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THE FCC UNDER FIRE

For thirty years, the Federal Communications Commission (and its predecessor body, the Federal Radio Commission) conducted its work quietly and without undue public notice. Then, in the space of a few short weeks, the FCC found itself the center of a controversy that had all the makings of a public scandal.

The affair began with the disclosure of a purportedly "confidential" memorandum by the chief counsel of the House Legislative Oversight Subcommittee. The subcommittee had been created to check into the federal regulatory agencies to see how well they were performing their statutory functions. Few persons in or around Congress foresaw much possibility of sensational findings on the part of the subcommittee. Then the committee counsel, Bernard Schwartz, dropped his bombshell. His report contained charges of possible malfeasance on the part of FCC commissioners, and intimations that several commissioners might have shown favoritism in the granting of television station licenses in a number of instances.

The committee counsel was "fired" for permitting the *New York Times* to receive a copy of his memorandum before the committee chairman had even seen it. But the charges had the desired effect of focussing public attention on the Commission. Following questioning by the Committee, one FCC Commissioner resigned and the others found themselves trying to justify a variety of rather insignificant "favors" done them by members of the broadcasting industry. Finally, after eight weeks of hearings, the House Legislative Oversight Subcommittee issued an 18-page interim report taking the FCC to task on several counts and recommending corrective legislation.

But underneath the sensational issues of presumed misconduct, a more basic problem emerges. Dr. Schwartz, the discharged committee counsel, stated in the course of a network telecast recently that his charges had resulted from

examination of Commission decisions themselves. Certain decisions, in his estimation, seemed "inconsistent" or "incompatible" with previous decisions. To Dr. Schwartz, such inconsistency was strong evidence of possible misconduct. To students of broadcasting, actions and policies of the FCC in station licensing and other matters have long been mystifying.

The occasional articles in law journals and a handful of academic theses have been more speculative than explanatory, since the Commission has remained virtually silent as to the basis of its policies. Even the Commission has apparently felt the need for more adequate explanation of Commission policy. In the recent network inquiry, the FCC Network Study Staff devoted considerably more space to the historical development and current status of the "public interest" concept in broadcast regulation than to any single network practice under investigation.¹

One aspect of regulatory policy that has as yet excited no Congressional inquiry and little discussion by legal scholars—that of Commission policy on program review—formed the basis of a doctoral dissertation by Paul C. Fowler in 1956. The following represents a portion of his study that has been especially rewritten for this issue of the *Journal*.

—THE EDITOR

¹See Chapter III—"Performance in the Public Interest," *Network Broadcasting* (Barrow Report), pp. 53-169. The complete report has now been printed and copies are available from the Superintendent of Documents, Washington, D. C., for \$2. each.

THE POLICY OF THE FEDERAL COMMUNICATIONS COMMISSION WITH RESPECT TO PROGRAMMING

by PAUL C. FOWLER

One of the most controversial areas of broadcast regulation is the review of radio and television programs by the Federal Communications Commission.¹ The principal difficulty has been the uncertain status of the Commission's authority. There is little question that Congress has the authority to establish conditions under which the broadcast industry will act, but it has often appeared unwilling to support such power in the hands of the Commission although the Communications Act clearly implies that the power is present.² The Commission, although claiming authority to review program schedules as an important step in considering license renewals, has often appeared uncertain and timid in enforcing its conclusions and evaluations. Broadcast interests, particularly the radio and television networks and the NAB, have opposed any type of review and claim that broadcasting is immune to such regulation through protections of the First Amendment and the prohibition of censorship contained in the Communications Act.³

The problem of censorship is a particularly vexing one. The Commission vigorously denies any censorship in the review of program schedules. This viewpoint is based upon the contention that there has been no example of prior censorship and that no program or series of programs have ever been forbidden.⁴ Opponents of program review do not

¹The term program review is difficult to define. It is possible to include all Commission actions relating to programming in the scope of this term. In this paper it will be used in a more narrow sense of the review of program schedules and excluding the specific prohibition of particular types of programs. The Commission has consistently contended that it has the authority to review the entire offering of a broadcast station although they have acknowledged that to deny broadcast of a specific program would constitute censorship.

²47 U. S. Code 6856, Sect. 307 (1952).

³47 U. S. Code 6861, Sect. 326 (1952).

