atmosphere of genuineness.*

FIRST AWARD—"Santa Claus Land," planned-produced by WBNS. Length: 30-minutes; Script, Chet Long and Park Blanton; Talent, Muriel Lightfoot, Bill Corley, Joe Dobbins and Fern Sharp; Director, Chet Long. Broadcast on Saturdays 10:30 to 11 a. m., E.S.T., Columbus. CITATION—*For an original and effective approach to the hackneyed idea of Santa and his elves in Toyland. The program combines music, fantasy,*

lessons, and stories in a smooth production, with a charming singing-story teller and an engaging announcer-narrator.

HONORABLE MENTION—"The Children's Songbag," planned-produced by WCOP. Length: 30-minutes; Script, Voltairine Block; Talent, Voltairine Block and participating children from studio audience; Director, I. E. Dierdorff. Broadcast Saturdays 9 to 9:30 a. m., E.S.T., over Stations WCOP and WCOP-FM, Boston. CITATION—*For helping children to find new pleasures and meanings in folk music; for presenting child participants in an atmosphere of dignity and sincerity, featuring contributions of various nationalities and cultures.*

Class 11. Teen-agers' (For Out-of-School Listening)

FIRST AWARD—"Record Rendezvous," planned-produced by WPTR. Length: 30-minutes; Script, Martin Ross and Sandy Epstein; Talent, various guests for job, music, sports, etc., forums; Director, Martin Ross. Broadcast Monday through Friday 7:30 to 8 p. m., over Station WPTR, Albany. CITATION—*For meeting the student on his own ground and helping him feel at home while hearing authentic discussions of teen-age topics.*

FIRST AWARD—"The Youth Forums," planned-produced by WQXR and the *New York Times*. Length: 45-minutes; Talent, Dorothy Gordon, *New York Times* correspondent, and six high school students. Broadcast on Saturdays from 10:15 to 10:45 and 10:15 to 11 a. m., E.S.T., over Station WQXR, New York City. CITATION—*For intelligent and highly effective handling of a tremendously significant problem. A well-rounded and informative presentation was outstandingly achieved at the level and interests of teen-agers.*

HONORABLE MENTION—"Mind Your Manners," planned and produced by WTIC. Length: 30-minutes; Script, Allen Ludden; Talent, panel of three boys and three girls, all but one of whom are teen-agers and Allen Ludden; Producer, Robert du Four. Broadcast on Saturdays 9 to 9:30 a. m., E.S.T., over Station WTIC, Hartford, Conn. CITATION—*For an unusually lively and understanding approach to a truly important teen-age subject. Young people are helped to discover that good manners are practical assets, not decorations.*

HONORABLE MENTION—"Youth Looks at the News," planned

and produced by KDKA. Length: 15-minutes; Script, Arlene Jack; Talent, Jack Swift and teen-agers, Lee Corey and Nelson Runger; Director, Jack Swift. Broadcast on Saturdays 9:15 to 9:30 a. m., E.S.T., over Station KDKA, Pittsburgh. CITATION—*For a fresh approach and a successful experiment in the treatment of news for young listeners. Appeal to teen-age interests has been achieved without sacrificing the real value of the news material.*

Class 12. Designed for in-School Use by Pupils
in Primary Grades
(Approximately Grades I-III)

FIRST AWARD—"Music Time," planned-produced by the Kansas City Public Schools in cooperation with Stations KMBC-KFRM. Length: 15-minutes; Script, Alice Gallup; Talent, Alice Gallup and the "Studio Class" of public school students; Director, Charles F. Church. Broadcast on Thursday from 1:30 to 1:45 p. m., C.S.T., over Station KMBC-KFRM, Kansas City Mo. CITATION—*For a refreshing and convincing music series that is meaningful and provocative to teacher and student alike—an excellent program.*

HONORABLE MENTION—"Radio Express," planned-produced by the WFIL Studio Schoolhouse. Length: 15-minutes; Script, Gertrude Novokovsky; Talent, Gertrude Novokovsky and, occasionally, an amateur cast. Director, Dr. Armand Hunter. Broadcast on Tuesdays 2:15 to 2:30 p. m., E.S.T., over Station WFIL, Philadelphia. CITATION—*For a program which places major emphasis upon classroom utilization as well as providing an enjoyable listening experience.*

Class 13. Designed for in-School Use by Pupils
in Intermediate Grades
(Approximately Grades IV-VI)

FIRST AWARD—"Standard School Broadcast," planned-produced by the Standard Oil Company of California. Length: 30-minutes; Script, Adrian Michaelis and Margaret Wahlborg; Talent, John Grover, Clancy Hayes and the dramatic cast; Director, Adrian Michaelis; Producer, Richard Gertrandias. Broadcast on Thursday 10 to 10:30 a. m., P.S.T., over Station KNBC, San Francisco, Calif. CITATION—*For providing children enriched and stimulating musical listening experi-*

ences through radio programming and execution of the highest quality.

FIRST AWARD—"Healthy Living in Travis County," planned-produced by Radio House, the University of Texas. Length: 15-minutes; Script, Mrs. Ruth F. Hunnicutt; Talent, T. D. Rishworth with the Travis County school children; Director, T. D. Rishworth. Broadcast on Thursday from 1:15 to 1:30 p. m., C.S.T., over Station KTBC, Austin, Texas. CITATION—*For demonstrating the great service potential of radio in meeting the considered needs of the listeners; and for skillful adaptation of the popular radio quiz format to educational purposes.*

FIRST AWARD—"Going Places," planned-produced by the State University of Iowa. Length: 15-minutes; Script and Talent, Dave Stashower; Director, Vern Reynolds. Broadcast on Friday 2:15 to 2:30 p. m., C.S.T., over Station WSUI, Iowa City, Iowa. CITATION—*For giving children worthwhile vicarious experience otherwise unavailable and demonstrating the power of the out-of-studio microphone as an educative force.*

HONORABLE MENTION—"Journey Through Musicland," planned-produced by the Junior League of New Orleans. Length: 15-minutes; Script, Talent and Director, John Kent. Broadcast on Friday 1 to 1:15 p. m., C.S.T., over Station WWL, New Orleans, La. CITATION—*For bringing to children unique musical experience and presenting it simply and understandably.*

HONORABLE MENTION—"Music in the Air," planned-produced by WFIL Schoolhouse Series. Length: 15-minutes; Script, Josephine D'Onofrio; Talent, Josephine D'Onofrio, Norman Black and the WFIL String Ensemble; Director, Dave Davis. Broadcast on Fridays 2:15 to 2:30 p. m., E.S.T., over Station WFIL, Philadelphia. CITATION—*For its simplicity, directness, and quality performance in presenting music to children.*

Class 14. Designed for in-School Use by Pupils in Junior and/or Senior High Schools (Approximately Grades VII-XII)

FIRST AWARD—"Exploring the Bookshelf," planned-produced by the British Columbia Department of Education (School Broadcasts Office). Length: 30-minutes; Script, Ellen

Harris; Talent, professional actors and several school students; Director, P. J. Kitley; Producer, P. McDonald. Broadcast on Mondays 2 to 2:30 p. m., P.S.T., over Station CBR, Vancouver, B. C. CITATION—*For an effectively balanced blending of literature and literary history in which story-abridgements are shrewdly adapted to age-interest and literary settings are made warmly human by excellent scripts and good acting.*

HONORABLE MENTION—"Ecoutez," planned-produced by the British Columbia Department of Education (School Broadcasts Office). Length: 15-minutes; Script, Miss S. Boyles; Talent, Mlle. M. Sellon and high school students; Director, P. J. Kitley; Producer, P. McDonald. Broadcast on Mondays 2 to 2:15 p. m., P.S.T., over Station CBR, Vancouver, B. C. CITATION—*For an unusually happy combination of sound language-teaching and cultural appreciation; for setting a high standard of script and production in a field usually abandoned to pedestrian travel; for its success in attracting an audience much greater than the presumed "limited interest" of the series.*

Classification III: Local Organizations and Local Stations

Class I. Religious

NO FIRST AWARD.

HONORABLE MENTION—"Religion Views the News," planned-produced by the Troy Council of Churches. Length: 15-minutes; Script, Rev. H. J. Quigley, Richard Cummings, J. Davidson and Rabbi J. Gutmann; Talent and Directors, Rev. H. J. Quigley and Richard Cummings. Broadcast on Saturday 7 to 7:15 p. m., E.S.T., over Station WTRY, Troy, N. Y. CITATION—*For a worthwhile cooperative effort to keep the community informed about events in the world of religion.*

HONORABLE MENTION—"Chapel Chimes," planned-produced by the Syracuse University Radio Center. Length: 15-minutes; Script, N. Phillips, J. Gregg, J. Nelson, and S. Hinden; Talent, University faculty and students; Directors, N. Phillips, J. Gregg, J. Nelson, E. Becker, W. Volpe. Broadcast Monday through Friday 5:15 to 5:30 p. m., E.S.T., over Station WAER, Syracuse. CITATION—*For a well-planned series designed by a University group to promote an understanding of all religious faiths.*

Class 2. Agricultural

FIRST AWARD—"Noon Time Neighbors," planned-produced by the Agricultural Extension Service, Floyd County. Length: 15-minutes; Script, C. M. East and L. T. Skeffington; Talent, C. M. East, L. T. Skeffington and G. Fordyce; Director, C. M. East. Broadcast Monday through Friday, 12 to 12:15 p. m., C.S.T., over Stations WCRC and WBOX-FM, Louisville. CITATION—*For doing an excellent local service for rural people with good voicing, varied content, and with a definite and planned format. Localization of the information was good. Few local broadcasters in this field, not to mention non-professional radio individuals, present as down-to-earth rural information in such an interesting way with such good radio style.*

Class 3. Women's

NO FIRST AWARD AND NO HONORABLE MENTION.

Class 4. Cultural: Art, Science, Literature and Music
(But Not Straight Music)

FIRST AWARD—"Behind the Scenes in Music," planned-produced by the National Orchestral Association. Length: 45-minutes; Talent, guest artists; Director, Leon Barzin. Broadcast on Wednesday, 6 to 6:45 p. m., E.S.T., over Station WNYC, New York City. CITATION—*For combining a high degree of interest with a genuine contribution to music appreciation for the average listener.*

HONORABLE MENTION—"Hands Across the Sea," planned-produced by the Municipal Broadcasting System. Length: 30-minutes; Script and Talent, varied; Director, Herman Neuman. Broadcast on Sunday 8:30 to 9 p. m., E.S.T., over Station WNYC, New York City. CITATION—*Commended for being a valuable contribution to intercultural understanding through music based on authentic material from many countries.*

HONORABLE MENTION—"Ray Zaner, The Poet Scout," planned-produced by the Susquehanna Broadcasting Company. Length: 15-minutes; Script and Talent, Ray Zaner and student contestants; Director, Ray Zaner. Broadcast on Saturdays 12 to 12:15 p. m., E.S.T.,

over Station WSBA, York, Pa. CITATION—*Commendable for giving student youth opportunity and encouragement to express itself creatively through the writing and reading of original verse.*

Class 5. Dealing With Personal and Social Problems
NO FIRST AWARD.

HONORABLE MENTION—"City Rent Laws," planned-produced by the Municipal Broadcasting System. Length: 15-minutes; Talent, Nathan W. Math, General Counsel of City Rent Commission and guests; Director, station staff. Broadcast on Monday 6:30 to 6:45 p. m., E.S.T., over Stations WNYC and WNYC-FM, New York City. CITATION—*For valuable service in clarifying a social problem which affects a large proportion of citizens in the community. The series is presented with showmanlike use of human interest appeal through the individual problems discussed; yet maintains its universality. A simple series, well-handled.*

Class 6. Presenting Public Issues (Forums, Etc.)

FIRST AWARD—"The American Crisis," planned-produced by the Radio Center, Syracuse University. Length: 30-minutes; Script-Director, Don W. Lyon; Talent, Syracuse University students. Broadcast 9 to 9:30 p. m., E.S.T., over Station WFBL, Syracuse. CITATION—*For a comprehensive presentation of authentic historical information which appeals to the listener's emotions and encourages him to think. The relating of American struggle for unity to similar world struggle today is highly significant and is effectively portrayed.*

HONORABLE MENTION—"Crossroads of the Future," planned-produced by the Lowell Institute Cooperative Broadcasting Council. Length: 30-minutes; Talent, Faculty and students of member colleges and universities with guests; Director, Richard Erstein. Broadcast 9:30 to 10 p. m., E.S.T., over Station WEEI, Boston. CITATION—*For attempting—by careful planning and informed, unemotional but effective discussion—to clarify the issues of conflict between the U. S. and the U. S. S. R.*

Class 7. News Interpretation (Not Straight Reporting)
NO FIRST AWARD.

HONORABLE MENTION—"Views on the News," planned-produced by Radio Station KCVN, College of the Pacific. Length: 30-minutes; Talent, various college leaders; Director, Robert Holmes; Producer, Robert McConnell. Broadcast on Thursday 9 to 9:30 p. m., P.S.T., over Station KCVN, Stockton, Calif. CITATION—*For meaningful, authoritative and competent news interpretation.*

Class 8. Furthering International Understanding

FIRST AWARD—"U.N. Proceedings," planned-produced by the Municipal Broadcasting System. Length: 15-minutes; Talent, Members of the United Nations; Director, U.N. Radio Division. Broadcast at various times when the U.N. is in session, over Station WNYC and WNYC-FM, New York City. CITATION—*For a significant contribution to international understanding through vividly authentic broadcasts of the United Nations at work.*

HONORABLE MENTION—"Your United Nations," planned-produced by the Syracuse University Radio Center. Length: 15-minutes; Script, A. Perlmutter, S. Schwartz, R. Hildreth, A. Milner, B. Clymer; Talent, students, University faculty, city, U.N. personnel, and various organizations; Directors, A. Perlmutter, R. Krueger, H. Golden and N. Phillips. Broadcast Monday through Friday 7:15 to 7:30 p. m., E.S.T., over Station WAER, Syracuse. CITATION—*For a tasteful, dramatic presentation of United Nations activities that carefully recognizes the values and importance of an effective local tie-in.*

Class 9. Special One-Time Broadcasts

FIRST AWARD—"Estrellita, the Little Star," planned-produced by the Syracuse University Radio Center. Length: 15-minutes; Script, John Nelson; Talent, Syracuse University students; Director, William Volpe. Broadcast on December 13, and repeated on December 17, 1948, 5:15 to 5:30 p. m., E.S.T., over Station WAER, Syracuse. CITATION—*For originality of concept and sincerity of acting and production; for a pleasurable fifteen minutes of unsentimental whimsy, designed for children but equally pleasing to the most childlike of all—adults anywhere on the sunny side of ninety.*

FIRST AWARD—"Election Day, 1948," planned-produced

by the News Department of Radio Station Wdz. Length: 50-minutes; Script and Talent, Wick Evans and Harry Smith; Director, Wick Evans; Producer, Charles Ridgeway. Broadcast Monday, November 1, 1948, 1:30 to 2:30 p. m., C.S.T., over Station Wdz, Tuscola, Ill. CITATION—*For a sincere and well-conceived effort to increase the information and political responsibility of the citizens of the station's community (particularly those of school age) on the eve of a national election. The idea, while by no means exclusive with this station, was carried out with originality of design and a production level that was unique among the entries submitted in this classification. The promotion of the broadcast to the schools of the station is likewise to be cited.*