⁴James Lawrence Fly, testifying before the Senate Committee on Interstate and Foreign Commerce, U. S. Congress, Senate. *To Amend the Communications Act of 1934*, 78th Cong., 1st Sess. (Washington: Government Printing Office, 1943) p. 25.

challenge the validity of this contention, but they argue that review after the broadcast of programs must also be considered censorship.⁵ In spite of apparent support of the Commission's position by the federal courts important broadcast groups have maintained a continual attack against program review.⁶

The Commission first considers programming when an applicant for a commercial broadcast license submits his application for a constructive permit. Included in this application are tentative program schedules which tend to be patterned in accordance with the Commission's known policy. There is seldom any difficulty in gaining approval of these tentative program plans. At the end of each license period the broadcaster must submit a renewal application which includes daily program schedules for a "composite week." It is the review of these operating station programs which has caused the greatest objection. According to the provisions of the Communications Act of 1934, the Commission was to renew the license on the basis of the criterion used to issue the initial license.⁷ In 1952 an amendment to the Act reduced the amount of information the licensee was required to file for renewal and the responsibility of reviewing programs was also somewhat relaxed. However, the Senate Committee on Interstate and Foreign Commerce, considering the legislation, emphasized that the right of program review remained in the hands of the Commission.⁸

The Commission has noted three important principles in reviewing the past conduct of broadcast licensees regarding programming:

- (1) Programs should be adapted to the needs and desires of the area in which the station broadcasts.
- (2) The program schedule of broadcast stations should be balanced and diversified.

⁵Henry P. Warner, "The Administrative Process of the Federal Communications Commission," *Southern California Law Review*, 19:229, May, 1946.

⁶*KFKB Broadcasting Association v. Federal Radio Commission*, 47 F. (2d) 670 (1931).

⁷47 U. S. Code 6856, Sect. 307 (1952).

⁸U. S. Congress, Senate, *Communications Study*, Senate Report, No. 49, 81st Cong., 1st Sess. Committee on Interstate and Foreign Commerce. (Washington: Government Printing Office, 1949) p. 12.

- (3) Sustaining programs offer a device to obtain program balance. Reasonable limits should be placed upon the use of advertising.

The primary source of these principles is the *Blue Book*,⁹ but Commission publications and statements of Commissioners also sustain this classification.

The FCC, since its inception, has strongly supported the concept of local programming. One of the original factors considered in granting licenses was the degree of local ownership¹⁰ and whether the initial program proposals were well-balanced and meritorious.¹¹ Local owners, the argument goes, would better understand the needs of the community and would more likely meet such needs in establishing their programming. The *Blue Book* contains one of the more compelling arguments favoring local programming:

A positive responsibility rests upon local stations to make articulate the voice of the community. Unless time is ear-marked for such purpose, unless talent is positively sought and given at least some degree of expert assistance, radio stations have abdicated their local responsibilities and have become mere common carriers of program material piped in from outside the community.¹²

In general, the Commission has indicated the desirability of programs utilizing and encouraging local talent and broadcast at favorable times during the day.¹³ No attempt has been made by the Commission to establish any definite criterion or standard for stations to follow in fulfilling the Commission's demand for local broadcasts. This was a deliberate remission on the part of the Commission. It was felt that an attempt to establish definite standards for programming would decrease the amount of flexibility and responsibility a station should exercise. There is also

⁹Federal Communications Commission. *Public Service Responsibilities of Broadcast Licensees*. (Washington: Government Printing Office, 1946).

¹⁰*Concerning the Application of Banks of the Wabash*, 1 FCC 212 (1935).

¹¹*In re W. A. Patterson*, 2 FCC 647 (1936).

¹²Federal Communications Commission, *Public Service Responsibilities of Broadcast Licensees*, *op. cit.*, pp. 36-39.

¹³Wayne Coy testifying before the Senate Committee on Interstate and Foreign Commerce, U. S. Cong. Senate, *Amending the Communications Act of 1934*, 82nd Cong., 1st Sess. (Washington: Government Printing Office, 1951) p. 50.

the strong implication that set standards might be declared beyond the purview of the Commission.

The Commission emphasis on local programming was reflected in the Television Code:

A television broadcaster and his staff occupy a position of responsibility in the community and should conscientiously endeavor to be acquainted wholly with its needs and characteristics in order better to serve the welfare of its citizens.¹⁴

The *Radio Code* contained a similar support of local programming. This would lead to the conclusion that the *Blue Book* was in part responsible for the provision in these codes. On the other hand, broadcasters have taken considerable pride in their efforts to produce programs beamed at the community and utilizing local performers. This attitude must be credited in part to the Commission's support and encouragement even though broadcasters are likely to consider it "good business sense."

Broadcasters often use the Commission's support of local programming as an indication that network, recorded, and film programs are considered undesirable by the Commission. There is a tendency for network executives to attempt to show that the Commission favors local programs as against network programs. With this as a reason, the excellence and public support of network presentations are constantly stressed. This type of argument certainly misses the point because the Commission has never condemned network programs but, on the contrary, has often been extremely laudatory. The underlying difficulty is the insistence of the Commission that local programs be broadcast in choice hours—the time which is usually pre-empted by network shows. There is no doubt that high production costs and poor listener reception makes the local program less desirable in many instances, but this makes the argument of the Commission stronger in its insistence that it remain a responsibility of the licensee.

¹⁴National Association of Radio and Television Broadcasters, *The Television Code*. (Washington: National Association of Radio and Television Broadcasters, 1952) p. 3.