HONORABLE MENTION—"Snatch-Cat and Tourneapul," planned-produced by Station KUSD. Length: 30-minutes; Script and Director, Irving R. Merrill; Talent, employees of the Fort Randall construction project. Broadcast on July 9, 1948, 5:30 to 6:30 p. m., C.S.T., over Station KUSD, Vermillion, S. D. CITATION—*For the conception and execution of an idea that involved a prodigious amount of planning, imagination, and production skill; for the station's acceptance of the responsibility to carry to its community a report in progress on a project of vital interest to that community at an expenditure of staff time and effort above and beyond a normal line of duty.*

Class 10. Children's (For Out-of-School Listening)

FIRST AWARD—"The Strange Adventures of Cuddles and Tuckie," planned-produced by the Junior League of Kansas City, Mo. Length: 15-minutes; Script and Producer, Frances Royster Williams; Talent, Junior League members and professionals; Director, Arthur Ellison. Broadcast Tuesday through Friday, 5:30 to 5:45 p. m., C.S.T., over Station WDAF, Kansas City, Mo. CITATION—*For a skillful blending of information and adventure in a dramatization of believable experiences of real children, with special credit for thorough research and authentication.*

HONORABLE MENTION—"Saturday Morning Story Fair," planned-produced by the Municipal Broadcasting System. Length: 55-minutes; Script and Director, Herbert Ross; Talent, Gerald Pearson, Al Arkus and others. Broadcast on Saturday, 10 to 10:55 a. m., E.S.T.,

over Stations WNYC and WNYC-FM, New York City. CITATION—*For a lively, imaginative combination of many program elements, techniques, and moods in a unified, well-paced whole. Includes good lessons as well as delicate, fanciful touches.*

HONORABLE MENTION—"Junior Journey," planned-produced by the Radio Department, School of Speech, Northwestern University. Length: 30-minutes; Script, Sydney Henry, Bill Goodrich, John Ettelson and Kenneth Langosch; Talent, Radio Department students; Producers, students supervised by faculty advisor. Broadcast on Friday, 7:30 to 8 p. m., C.S.T., over Stations WEAW and WEAW-FM, Evanston, Ill. CITATION—*For a delightful personification of the central figure in a music story and a personalizing of the music through the spontaneous reactions of children in the studio; presented in such a way and at such an hour as to interest the whole family.*

Class 11. Teen-Agers' (For Out-of-School Listening)
No FIRST AWARD.

HONORABLE MENTION—"Junior Achievement Radio Workshop," planned-produced by the WICC Junior Achievement Workshop. Length: 15 minutes; Script, Beatrice DuPont; Talent, twenty Bridgeport High school students; Director, Alvin Herskovit. Broadcast on Saturday, 12 to 12:15 p. m., E.S.T., over Station WICC, Bridgeport, Conn. CITATION—*For ingenious application of student initiative and energy to a practical educational project, with notable success in providing highly profitable experience both for participants and listeners.*

Class 12. Designed for In-School Use By Pupils
In Primary Grades
(Approximately Grades I-III)

FIRST AWARD—"Tales from the Four Winds," planned-produced by the New York City Board of Education. Length: 15-minutes; Script, Fan Kissen; Talent, City Radio Workshop; Director, Dorothy Klock. Broadcast on Monday, 10:15 to 10:30 a. m., E.S.T., over Station WNYE, New York City. CITATION—*For an excellent presentation of a literature program for lower elementary grades with overtones of greater significance than mere "story-telling" for story-telling's sake.*

HONORABLE MENTION—"The Poetry Parade," planned-produced

by the Cleveland Board of Education. Length: 15-minutes; Script and Director, Ruth M. Foltz; Talent, Helen J. Barr and Edwin F. Helman. Broadcast on Wednesday, 11:05 to 11:20 a. m., on Thursday 2:20 to 2:35 p. m., on Friday 9:30 to 9:45 a. m., E.S.T., over Station WBOE, Cleveland. CITATION—*For a stimulating poetry appreciation series which stresses character training and the building of worthwhile attitudes.*

Class 13. Designed for In-School Use By Pupils
In Intermediate Grades
(Approximately Grades IV-VI)

NO FIRST AWARD.

HONORABLE MENTION—"Lady Make Believe," planned-produced by the Radio Council of Chicago Public Schools. Length: 15-minutes; Script, Elizabeth E. Marshall; Talent, professional story teller and cast of high school students; Director, R. R. Miller. Broadcast on Friday, 1:30 to 1:45 p. m., C.S.T., over Station WBEZ, Chicago, Ill. CITATION—*For providing rich story-listening opportunity through excellent dramatic presentation.*

Class 14. Designed for In-School Use By Pupils In Junior
and/or Senior High Schools
(Approximately Grades VII-XII)

FIRST AWARD—"Grand Jury," planned-produced by the New York City Board of Education. Length: 30-minutes; Script, Mrs. Cecil H. Suffern and Mrs. Adele B. Tunick; Talent, Frederic Ernst and the All-City Workshop; Director, Mrs. Dorothy Klock. Broadcast at various times from Stations WNYE and WNYC, Brooklyn, N. Y. CITATION—*For a highly informative script which nevertheless manages to transmit civics into civic life; for a hard-hitting, dramatically effective production; for its authority, sincerity, and simplicity of presentation; for the cooperation indicated between a school station and a civic organization.*

HONORABLE MENTION—"America in Song and Story," planned-produced by the New York City Board of Education. Length: 20-minutes; Script, Edward Stasheff and Helen R. Klein; Talent, All-City Radio Workshop, Melody Men of Boys High School and volunteer

soloists; Director, Marjorie Knudsen; Producer, Edward Stasheff. Broadcast on Monday, 2:10 to 2:30 p. m., E.S.T., over Station WNYE, WNYC and WNYC-FM, Brooklyn, N. Y. CITATION—*For a series which makes an entertaining and educationally valuable integration of music and American history; for the high production standards maintained by student talent.*

Classification IV: Organizations Preparing and Distributing
Transcribed Series for Use on Stations

Class 1. Religious

FIRST AWARD—"All Aboard for Adventure," planned-produced by the Joint Religious Radio Committee. Length: 15-minutes; Script, Virginia Wells; Director, Frank Papp; Producer, Everett C. Parker. Broadcast at various times over approximately 100 stations in the U. S. and Canada. CITATION—*For a religious program tailored to the needs and interests of children and presented with the skill necessary to win their enthusiastic attention.*

HONORABLE MENTION—"The Ave Maria Hour," planned-produced by the Franciscan Friars of the Atonement. Length: 30-minutes; Script, Brooke Byrne, Jean Eicks, William McSherry, Daisy Amoury, Gene Hurley; Talent, AFRA members in New York; Director, Donald Peterson. Broadcast on Sunday, 6:30 to 7 p. m., E.S.T., over Station WMCA, New York City. About 360 other stations in 37 states also carry this program. CITATION—*For its recognition of, and ministry to, the need for inspiration, courage, and revitalized faith.*

HONORABLE MENTION—"Families Need Parents," planned-produced by the Upper Room Radio Parish. Length: 15-minutes; Script and Director, Carlton E. Morse; Talent, Hollywood professionals. Broadcast at various times over numerous stations. CITATION—*For a timely and concrete contribution to the cause of better parent-child relationship.*

Class 2. Agricultural

NO FIRST AWARD AND NO HONORABLE MENTION.

Class 3. Women's

NO FIRST AWARD AND NO HONORABLE MENTION.