It cannot be said that radio stations generally have followed the Commission tenet. Undoubtedly many stations have made costly and determined efforts to introduce and maintain local programming but there are also many stations which have apparently almost completely neglected this phase of programming. A review of the public record of renewals and evidence before Congressional Committees indicates that the licensees who feel responsibility for local programming are in the minority. Radio stations have singularly failed to develop programs which use local talent. Almost all entertainment programs are either recorded or network originated. Until 1952 local educational, religious, and public affairs programs were often almost completely omitted.¹⁵ The record for local news programs is much better, but even here many stations tend to beam their programs toward national rather than community affairs.

The radio industry, particularly since 1952, has faced tremendous competition from television. This has had both good and bad effects. Unquestionably, local people now have a greater opportunity to appear on the radio or television station and many stations are attempting to obtain local advertising which formerly appeared unprofitable or undesirable. Many stations, however, have almost totally ignored local programming and turned their attention to "canned" music and spot news broadcasts.¹⁶ Although this type of programming appeals to a great number of people, it does not fulfill the needs of local programming established by the Commission.

The record of television broadcasters indicates less attention to local programming than that of radio broadcasters. In general, program schedules of television stations contain about the same types of programs and a similar emphasis as those of radio. This is not surprising since most television stations were prior operators of radio facilities. The cost of producing local shows seems to be the most im-

¹⁵*In re Application of Radio Fort Wayne, et al.*, 9 RR 1221 (1953).

In re Application of Mid-Continent Television, 9 RR 1271 (1953).

¹⁶Freedgood, Seymour, "The Money-Makers of 'New Radio,'" *Fortune*, 62:122, February, 1958.

portant deterrent in providing local television programs. In addition the television industry is more dependent upon national advertising than radio and tends to be more receptive to films and network programs.

The FCC has never strictly enforced any requirement for local programming. No station has ever lost its license on the charge of insufficient time devoted to local programming. There are examples of stations consistently failing to live up to their initial proposals and the Commission has taken no positive action. A licensee may jeopardize his opportunity to obtain additional broadcast licenses in comparative hearings when the factor of local programming acts against his application. But even under these circumstances, failure to emphasize local programming is just one of many elements weighed in a comparative hearing and may not preclude the grant of a license. It is certainly not an important factor in a non-competitive hearing.

The Commission has refused to be bound by any definite standard of "balanced and diversified" programming. This does not appear to be a deliberate attempt to escape responsibility but a belief that any definitive standard is unrealistic and impractical. The Commission appears to mean that certain types of programs should be broadcast but the number and content must depend upon each local situation.¹⁷ In addition, the program types considered essential to good programming must be given more than mere token representation in the program schedule.

Radio and television is essentially a medium which provides entertainment for its listeners. In this sense it differs from newspapers and many magazines whose primary objective is to disseminate news. Entertainment programs have always dominated the schedules of radio and television. The FCC does not deny the importance of this function, but it has consistently maintained that entertainment should not be the only kind of program offering. News programs are usually a regular feature of radio and tele-

¹⁷U. S. Congress, Senate, *To Amend the Communications Act of 1934*, 78th Cong., 1st Sess., *op. cit.*, p. 627.

vision and there are probably no stations which do not carry any news programs at all. The amount of time devoted to news programs, however, varies widely. Religious programs may be confined to an opening and closing prayer plus Sunday morning services. Programs dealing with agriculture, education, and discussion of public affairs tend to be neglected and may be completely ignored.¹⁸ Although entertainment and news programs often contain information which relates to other program types, the amount of time allotted is definitely limited. The following record of radio broadcast stations applying for television licenses shows a wide difference in the percentage of total broadcast time allotted to each broadcast type:

	Average	Highest	Lowest
Entertainment	71.90	92.80	51.87
Religion	4.92	14.05	.60
Agriculture	1.70	6.73	.70
Educational	1.06	7.21	.07
News	11.19	24.91	.80
Discussion	1.30	6.61	1.19
Talks	8.04	17.40	.72

All of the fifty-two stations included in this sample carried entertainment programs, religious programs, and some kind of programming included in the talks category. However, seven stations carried no agriculture programs; nine stations did not present educational programs; one station had no news broadcasts, and nine stations did not list any discussion programs. The Commission had renewed the licenses of all of the stations.

The emphasis of the Commission is clear—less entertainment programs and more programs of other types. A large number of licensees have attempted to do this although it is not clear that such action is a result of Commission pressures. Other stations have seemingly ignored the statements of the Commission and concentrated on entertainment programs. The limited appeal of educational, discussion, and agriculture programs and the financial loss involved have made these program types unattractive in

¹⁸*In re Application of WREC Broadcasting Service*, 10 RR 1347 (1954).

the eyes of many licensees. The effect of Commission pronouncements is to continually remind broadcasters that they have a public responsibility, but it remains for the broadcaster to implement and maintain the policy.

The *Blue Book* was strongly attacked as an unwarranted promotion of sustaining programs. Unquestionably the importance of sustaining programs was emphasized as a means of combatting over-commercialism. It would be incorrect, however, to limit the sustaining program function to that of a foil of commercialism. The Commission also stressed the need for program balance and programs of limited audience appeal. The sustaining program was considered to be a vehicle to accomplish these objectives.

The Commission recognizes the need for strong advertising support for broadcast stations. In its infancy, the Commission demanded evidences that a community would be able to support financially a new station by encouraging inclusion in license applications of pledges of support from advertisers.¹⁰ Nevertheless, advertising excesses have been constantly attacked on the grounds that it interfered with formulating and maintaining a program schedule geared to the listeners' interests and desires. The sustaining program provided a means of serving the public which could not be accomplished with commercial programs.

There is little evidence to suggest that broadcasters use sustaining programs in the manner suggested by the Commission. It appears that the great majority of sustaining programs are used either as a means of filling spots in the broadcast day or to introduce new programs which follow existing program practices. Licensees often introduce programs on a sustaining basis in hopes that the listeners will show enough enthusiasm to interest an advertiser in sponsoring the program. Some of these programs have low audience appeal and most stations are able to cite programs which will probably never be sponsored but the station management seems more interested in future financial rewards when introducing such programs than in fulfilling

¹⁰In *re William A. Schall*, 2 FCC 360 (1936).

Commission requirements. There is no specific provision in either the *Television* or *Radio Code* which duplicates the Commission's conclusions. It is strongly implied that the objectives of sustaining programs can be obtained through the judicious use and control of commercial programs. Yet the objective of balanced programming and representation of minority group programming is strongly supported in both *Codes*.

It is one thing to set up rules of good practice and something else again to see that the rules are carried out. Neither the FCC or the NAB has effectively enforced standards of good programming. Essentially, the broadcaster is free to establish programs which he feels are desirable and which meets the needs of the community. Regardless of what action he takes, his license is not likely to be in jeopardy nor will he lose the right to use the Television and Radio Seal of Approval. Before 1952, the Commission complained that its only means of enforcement, denial of license renewal or revocation, was too drastic a remedy,²⁰ but the right to issue cease and desist orders has not noticeably strengthened enforcement practices.

It is unfair, however, to conclude that the Commission's efforts have been entirely fruitless. Unquestionably, many of the provisions of the *Radio* and *Television Codes* are a result of Commission statements and decisions. The requirements for licensing and renewals must inevitably make the licensee cognizant, to some degree, of the Commission's attitudes and opinions. The very fact that these opinions have been expressed and that they are responsible for limited Commission action exerts a certain amount of influence on programming, even if disregarded in practice.

Perhaps, more important than anything else, the Commission principles are considered valid objectives for broadcasters. Many broadcasters will attempt to follow them as a matter of good business. The principal area of disagreement between broadcasters and the Commission is not what

²⁰In *the Matter of Knickerbacker Broadcasting Co., (WMAC)*, 2 FCC 76 (1935).

should be done but who should do it. The broadcasters' objection to program review was primarily against the grant of authority to the FCC:

I would rather see the monopoly of programming left in the hands of 900 broadcasters rather than narrow it into the hands of a bureau in Washington.²¹

Most broadcasters feel that they are in a better position to ascertain the needs and desires of their listeners than the FCC and that statements and conclusions of the Commission do not necessarily apply to any single situation. Therefore, the Commission should not even attempt to establish general standards of programming.

Unfortunately, the broadcaster is usually faced with difficult decisions regarding low-interest programs which are the root of the trouble. If only entertainment and news programs were broadcast, almost all broadcasters could be given a clean bill of health. It requires courage and a certain disregard for total financial reward to schedule programs which the licensee knows will not attract a mass listening audience. And it is not just a question of broadcasting public service programs because an evening or afternoon run of programs tends to be interrelated and a weak spot may diminish the appeal for the entire period. To make matters worse, the listener of radio or television usually has an alternative choice, and when the dial is switched to another station, it may remain there for succeeding programs.

Yet if the objectives of good programming are to include all types of programs and to serve all the listeners in a community, the Commission cannot relax its efforts to promote this aim. If any single broadcaster formulates a program schedule based upon the greatest financial return and a total disregard for the Commission's written statements of public service, the Commission should take some kind of action. For the great majority of stations such action is

²¹Nathan Lord, Station WAVE, Louisville, Kentucky, testifying before the Committee on Interstate and Foreign Commerce, U. S. Congress, Senate, *To Amend the Communications Act, 1934*, 78th Cong., 1st Sess. (Washington, D.C., Government Printing Office, 1943) p. 324.

probably unnecessary, but for those who have disregarded their public responsibility, the only remedy is positive Commission action.