Class 4. Cultural: Art, Science, Literature and Music
(But Not Straight Music)

FIRST AWARD—"The University Hour," planned-produced by the Communication Center, University of North Carolina. Length: 30-minutes; Script, Robert F. Schenkkan and students; Talent, students; Director, Jane E. Grills. Broadcast at various times by 36 North Carolina stations. CITATION—*For remarkable success in rendering public service by a well-planned, effective, and varied use of radio techniques to present the story of education in North Carolina.*

HONORABLE MENTION—"Favorite Story," planned-produced by the Frederick W. Ziv Co. Length: 30-minutes; Script and Directors, Jerome Lawrence and Robert E. Lee; Talent, Ronald Colman, Betty Gerson, Berry Kroeger, William Conrad and Claude Sweeten's orchestra. Broadcast at various times over numerous stations. CITATION—*For its utilization of a popular technique for presenting material of a high literary and cultural value.*

HONORABLE MENTION—"Songs of the People," planned-produced by the Radio Workshop of the Extension Division of the University of Tennessee. Length: 15-minutes; Script, William Hall; Talent, Mary E. Barnicle and students; Director, Kenneth D. Wright. Broadcast on Sunday, 1:15 to 1:30 p. m., C.S.T., over Station WBIR, Knoxville, Tenn. CITATION—*For its outstanding contribution to regional culture through the effective presentation of folk music and its related backgrounds.*

Class 5. Dealing with Personal and Social Problems

FIRST AWARD—"Pride of Service," planned-produced by the Armed Forces Information and Education Division, Office of the Secretary of the Defense. Length: 30-minutes; Script, Robert C. Vinson, Everett M. Pritchard, Milt Kahn and William Lansford; Talent, Howard Culver, Joe Kearns, Tom McKee and Bud Widdom; Directors, Will Scott and Michel Perriere. Broadcast at numerous times over various radio stations. CITATION—*For extremely judicious use of available resources by a Governmental agency in building up the tradition of the various services for the benefit of service personnel stationed overseas.*

FIRST AWARD—"Fellowship," planned-produced by the Army Air Force Troop Information, Education Division, O.C.S. Length: 15-minutes; Script, Stephen Callahan, David Eskind and Steve Allen; Talent, Dane Clark, Sarah Berner, Bill Stewart and Earl Smith; Director, Will Scott. Broadcast at various times over numerous radio stations. CITATION—*For an outstanding contribution to appreciation of democratic living. The judges feel that this series should be heard by the general public at home, as well as by military personnel overseas.*

HONORABLE MENTION—"Stories to Remember," planned-produced by the Institute for Democratic Education. Length: 15-minutes; Script, Sigmund Miller, Milton Wayne, Jack Bentkover and Harold Franklin; Talent, Geraldine Fitzgerald, Melvyn Douglas, Raymond Massey and other stars; Director, Earle McGill; Producer, Harold Franklin. Broadcast at various times over numerous stations. CITATION—*For valuable use of radio to emphasize personal responsibility in good human relations in democracy. The detailed and workman-like study materials accompanying the series deserves particular commendation.*

HONORABLE MENTION—"Marriage for Millions," planned-produced by the Family Service Association of America. Length: 15-minutes; Script, Emma Mae Roberts; Talent, John Kieran, Rosalind Russell, Fannie Hurst and other stars; Director, Herbert Wood. Broadcast at various times over numerous stations. CITATION—*For consistently valuable service in presenting authoritative counsel on family problems. The series is professional in quality.*

HONORABLE MENTION—"The Inquiring Parent," planned-produced by the National Committee for Mental Hygiene. Length: 15-minutes; Script, Dr. Luther E. Woodward and Dr. Robert Goldenson; Talent, Dr. Luther E. Woodward; Director, Gregory Centola. Broadcast at various times over numerous stations. CITATION—*For effective use of a simple radio form to give parents authentic information in practical and interesting fashion.*

SPECIAL AWARD—"VD Radio Project—Dramatic Series," planned-produced by the Columbia University Radio Bureau. Length: 15-minutes; Script, various well-known writers; Talent, various stars; Director, Frank Papp; Series supervisor, Erik Barnouw. Broadcast at various times over numerous sta-

tions. CITATION—*For forthright presentation of a difficult subject in the public interest. Program material was intelligently diversified in presentation to reach many groups of listeners. All programs were in excellent taste and of high professional quality.*

Class 6. Presenting Public Issues (Forums, Etc.)

FIRST AWARD—"Citizen's Committee on Displaced Persons Series," planned-produced by the Citizen's Committee on Displaced Persons. Length: 30-minutes; Script, Mitchell Grayson and Ted Hudes; Talent, Henry Fonda and Aline MacMahon; Director, Mitchell Grayson; Producer, Ted Hudes. Broadcast over numerous stations at various times. CITATION—*For a well-organized, outspoken series which is designed to motivate listeners into constructive action on the problem of displaced persons. It is an admittedly one-sided emotional appeal to all Americans; it is a highly compelling series which is highlighted by sincerity in its appeal.*

Class 7. News Interpretation (Not Straight News Reporting)

NO FIRST AWARD AND NO HONORABLE MENTION.

Class 8. Furthering International Understanding

FIRST AWARD—"Quaker World Service," planned-produced by the American Friends Service Committee. Length: 15-minutes; Script, Erik Barnouw, Ben Kagan, Virginia Wells and Mary Patton; Talent, Claude Rains, Madeline Carroll, Ralph Bellamy and Anne Seymour; Director, Frank Papp. Broadcast at various times over numerous radio stations. CITATION—*For employing the standard techniques of radio with extraordinary competence and impeccable taste to present a moving account of life in the war-ravaged nations.*

HONORABLE MENTION—"Operation U.N.," planned-produced by the Radio Division of United Nations. Length: 15-minutes; Script, William F. Gilbert; Talent, U.N. Secretariat and professionals; Director, Helen Dunlop. Broadcast at various times over numerous radio stations. CITATION—*For showing rare skill in the selection of program content from United Nations files, and presenting it with imagination and sensitivity.*

HONORABLE MENTION—"Stories of Today and Yesterday," planned-produced by the CBC International Service. Length: 15-minutes; Script and Talent, Frank Edwards; Producer, Neville Friedlander. Broadcast on Sunday, 8 to 8:15 p. m., Australian time, over Station CBC, Montreal, Canada. CITATION—*For a cleverly entertaining and informative presentation of the facts of life about one nation to the listeners of another, so handled that the educative process is thoroughly enjoyable.*

Class 9. Special One-Time Broadcasts

FIRST AWARD—"Christmas in New York," planned-produced by the State Radio Bureau, New York State Department of Commerce. Length: 15-minutes; Script, Lorraine Brundage; Talent, William Adams, Santos Ortega, Ethel Everett, Maurice Wells, Bobby While and Lorna Lynne; Director, Bob Steel; Producers, Neal Moylan and Jane Barton. Broadcast from December 11 to December 25, 1948 at various times over 46 radio stations in New York State. CITATION—*An excellent combination in highly listenable form of a timely Christmas story with an authentic historical presentation. Effective in concept and writing; above average in acting and production.*

Class 10. Children's (For Out-of-School Listening)
NO FIRST AWARD AND NO HONORABLE MENTION.

Class 11. Teen-Agers' (For Out-of-School Listening)
NO FIRST AWARD AND NO HONORABLE MENTION.

Class 12. Designed for In-School Use By Pupils
In Primary Grades
(Approximately Grades I-III)
NO FIRST AWARD AND NO HONORABLE MENTION.

Class 13. Designed for In-School Use By Pupils
In Intermediate Grades
(Approximately Grades IV-VI)
NO FIRST AWARD AND NO HONORABLE MENTION.

Class 14. Designed for In-School Use By Pupils In
Junior and/or Senior High Schools
(Approximately Grades VII-XII)
NO FIRST AWARD AND NO HONORABLE MENTION.