Paul C. Fowler received his Ph.D. from Indiana University in 1956. His doctoral dissertation, from which this article was developed, was entitled, "The formulation of public policy for commercial broadcasting by the Federal Communications Commission." Currently, Dr. Fowler is on the faculty of Indiana State Teachers College, Terre Haute, Indiana, in the department of social studies.

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THIS IS HUEY P. LONG TALKING

by ERNEST G. BORMANN

Speaking for an hour or more at a time, without manuscript or notes, wearing a nightgown and speaking into a microphone in his bedroom, waging campaign after campaign over the air-waves before the majority of politicians had awakened to the fact that radio was a powerful tool of persuasion, the Kingfish of Louisiana, Huey P. Long, was a strange but significant phenomenon in the early history of broadcasting.

In September, 1931, with the nation's agricultural economy seriously depressed, Huey Long came up with a unique solution to the problems of the cotton farmers. He urged the adoption of his "drop-a-crop" scheme that would declare a one year holiday from cotton production. The resulting shortage would force the price of the commodity up and solve the problem of the agricultural South according to his reasoning. Long, then Governor of Louisiana, went to work with characteristic energy and ingenuity. In short order he pushed enabling legislation through his state government and immediately embarked upon a propaganda campaign to have the rest of the South follow suit.

On the second of September, 1931, in an hour-long broadcast over radio station KWKH, Shreveport, Louisiana, Long explained, defended and praised his plan. He called for immediate legislative sessions in all the Southern states and promised to return to the air the next night to continue his campaign.¹ Through the first week in September he continued his radio broadcasts. On September 9 and 10 he spoke by remote control from his bedroom in the executive mansion, beaming his remarks particularly to the people of Texas. In the crucial State of Texas opposition was developing to his plan. He lambasted the Governor of Texas, Ross Sterling, for not falling in line with his proposal. Huey was wearing a cotton night shirt as he spoke.

¹*The Morning Advocate* (Baton Rouge, Louisiana), September 3, 1931, p. 1.

He explained the symbolism involved by pointing out that this was the same night shirt that he had worn when he signed the Louisiana anti-cotton bill.²

The people of Texas stood firm against Governor Long's rhetoric and his "drop-a-crop" plan was not adopted, but the people of Louisiana fell under the spell of his microphone technique and four years later when he began to command the network facilities of the National Broadcasting Company, millions of people in all the states of the Union heard the persuasive voice of Huey Long.

The development of Huey Long's radio personality took years of experience. He first ran for the office of Governor of the state of Louisiana in 1924 when radio was still an interesting novelty. Nonetheless, Long wound up his campaign with a radio speech over station WCAG before addressing his final rally at the Athenaeum in New Orleans.³ Huey Long grew up, politically, with radio. By the time of his assassination in September, 1935, together with Father Coughlin and Hitler, Huey Long had demonstrated that radio was no longer a novelty, but an effective political force. The man from Winnfield was a political opportunist; unhampered by tradition, he took to radio early with a shrewd appraisal of its potential as a weapon of mass persuasion.

Long was not successful in his first try at the governorship, but in 1928, at the age of 34, he moved into the executive mansion in Baton Rouge. Not for many years had the people of Louisiana seen an administration the like of this one. Actually Long had been elected by a minority vote because his two leading opponents had failed to challenge him in a runoff election. He had only a minority of followers in both houses of the legislature, but he began systematically to build support by distributing patronage and by using his genius for political manipulation and his considerable talents as a lawyer. In a few months time he had succeeded in carving a majority of support from the legis-

²*The State-Times* (New Orleans, Louisiana), September 11, 1931, p. 1.

³*The Times-Picayune* (New Orleans, Louisiana), January 13, 1924, p. 1.

lature and he began to deliver on his campaign promises of free school books and better roads and bridges. A year after his inauguration the new Governor was in firm control. He seemed to be on his way to dominating his state, but there was big trouble ahead. Ever since his election to the Railroad Commission in 1918, Long had been carrying on a running battle with the Standard Oil Company. In March, 1929, with his term less than two years old, the young Chief Executive felt that he was strong enough to call a special session of the legislature to pass tax of 5 cents a barrel on the oil refined in the state. This was one of the few times that Huey Long overestimated his strength. His enemies, bolstered by the support of the oil corporations, began to sap his support in the legislature. The situation deteriorated so rapidly that when the Governor finally gave up his plan to tax the oil refineries, and tried to adjourn the special session it was too late. In April, impeachment proceedings were brought against him.

His first move in defense of his administration was a fiery radio address over station KWKH, Shreveport. In the speech Long charged that the Standard Oil Company and its financial agents had bought and bribed members of the legislature to "crucify" him. The next day the outraged legislators passed a concurrent resolution demanding evidence for the charges.⁴

Undaunted, Long began a strenuous campaign in the upstate parishes. He said of the campaign, "No such thing as a meeting inside a building for such throngs was remotely possible. I was making seven speeches per day."⁵ He wound up his campaign with a big rally at the City Hall auditorium in Shreveport, April 22, 1929. The rally was broadcast over station KWKH in Shreveport and station WJBO in New Orleans.⁶

Feeling was running high when Long's followers crowded into Baton Rouge for the showdown. Out of the bayous and down from the piney woods they came, ready

⁴*The Times-Picayune* (New Orleans, Louisiana), March 29, 1929, p. 1.