COOPERATING JUDGING CENTERS: COORDINATORS,
JUDGES, AND SUMMARIZERS

PROGRAMS BROADCAST OVER NATIONAL NETWORKS

JAMES F. MACANDREW, Coordinator

- Class 1—Religious. Judges: Fred Barr, Radio Station WWRL, 4130 58th Street, Woodside, Queens, New York; Rev. John Paul Haverly, 23 East 51st Street, New York, New York; Edward Stasheff, Television Station WPIX, 220 East 42nd Street, New York, New York.
- Class 2—Agricultural. Judges: Marvin Brooks, Board of Education, 110 Livingston Street, Brooklyn, New York; William Bergoffen, Forest Service, U. S. Department of Agriculture, Washington, D. C.; W. A. Gregory, Seawanhaka High School, Floral Park, Long Island, New York.
- Class 3—Cultural: Literature and Arts. Judges: Francis J. Griffith, Principal, New Utrecht High School, Brooklyn, New York; Leon C. Hood, 61 Lafayette Avenue, East Orange, New Jersey; Kenneth Carter, Radio Station WBGO, Board of Education, Newark, New Jersey.
- Class 4—Cultural: Music. Judges: Al Grobe, Radio Station WQXR, 730 Fifth Avenue, New York, New York; Donald K. Phillips, Superintendent of Schools, Board of Education, 131 Hugenout Street, New Rochelle, New York; Carleton Sprague Smith, Division of Music, New York Public Library, Fifth Avenue and 42nd Street, New York, New York.
- Class 5—Public Affairs: Drama. Judges: Jack Cluett, Clapboard Ridge Road, Greenwich, Connecticut; Harold Franklin, Director, Institute for Democratic Education, 415 Lexington Avenue, New York; George Wallach, Program Director, Station WNYC, Municipal Building, New York, New York.
- Class 6—Public Affairs: Talks and Discussion. Judges: Vincent McGarrett, Principal, High School of Commerce, 155 West 65th Street, New York, New York; John Neal, Station WINS, 28 West 44th Street, New York, New York; Edward Brecher, Consumers Union, 17 Union Square West, New York, New York.
- Class 7—Children's. Judges: Alice S. Frederickson, Education Department, New York *Herald Tribune*, 230 West 41st Street, New York, New York; Catherine C. Edwards, *Parents* magazine, 52 Vanderbilt Avenue, New York, New York; Fan Kissen, Station WNYE, 29 Fort Greene Place, Brooklyn, New York.
- Class 8—One-Time. Judges: Saul Carson, 720 Riverside Drive, New York, New York; Susan Chapuisat, Radio Division, United Nations, Lake Success, New York; Louis Forsdale, Department of Curriculum and Teaching, Teachers College, 525 West 120th Street, New York, New York.
- Television—Judges: Dan Anderson, *New York Sun*, 280 Broadway, New York, New York; Fred Kugel, *Television* magazine, 600 Madison Avenue, New York, New York; Irwin Rosten, *Radio Daily*, 1501 Broadway, New York, New York.

REGIONAL, LOCAL, AND TRANSCRIBED PROGRAMS

- Class 1—Religious. Center—Chicago. Coordinator, Donley F. Feddersen, Director of Radio, Northwestern University. Judges: Lyle D. Barnhart, Assistant Professor of Speech, Northwestern University; Pearl Rosser, Director of Audio-Visual and Radio Education, the International Council of Religious Education; Rev. John H. Williams, S. J., Scriptwriter for Catholic Educational Recordings. Summarizer, Charles Hunter, Assistant Professor of Radio, Northwestern University.
- Class 2.—Agricultural. Center—Washington. Coordinator, Kenneth M. Gapen, Assistant Director of Information, U. S. Department of Agriculture. Judges: Ralph Fulghum, Assistant Chief, Extension Information, Federal Extension Service, U. S. Department of Agriculture; Homer Martz, Radio Farm Director, Station KDKA, Pittsburgh; Dana F. Reynolds, Radio and Television Service, U. S. Department of Agriculture; E. J. Rowell, Chief, Marketing Programs Division, Information Branch, U. S. Department of Agriculture; Maynard Speece, Television Specialist, Radio and Television Service, U. S. Department of Agriculture; Joseph D. Tonkin, Extension Radio Specialist, U. S. Department of Agriculture. Summarizer, Kenneth M. Gapen.
- Class 3—Women's. Center—Washington. Coordinator, Hazel Markel, Director of Program Service, Station WTOP, Washington, D. C. Judges: Gertrude Broderick, Radio Specialist, Radio Bureau, U. S. Office of Education; Mrs. W. O. Burtner, AAUW Radio Committee, Arlington, Virginia; Gordon Hubbell, Director of Radio and Television, American University; Mrs. Elinor Lee, Director of Women's Activities, Station WTOP, Washington, D. C. Summarizer, Larry Frommer, Assistant Program Director, Station WOL, Washington, D. C.
- Class 4—Cultural. Center—Philadelphia. Coordinator, Armand Hunter, Chairman, Department of Radio-Speech-Theater, Temple University. Judges: Gilbert Chase, Manager, Education Division, RCA Victor; Sam Scrota, Education Director, Station WIP, Philadelphia; Armand H. Spitz, Director of Museum Education of the Franklin Institute of Pennsylvania, Philadelphia. Summarizer, Frederick C. Gruber, Assistant Professor of Education and Chairman of Radio Committee, University of Pennsylvania.
- Class 5—Personal and Social Problems. Center—New York. Coordinator, Seymour N. Siegel, Director, Station WNYC, New York. Judges: Warren Bower, Director of Radio Education, New York University; Albert Deutsch, Columnist, *New York Post*; Norman Feinstein, Radio Examiner, Municipal Civil Service Commission, New York; Jack Grogan, Production Manager, Station WNEW, New York; Harriet Hester, Marshall-Hester Productions, New York; Commander Merle McBain, Public Relations Officer, Third Naval District; Richard Pack, Publicity Director, Station WNEW, New York.
- Class 6—Public Issues and Forums. Center—Boston. Coordinator, Parker Wheatley, Director, Lowell Institute Cooperative Broadcasting Council, Boston. Judges: Frederick H. Garrigus, Director, Public Affairs, Station WEEI, Boston; Paul F. Lazarsfeld, Professor of Sociology, Colum-

- bia University; Louis M. Lyons, Curator, Nieman Fellowships, Harvard University; Herbert Shepherd, Massachusetts Institute of Technology; Richard Snyder, Massachusetts Institute of Technology.
- Class 7—News Interpretation. Center—Minneapolis. Coordinator, Sig Michelson, Director of Public Affairs, Station WCCO, Minneapolis. Judges: William Jensen, Instructor, School of Journalism, University of Minnesota; Glen Stadler, News Director, Station WDGY, Minneapolis.
- Class 8—Broadcasts Furthering International Understanding. Center—Minneapolis. Coordinator, E. W. Ziebarth, Chairman, Department of Speech, University of Minnesota. Judges: Mitchell V. Charnley, Professor of Journalism, University of Minnesota; Tracy F. Tyler, Associate Professor of General Education, University of Minnesota. Summarizer, Ralph Backlund, News Editor, Station WCCO, Minneapolis.
- Class 9—Special One-Time Broadcasts. Center—Denver. Coordinator, R. Russell Porter, Coordinator of Radio, University of Denver. Judges: Martha Chapman, Rocky Mountain Radio Council and Radio Chairman, Denver Red Cross; Evan Edward, Field Secretary, Colorado Medical Society; Margaret Hoke, Executive Secretary, Adult Education, University of Denver; Noel Jordan, Assistant Professor of Radio, University of Denver; Allen Miller, Director, Rocky Mountain Radio Council; Albert N. Williams, Assistant Professor of Radio, University of Denver.
- Class 10—Children's Out-of-School Broadcasts. Center—Madison. Coordinator, H. B. McCarty, Director, Station WHA, University of Wisconsin. Judges: Helen E. Frey, Children's Program Writer and Script Editor, Station WHA; Katherine Jones, Elementary School Music and Recreation Teacher, Washington School, Madison; Ruth D. McCarty, Teacher of Speech and Director of Dramatics of West High School, Madison; Dorothy June Svien, Wisconsin School of the Air, Writer and Broadcaster; Mrs. James Watrous, housewife.
- Class 11—Teen-Agers' Broadcasts. Center—Austin. Coordinator, Thomas D. Rishworth, Director, Radio House, University of Texas. Judges: William Baxter, Radio Director, Austin Public Schools; Stella McCullough, R. N., Executive Secretary, Travis County Tuberculosis Association; John Rasco, Production Assistant, Radio House, University of Texas. Summarizer, Gale Adkins, Assistant Director, Radio House, University of Texas.
- Class 12—School Broadcasts for Primary Grades. Center—Chicago. Coordinator, Elizabeth Marshall, Assistant Director of Radio, Radio Council, WBEZ, Chicago. Judges: Mabel G. Hemington, First Grade Teacher, Horace Mann Elementary School, Chicago; Ellen M. Olson, Chairman, Kindergarten-Primary Department, Chicago Teachers College; Betty Ross, Assistant Director, Public Affairs and Education, NBC, Chicago; Josephine Wetzler, Educational Director, WLS-Schooltime, Chicago. Summarizer, George Jennings, Director of Radio, Radio Council, WBEZ, Chicago.