⁵Huey Long, *Every Man a King* (New Orleans, Louisiana, 1933), p. 157.

⁶*The Times-Picayune* (New Orleans, Louisiana), April 23, 1929, p. 7.

to do battle if necessary for their beleaguered champion. In addition to drumming up public support for his cause, Long worked frantically to get fifteen senators to sign a round robin statement saying that they would not vote for impeachment under any circumstances. At the last moment he was successful and the impeachment proceedings fizzled as the Governor's supporters sprung the round robin on the Senate when it assembled to try the case. The Senate adjourned *sine die*. Huey Long was still governor of Louisiana.

What little support the Governor had had from the daily newspapers of the state evaporated during the course of the fight to impeach him. He had been at bay, outfinanced and without control of the information media. He had been forced to fight back with speeches, circulars that he had distributed throughout the state door-to-door, and the radio.⁷ After the impeachment, he was still plagued by the opposition of the press. He countered by establishing a newspaper of his own, and turning more and more to the use of radio to carry his case to the people.

W. K. Henderson was a key figure in the development of Long as a radio speaker. Fortunately for the Governor, his friend, Henderson, gave him almost unlimited time on the facilities of his powerful station, KWKH. KWKH was an undisciplined private channel and Long had an opportunity to practice and experiment with the microphone. Often he spoke for an hour or more without the restriction of a manuscript. He soon got the habit of speaking by remote control from his bedroom or from his hotel room. He quoted from the Bible in ministerial tones, told back country jokes, and whipped himself into a frenzy of name-calling and ridicule as he poured it on his enemies.

Of Huey's radio speaking in this period immediately following the impeachment attempt, "The Sage of Gopher

⁷"The newspapers cannot or will not tell the facts in the case and this has compelled me to resort to the platform and radio to get the facts as they are to the people." From a speech of Huey Long's during the battle to stave off impeachment in the spring of 1929. *The Morning Advocate* (Baton Rouge, Louisiana), April 23, 1929, p. 1.

Hill," remarked in the *Bogalusa News*, a small weekly paper friendly to Long's administration:

Fid sez tother nite he was walking by a musick store up thar in Saint Louis and shore hered one of them radio "go devils" a talkin and it wuz Huey down thar in New Orleans a tellin the people all over the state a speech. And from what he sez Huey shore sounded like a storm, and wuz gettin um told, and wuzn't axin no favors from that Picayune paper and old ring politickers. Huey made that bunch of gimme rotters closeup like a gopher.⁸

After the legislature adjourned, Long announced his intention of submitting his administration's record to the people by running for the United States Senate in the 1930 election. He was successful in this campaign but he did not take his seat in Washington until 1932 when he had succeeded in assuring that the Governorship of the state went to one of his followers, Oscar K. Allen of his home town, Winnfield. Even after he moved to Washington, however, he continued to dash back to New Orleans and Baton Rouge to keep firm control of his state government. During these years he continued to be active over Louisiana radio stations. By 1935 when he became a network radio personality, he had developed a remarkable microphone style. In Louisiana, during this period, he was a frequent and uninhibited performer. Carleton Beals heard him give a speech in Louisiana in April, 1935, and said, ". . . he didn't bother much about the dignity he put on elsewhere, but spoke abusive profanity."⁹

Samples of the Long technique of attack on the Louisiana air-waves are furnished by a March, 1935 speech in which he said:

And the time will come when the people will go down and run them out of town—that crook . . . and that bunch of liars at the *Item*. They've lied long enough—and the people are tired of the good-for-nothing rats and buzzards.¹⁰

In July of that year the Kingfish said of the President of the United States in a speech over WDSU in New Orleans:

⁸*The Bogalusa News* (Bogalusa, Louisiana), August 29, 1930, p. 1.

⁹Carleton Beals, *The Story of Huey P. Long* (Philadelphia, 1935), p. 187.

¹⁰*The Times-Picayune New Orleans States*, March 3, 1935, p. 2.