- Class 13—School Broadcasts for Intermediate Grades. Center—Rochester. Coordinator, Paul C. Reed, Consultant for Visual and Radio Education, Rochester Public Schools. Judges: Max U. Bildersee, Supervisor, Audio-Education, State Education Department; Grace Boulton, Teacher, No. 7 School, Rochester, Science Broadcaster, Empire State FM School of the Air; Arlene Fritz, Supervising Teacher, No. 9 School, Rochester.
- Class 14—School Broadcasts for Junior and Senior High Schools. Center—Cleveland. Coordinator, Edwin F. Helman, Director of Radio Board of Education, Cleveland. Judges: Dave Baylor, General Manager, Station WJMO, Cleveland; William B. Levenson, Assistant Superintendent of Schools, Cleveland; Evan Lodge, Supervisor of English, Board of Education, Cleveland.

INDEX

INDEX

- Aarnes, Hale, 247-50
Abbot, Waldo, 201-03
Actors' Studio, 153
Acuff, Roy, 80, 313
Adult Education by Radio, work-study group, Paul L. Essert, presiding, 187
Advertising Council, 310, 314, 389, 391
Agricultural Broadcasts, work-study group, Dick Cech, presiding, 285
Alice in Orchestralia, 161
Allen, Fred, 50, 52, 75
Alm, Ross C., 32
American Broadcasting Company (ABC), 80-81, 91, 284, 329
American Broadcasting System in Europe (ABSIE), 122
American Cancer Society, 309, 314, 317, 323, 326
Amos and Andy, 75
Anderson, Borghild, 358-61
Annual Exhibition of Recordings, 397
Annual meeting, Institute for Education by Radio, Award of Life Memberships, Harlan H. Hatcher, presiding, 375
Applications of magnetic recorders, 257
Atlantic City International Radio Conference, 199
Aylesworth, "Deac," 6, 16, 25
- Baba, Nuzhet, 130
Bachman, John, 244-47
Baldwin, Will, 160
BARNOUW, ERIK, The Radio Series on Syphilis, 76-82, 91, 92, 93, 256, 311-12, 312-13, 318, 319
BARTLETT, KENNETH, moderator and discussion leader, The Future of Broadcasting, 29-38; What Will Television Do To American Life? 63-72; How Educators Can Use Radio Effectively, 86-97; Can Radio Contribute to World Peace? 126-31; Talk: "The TV Workshop Co-operating with Commercial Stations," 146-47
Bateman, J. F., 343
Beaver's Tale, The, 129
Benny, Jack, 23, 29, 49, 55
Bergoffen, William, 171, 331-33
- Berle, Milton, 50, 55, 179, 355
Best Years of Our Lives, 71
Billboard magazine, 300
Blackburn, Norman, 320, 327
Blazer, Tom, 313
Bohr, Niels, 123
Bolton, (Mrs.) Frances Payne, 375-76, 377
Boyd, Malcolm, 153
Break the Bank, 167
British Broadcasting Corporation (BBC), 121, 122, 124-25, 127, 335
Broadcasting by Government Agencies, work-study group, Miles Heberer, presiding, 329
Broadcasting Yearbook, 248
Brower, Richard C., 34-35
Bureau of Applied Social Research, Columbia University, 17
Burke, Caroline, 68, 69, 158-59, 160-61, 168, 266, 270, 272, 274, 321, 323, 327
Butler, (Mrs.) Clyde H., 92, 93, 272, 273, 361-64
BRYAN, JULIEN, What Will Television Do To American Life? (For Motion Pictures), 54-56, 94-95
- Canadian Broadcasting Corporation (CBC), 120, 192
Can Radio Contribute To World Peace? discussion, Forney Rankin, presiding, 116
Capitol Report, 131
CBS Was There, 47
CECH, DICK, presiding, work-study group, Agricultural Broadcasts, 285-89
Chall, Jeanne S., 341-43
Charters, W. W., 377-80
Chase, Gilbert, 161-62, 274
Chisholm, Dr. Brock, 90
Church, Charles F., 87, 91
Citizen of the World, 114
Clark, Ella Callista, 348-49
Clarke, Paul J., 349-51
Clinic for Campus Stations, work-study group, Howard C. Hansen, presiding, 243
Clinic for Educational Stations, section meeting, Miss Ruth E. Swanson, presiding, 222
Clinic for Schools and Colleges Using

- Commercial Station Facilities, work-study group, Clarence M. Morgan, presiding, 254
- Coaxial cable, 140
- COCHRAN, (MRS.) HORACE J., presiding, discussion group, Organized Radio Listeners, 354-67; 273-74
- Coffin's studies, 46
- Collins, Mildred, 347
- Columbia Broadcasting System (CBS), 40, 64-65, 69, 163, 167, 169, 283, 329
- Common Sense About Fund Raising, 311
- Community Radio Production Councils, work-study group, Mrs. Margaret Stoddard, presiding, 345
- Corwin, Norman, 114
- Court of Current Issues, The, 162
- COY, WAYNE, The Future of Broadcasting: AM, FM, TV, and FAX, 5-14, 27, 227
- Crenesse, Pierre, 122-24, 129
- Curie, Joliet, 123
- Cronister, Kathryn, 175-76, 179
- DALE, EDGAR, What Will Television Do To American Life? (For Education), 59-63, 71-72; Planning Radio Programs To Meet Children's Needs, 230-35; Writing for a Rural Audience, 285-89; 376-77
- Daly, Ranny C., 289-90
- Daniel, (Mrs.) Charles M., 346-47
- Davis, Elmer, 124
- DAY, CHARLES R., presiding, work-study group, Trends in Radio News Broadcasting, 289-92
- Delgado, Mucio, 333-35
- Dick, Elsie, 309-10, 317, 320
- Dilworth, Ira, 120-22, 126, 129
- Doane, John E., 199-201
- Donahoe Howard A., 296-99
- Doorway to Life, 47
- Du Mont network, 153-60
- Dunham, Franklin, 206-10, 283
- Duplicate programming, 32-38
- DURR, CLIFFORD J., presiding, discussion, How Educators Can Use Radio Effectively, 73-97
- Education by Radio at the Crossroads, Edgar Kobak, 388
- Education of the Public by Radio in Matters of Health, work-study group, Dr. Jonathan Forman, presiding, 339
- Eisenhower, Dwight D., 82
- Elliott, Russell E., 316, 327
- Ellstrom, Glenn, 243
- Emery, Bob, 153
- ENGL, HAROLD A., presiding, work-study group, State Planning for Educational FM, 199-213
- Equipment for Educational Uses, work-study group, Ronald R. Lowdermilk, presiding, 257
- ESSERT, PAUL L., presiding, work-study group, Adult Education by Radio, 187-99
- Facsimile (FAX), 13
- Fairless, Benjamin, 81
- Farming in Russia, 128
- Fedderson, Donley F., 255
- Federal Communications Commission (FCC), 6, 9, 11, 14, 27, 37, 75, 89, 143, 199-201, 209, 210, 224, 243, 247, 364, 391
- Fink, Ollie, 343
- Fisher, Sterling W., 158, 194-96, 310-11, 319, 321-22, 328
- Flatow, Natalie, 317
- Fleming, Marguerite, 256
- FLY, JAMES LAWRENCE, presiding, discussion, What Will Television Do To American Life? 39-72, 163
- FORMAN, DR. JONATHAN, presiding, work-study group, Education of the Public by Radio in Matters of Health, 339-45
- Fortney, (Mrs.) Joseph, 352-53
- Fortune magazine, 17
- FRANKLIN, HAROLD, presiding, discussion, Problems of National Organizations in Radio and Television, 305-29
- Fraser, Roy C., 131
- French Radio Network, 122
- FRENCH, ROBERT S., presiding, work-study group, Programming the Independent Station, 292-301
- Frequency Modulation (FM), 25-28, 191, 200, 202, 210
- FULLEN, JOHN B., Seventy-Five Years of Educational Service, 380-88
- Future of Broadcasting: AM, FM, TV, and FAX, The, Wayne Coy, 5
- Future of Broadcasting, The (Representing AM), John F. Patt, 15
- Future of Broadcasting, The (Representing TV), Mortimer W. Loewi, 20
- Future of Broadcasting, The (Representing FM), Leonard Marks, 25
- Gable, Martha A., 152
- Gallup poll, 66, 67
- Gans, Roma, 266, 271, 275
- GAPEN, KENNETH M., presiding, work-study group, Our Second Annual Look at Television, 173-83; 329-31
- Godfrey, Arthur, 50, 355
- Goldbergs, The, 50
- GORDON, DOROTHY, presiding, discussion, How Can Mass Media Best Serve Our Children? 265-77, 68, 161
- GOSCH, MARTIN, What Will Television Do To American Life? (Producer's Viewpoint), 49-54, 64, 69-70, 160, 161
- Graham, A. B., 289

- Griffin, Betty Cushing, 336-37
 Gruber, Frederick C., 355-58
- Haas, Mark L., 151
 HANSEN, HOWARD C., presiding, work-study group, Clinic for Campus Stations, 243-54
 Harrison, Henriette K., 93, 310, 319-20
 Hartley, Arnold, 328-29
 HATCHER, HARLAN H., presiding, Annual Dinner Meeting, Institute for Education by Radio, 375-93
 HEBERER, MILES, presiding, work-study group, Broadcasting by Government Agencies, 329-39
 HELMAN, EDWIN F., presiding, work-study group, School Broadcasts, 230-43; 222-23
 Hennock, Frieda B., 65, 66, 67, 68, 70, 392-93
 Hester, Harriet, 343
 Hicks, George, 81
 Hiller, Ola, 279-80
 Hitler, Adolph, 52, 110
 Hodel, E. J., 299-301
 Holton, (Mrs.) Constance, 393
 Hooper ratings, 16, 65, 66, 328
 How Can Mass Media Best Serve Our Children? discussion, Dorothy Gordon, presiding, 265
 Howdy-Doody, 52, 274
 How Educators Can Use Radio Effectively, discussion, Clifford J. Durr, presiding, 73
 Hubbard, (Mrs.) Edwin S., 347-48
 Hull, Richard B., 88, 223-26, 253-54
 Human Growth, 94
 Hunger Takes No Holiday, 172
 HUNTER, ARMAND L., presiding, special interest group meeting, Television and Education, 135-52
- Inside Washington, 158
 Intercollegiate Broadcasting System (IBS), 247-50
 International Goodwill Network, 117, 122-24
 International High Frequency Broadcasting Conference, 113
Investia, 128
- Jones, Clark, 156-58, 162, 166, 167-68
 Junior Town Meeting League, 367
 Junior Town Meeting, The, progress report, 367
 Junior Town Meeting, The, work-study group, George H. Reavis, presiding, 369
- Kadderly, Wallace, 179-80
 Kasenkina Affair, The, 117, 128
 Kathe, Richard, 179
 KATZ, OSCAR, What Will Television Do To American Life? (Basic presentation—A Research Point of View), 40-49, 65, 66, 67, 68
 Keston, Paul, 34
 Kinescope, 137
 King, Walter, 170, 306-07, 308, 311, 314, 317-18, 322-23
 KMBC (Kansas City, Mo.), 87
 KOBAK, EDGAR, Education by Radio at the Crossroads, 388-92
 Kogan, (Mrs.) Ruth M., 33, 34, 95
 Kukla, Fran and Ollie, 274
- Lamb, Edward, 32-33
 Lawrence, James, 291-92
 Lazarsfeld, Dr. Paul, 35, 190
 Lazarsfeld and Kendall, 58
 Leavitt, Robert K., 311
 Lenin, 101
 Lest We Forget, 315
 Levenson, William B., 94, 190-94
 Levine, Ben, 94, 343
 Levine, Leon, 163-64, 167
 Lewis, Alice, 393
 Little, Lou, 326
 Little Words on Big Subjects, 95
 Locke, Alfred, 126
 LOEWI, MORTIMER W., The Future of Broadcasting (Representing TV), 20-25, 29-30, 30-31, 31-32
 Loft, George, 36, 126-27
 Logan, (Mrs.) Clara, 266, 276, 366-67
Look magazine, 16, 25
 Lorge, Irving, 288
 LOWDERMILK, RONALD R., presiding, work-study group, Equipment for Educational Uses, 257-62
 Low-powered educational FM stations, 200, 228
 Luker, Norman, 124-25
 Luke, Robert A., 196-98
 Lyon, Don W., 35, 217-19
- McClain, Elmer, 128, 129
 McKay, Ted, 293
 Macandrew, James F., 89, 92, 267, 271, 275-76, 432
 Macdougall, Robert B., 369-71
 Mack, S. Franklin, 277-79
 Magic Bullets, 94
 Magnetic recorders, applications of, 257
 MARKS, LEONARD, The Future of Broadcasting (Representing FM), 25-28, 29, 31, 33, 35-36
 Marshall, Elizabeth, 147-48, 152, 170-71, 172
 Martin, Leo, 250-53
 Marvel, Vernon, 311
 Menzer, Carl, 143-46, 151, 210-13
 Merrill, Irving R., 213-17
 Michael, Sandra, 79