Mr. Franklin Delano Roosevelt has never done anything but fake on things that ever did the people any good. He's a liar and a faker, and let somebody indict me for that if they want me to prove it.¹¹

What was it like when Huey Long was in a Louisiana studio? An eye-witness account of his last speech, delivered shortly before his assassination, draws the following picture:

Huey stormed into the studio with his secretary Earl Christenberry. Christenberry was carrying a huge pile of written material. There was a microphone on a table. Huey called for a stand-up mike in case he wanted to change positions during the speech. There was a hill-billy band in the studio. The Senator sat down, looked over the papers on the table in front of him, drank a glass of water, then got up and began to lead the band. At one minute before air time he sat down at the table took off his tie, opened his collar and was ready. The on-the-air signal flashed and the Kingfish began:

"I want everybody to get on the radio tonight and listen to me. You want to hear me, and I'm gonna tell you. We got 25 musicians up here tonight sent over by my friends in the musicians' union This here's gonna be the best program on the air tonight. Now you get on the phone right now and ring up your neighbors. Tell 'em Huey P. Long, United States Senator from Louisiana, is got something to tell them. I'm gonna cover everything you ever heard of—and lots of things you ain't never heard of. Get ready to listen to me."

Huey tore along for about twenty minutes getting his audience in the proper mood, then he broke his speech and the band played. He got up and danced around in time to the music. He talked for about an hour and a half before he touched on national affairs, his ostensible topic. He had no manuscript and no notes. When he got off on a subject for which he wanted documentation he would raise his hand and his secretary would shuffle through the files, circulars, magazines, newspapers and Congressional Records piled on the studio piano and hand the necessary material to the Senator.

¹¹*The Times-Picayune* (New Orleans, Louisiana), July 9, 1935, p. 1.

Finally Long got to the matter at hand. "Folks, I'm getting ready to tell you what I've been doing in Washington. . . . Before I forget about it though I want to thank the advertisers who have been giving up their usual time on the station to let you hear me." And with that the Senior Senator from Louisiana not only read off the list of advertisers, but he paused to read some commercials for a brand of paint before he continued with his speech.

Finally, the broadcast was over. His shirt was dripping wet and he was disheveled and flushed. He mopped his brow, said goodnight to his radio audience and waving to his entourage, said, "Come on boys; let's go home."¹²

But Long was not content with embroidering the usual political speech with bands and other improvisations. On several occasions he used the immediacy of radio to dramatize himself and his cause such as in his last minute revelations in the Terrell-Irby kidnapping case and his radio investigation of graft and corruption in New Orleans.

One of the biggest fiascos that was ever perpetrated in Louisiana politics involved the flurry of charges and counter-charges surrounding the alleged disappearance of Sam Irby and James Terrell during the last days of Long's campaign for the United States Senate in September, 1930. Terrell was the divorced husband of Huey's secretary, Alice Lee Grosjean. When the two men disappeared, the opposition claimed that they had been kidnapped because they were about to make damaging revelations about graft in the Long machine. Unsavory rumors had been circulated about Long's relations with Terrell's former wife and the situation was filled with drama and could have developed into the kind of scandal that would ruin a political figure. Long took to the air and claimed that Irby and Terrell had not been kidnapped but were simply being held, at their own request, in the Jefferson parish jail at Gretna, Louisiana. He maintained that the two missing men feared violence and had asked for the protection of the jail.¹³ Efforts to

¹²Author has photostatic copy of an eye-witness account written by Mr. Ed Kirby, who was in the studio when Huey Long gave his last radio speech.

¹³*The Times-Picayune* (New Orleans, Louisiana), September 7, 1930, p. 1.

find them at the Gretna jail were fruitless and the newspapers again levelled the charge of foul play against the Governor. With the mystery of the disappearance of Irby and Terrell growing deeper and deeper and the interest of the entire state aroused, on the eve of the election, radio station WJBO in New Orleans announced that Governor Long would talk over the station between 7 and 8 p.m. to make an important announcement. The station continued its regular program schedule until 7:50 p.m. when the announcer broke in to say that Governor Long would begin his speech. "I want a test," the Governor said, "I want to see if I'm hooked up with Shreveport . . ." There was a whispered consultation and then the Governor said, "This is Gov. Huey P. Long talking from New Orleans over station WJBO and KWKH of Shreveport." The Governor set the stage and then he said, "Now, here now, I have a man to introduce to you—come in Sam. It's Sam Irby."¹⁴ Irby began to read a statement exonerating the Governor and then was spirited out of the room. Long's opposition intimidated that Irby had been under duress and continued to claim foul play. However, the dramatic broadcast apparently was sufficient to overcome any negative impression that the kidnapping charges might have made and when the voters marked their ballots the next day they gave Huey Long a large majority. Subsequently Irby appeared in court and exonerated Long and still later he repudiated this testimony, brought suit against Long for damages and published an abusive attack on the Senator under the title *Kidnapped by the Kingfish*.

Another example of Long's prophetic sense of the power of radio is furnished by his improvisations in the New Orleans City elections of 1934. Earlier in the year the Long machine had absorbed its first serious defeat since the impeachment proceedings when T. Semmes Walmsley, (referred to by Long as "Turkey Head") leader of the "Old Regular" ring of politicians in New Orleans, defeated John Klorer the Long candidate in the election for mayor. The Kingfish was out for revenge. Long laid his plans care-

¹⁴*The State Times* (New Orleans, Louisiana), September 8, 1930, p. 1.

fully. The election was scheduled for September 11. Several months before Governor O. K. Allen called a special session of the state legislature which created a committee to investigate the city government of New Orleans. Governor Allen appointed United States Senator, Huey P. Long, as chief counsel for the committee and the Senator accepted the appointment.