- Michigan FM Network, 202
 Mid-West FM Network, 292-94
 Miller, (Mrs.) Ruth Weir, 238-41
 Minderman, Earl, 243-44
 Montague, C. E., 120
 Moore, Clarence C., 254-55
 MORGAN, CLARENCE M., presiding, work-study group, Clinic for Schools and Colleges Using Commercial Station Facilities, 254-57
 Morris, James M., 255-56
 Moyer, D. D., 178
 Muller, Hermann J., 123
- National Association of Broadcasters (NAB), 25, 214, 220, 248, 391
 National Association of Educational Broadcasters (NAEB), 207, 253-54
 National Broadcasting Corporation (NBC), 68, 158, 159, 168, 194, 272, 329, 359
 National University Extension Association, 145
New Times, 128
New Yorker, 120
New York Herald Tribune, 117
 New York State Radio Bureau, 335
New York Times, 127
 Nielsen Research Service, 16, 66, 188
 Novik, Morris S., 36, 86-87, 92, 94, 95
- Oberlin, Richard, 290-91
 Ohio State *Journal*, Columbus, 117
 One Great Hour, 318, 319
 Operation Classroom, 238-41
 Organized Radio Listeners, discussion group, Mrs. Horace J. Cochrun, presiding, 354
 Our Second Annual Look at Television, work-study group, Kenneth M. Gapen, presiding, 173
- Pack, Richard M., 88, 90, 95
 Page, Hart, 344
 Paley, William, 155
 PARKER, EVERETT C., presiding, work-study group, What Constitutes Religious Education in Radio and Television? 277-85; 37, 79, 274
 Parks, Bert, 167
 Parran, Dr. Thomas, 76, 77
 Parson, Edgar, 294-96
 PATT, JOHN F., The Future of Broadcasting (Representing AM), 15-20, 29, 30, 31, 34, 35
 Peabody awards, 153, 155
 PENN, DAVID, "The Voice of America" and U. S. Foreign Policy, 101-10, 126, 127-28, 129-30
 People's Platform, 48, 163, 164
 Pettegrew, C. W., 371
- Philadelphia *Bulletin*, 238
 Plambeck, Herbert, 179
 Planning Radio Programs To Meet Children's Needs, Edgar Dale, 230
 Potentials and Limitations of TV in Education, I. Keith Tyler, 136
Pravda, 128
 Problems of National Organizations in Radio and Television, discussion, Harold Franklin, presiding, 305
 Programming the Independent Station, work-study group, Robert S. French, presiding, 292
- Radio Council of Greater Cleveland, 272, 363
 Radio Moscow, 101-02
 Radio Series on Syphilis, The, Erik Bar-nouw, 76
 Radio Training in Colleges and Universities, work-study group, Thomas D. Rishworth, presiding, 213
 RANKIN, FORNEY, presiding, discussion, Can Radio Contribute To World Peace? 116-31
 Ransohoff, (Mrs.) Nathan, 267, 268, 271, 276
 RCA-Victor, 238
Readers' Digest, 77
 REAVIS, GEORGE H., presiding, work-study group, Junior Town Meeting, 369-72
 Reed, Helen R., 167, 168
 Reed, Paul C., 235-38
 Reed, Robert A., 37
 Reilly, Mary, 343
 Richman, T. L., 77, 78, 79
 Rider, Richard L., 140-43, 151, 337-38
 RISHWORTH, THOMAS D., presiding, work-study group, Radio Training in Colleges and Universities, 213-21
 Roach, Hal, Jr., 150
 Robinson, Arthur, 343
 Rochte, Newton, 393
 Rodrigues, Charles V., 281-82
 Roosevelt, Eleanor, 123, 138
 Rosser, Pearl, 280-81
 Rudich, Nathan, 159-60, 166-67, 308-09, 319, 324-25, 327
 Rutgers studies on television, 40-42
- Salley, Homer E., 37
 Saryean, Alex, 343
 Saudek, Robert, 80, 90-91, 94, 268, 269-70, 276-77
 School Broadcasts, work-study group, Edwin F. Helman, presiding, 230
 Schultz, Henry S., 268, 269, 270
 Scott, (Mrs.) Terry, 351-52
 Seventy-Five Years of Educational Service, John B. Fullen, 380
 Shot plotter, 157

- Showmanship on radio, 88, 89, 90, 94
 Siepmann, Charles, 75, 366
 Skornia, Harry J., 63-64
 Smith, Birdie, 72
 SMYTHE, DALLAS W., What Will Television Do To American Life? (For Other Media and for Recreation), 56-59, 65-66
 Speece, Maynard, 171, 172, 180-83
 Spence, Leslie, 359, 364-66
 Spohn, (Mrs.) V. L. 345-46
 Stanton, Frank, 381, 390
 STASHEFF, EDWARD, presiding, work-study group, Television Production, 153-68, 69, 171-72, 283-84, 326-27, 371-72
 State Planning for Educational FM, work-study group, Harold A. Engle, presiding, 199
 Steiger, Sam, 176-77, 179, 180
 STODDARD, (Mrs.) MARGARET, presiding, work-study group, Community Radio Production Councils, 345-54
 Stop, Look and Learn, 69, 274
 Stout, Allen, 35
 Straker, Easter, 256-57
 Strickler, Woodrow M., 91
 Sulds, Irvin Paul, 162-63
 SWANSON, (Miss) RUTH E., presiding, section meeting, Clinic for Educational Stations, 222-30
 Swing, Raymond, 124
 Sympathetic Identification (SI), 94
 Syracuse Radio Center, 217-19
- Taylor, John W., 195-96
 Television and Education, group meeting, Armand L. Hunter, presiding, 135
 Television Broadcasters Association, 36, 391
 Television Playhouse, 142
 Television Production, work-study group, Edward Stasheff, presiding, 153
 Television Research Project, USDA, 173, 180-83
 Tell It Again, 47
 Thorndike, E. L., 58
 Time magazine, 76, 287
 Tintera, James, 152
 Trends in Radio News Broadcasting, work-study group, Charles R. Day, presiding, 289
 Truman, Harry S., 81, 112
 TUNICK, IRVE AND ADELE B., co-chairmen, Writing for Radio and Television, 168-73
 Tunick, (Mrs.) Adele B., 241-43
 Tunick, Irve, 169-70, 172
 TYLER, I. KEITH, Potentials and Limitations of TV in Education, 136-40, 375, 393
 Tyler, (Mrs.) Margaret C., 152
 Tyler, Tracy F., 151, 353-54
- UNESCO World Review, 115
 United Nations, 117
 United Nations Educational, Scientific and Cultural Organization, (UNESCO), 110-16
 United Press (UP), 330
 United States Public Health Service, 77, 79, 82, 83, 313
 University of the Air, NBC, 168, 194
 University of Louisville, 194
- Van Horne, Harriet, 196
 Variety, 194, 366
 Voice of America and U. S. Foreign Policy, The, David Penn, 101
 Voice of America, The, 103, 104, 334
 Voice of the People, 162
 VOSKOVEC, GEORGE, What UNESCO Can Do, 110-16, 129
- WABD (New York City), 283
 WAER (Syracuse, N. Y.), 209, 217-19, 228-30
 Wagner, Robert, 148-51, 152
 Wallace, Bruce, 307, 310, 311, 315, 318-19, 325
 Waller, Judith, 378
 Walton, Eloise, 307-08, 313-14, 316-17, 323-24
 Watson, Lucille, 326
 WAVE (Louisville, Ky.), 194
 WBOE (Cleveland), 94, 191, 222-23, 363
 WCAU-TV (Philadelphia), 238
 WCFC-FM (Beckley, W. Va.), 299-301
 WGY (Schenectady, N. Y.), 283
 WHA (Madison, Wisc.), 204
 Whan, Forrest L., 219-21
 What Constitutes Religious Education in Radio and Television? work-study group, Everett C. Parker, presiding, 277
 What UNESCO Can Do, George Voskovec, 110
 What Will Television Do To American Life? discussion, James Lawrence Fly, presiding, 39
 What Will Television Do To American Life? (Research Point of View), Oscar Katz, 40
 What Will Television Do To American Life? (Producer's Viewpoint), Martin Gosch, 49
 What Will Television Do To American Life? (For Motion Pictures), Julien Bryan, 54
 What Will Television Do To American Life? (For Other Media and for Recreation), Dallas W. Smythe, 56
 What Will Television Do To American Life? (For Education), Edgar Dale, 59
 Wheatley, Parker, 71, 165, 166

- WHIO (Dayton, O.), 176
 White, Henry S., 64-65, 154-56, 164-65,
 166
 WIBX (Utica, N. Y.), 336
 Wichers, Willard C., 118-20
 WILE (Cambridge, O.), 296-99
 Wilson, Elmo, 189
 Wisconsin State Radio Council, 204
 WLW (Cincinnati), 250
 WNEW (New York City), 90, 123
 WNYE (New York City), 242
 World Health Organization, United Na-
 tions, 88
 WPIX (New York City), 69, 162, 284,
 326
 WRFD (Worthington, O.), 294-96
 Wright, Earle, 83-86
 Writing for a Rural Audience, Edgar
 Dale, 285
 Writing for Radio and Television, Irve and
 Adele B. Tunick, 168
 WSUI (Iowa State University), 144
 WTMJ (Milwaukee, Wisc.), 315
 WUOM (Ann Arbor, Mich.), 202
 Wylie, Max, 192
 You Are There, 169
 Ziebarth, E. W., What Colleges and Uni-
 versities Are Doing and Should Be Doing
 in Adult Education by Radio, 187-90,
 226-28
 Zimmer, Graeme, 292-94
 Zink, Albert G., 266, 268, 273, 275, 284-
 85