On the last day of August, 1934, years before the televised hearings of the Kefauver crime investigating committee kept the people of the United States staring into their television sets, Huey Long, without warning, invaded New Orleans with a convoy of National Guardsmen. On September 1, protected by about fifty soldiers, the committee under Huey's leadership began its investigations in the office of the Louisiana Insurance Commission on the 18th floor of the Canal Building. Public and press were barred from the room but the entire proceedings were broadcast over station WDSU, New Orleans.

That first day the Senator interrogated eleven witnesses about vice and gambling in New Orleans. The rest of the members of the committee were, for the most part, silent, as counsel conducted the proceedings. The witnesses were alleged ladies of the town, madams of ill repute, gamblers and policemen.

A bitter editorial in the New Orleans *Times-Picayune* denounced the proceedings as follows:

It can only be described, thus far, as a "royal none-such" a broad burlesque, a ribald travesty upon justice and orderly process Several witnesses . . . related tales of local graft compounded largely of hearsay In practically every case it was "edited", copiously expanded and elaborated with oral footnotes by the demagogue The hearing was, in brief, a "one-man" show, with the "big shot" carrying all the roles.¹⁵

On Tuesday, Wednesday, Thursday, Friday and Saturday of the week before election the hearings continued. The Kingfish dredged up shocking revelations of graft and vice. From his sanctuary on the 18th floor of the Canal Building

¹⁵The *Times-Picayune* (New Orleans, Louisiana), September 4, 1930, p. 1.

he painted New Orleans as a wicked city where bawdy houses operated without fear from the city government so long as they paid off the right people, a city where gambling flourished openly and the police department accepted graft to look the other way. There were no surveys operating to check the Kingfish's rating, but the material was of such nature that the citizens of Louisiana must have stayed close to their radios that week.

On Saturday, mechanical difficulty with the broadcasting equipment caused a 35-minute delay. The meeting was short, lasting about an hour. Meantime a committee of citizens organized to protest the use of radio in this manner. Miss Sue Lyon was named chairman of the group and she made public a letter asking that the investigating committee stop broadcasting the proceedings because, in the words of the open letter, the children, "are introduced to characters of the underworld and methods of living that we prefer they remain unaware of."¹⁶

Huey, ignoring the citizens' group, was back on the air waves Monday. Tuesday was election day and the committee recessed until the following Wednesday. Wednesday morning's headlines revealed that "O'Connor, Higgins, Maloney and Fernandez Victorious, Long's Candidates Beat Old Regulars in All Four Races."¹⁷

Wednesday afternoon the committee reconvened but the session was strangely anti-climactic. The chief prosecutor was absent. State Senator Noe took over in the absence of the Kingfish and explained that Long would not be able to attend the meeting and that the committee would recess until 11 a.m. Friday. According to Senator Noe, the chief prosecutor was suffering from fatigue and sore throat and could not leave his hotel suite. This brief meeting on the day following victory, marked the last appearance of the committee on radio.¹⁸

With New Orleans back in line, Senator Long turned his attention to national affairs and his campaign to "Share Our

¹⁶*The Times-Picayune* (New Orleans, Louisiana), September 10, 1934, p. 1.

¹⁷*The Times-Picayune* (New Orleans, Louisiana), September 12, 1934, p. 1.

¹⁸*The Times-Picayune* (New Orleans, Louisiana), September 13, 1934, p. 1.

Wealth." In 1935 he made an unprecedented number of radio addresses over the National Broadcasting Company network. In one period of two weeks, he received time for three network speeches. This ability to get free time on the networks aided Long immeasurably in his climb to national prominence.

Frank Russell, former NBC vice president in Washington, was the man who gave Long free time on the air.¹⁹ Russell put the Louisiana Senator on the network for three reasons: (1) because he was a good drawing card, (2) because he felt that if he allowed the radical Kingfish time on the air it would prove that radio was not censored, and (3) because in these early days of network broadcasting there was considerable unsponsored time to fill. Long was the first public service broadcaster to build a huge following and to "pull" mail, according to Russell. Because a good many people wanted to hear him, Russell felt justified in giving him time to broadcast.

Senator Long's Louisiana broadcasting experience made him familiar with radio and he never balked at the commercial aspect of the media. He was unusual in this respect, for in the early thirties, Russell was experiencing much difficulty in Washington because politicians and statesmen tended to view commercial radio with suspicion. They were reluctant to appear on radio in any case and particularly so when there was a possibility that their names might be linked with a commercial product. Long was the first political figure of national stature in Frank Russell's experience to associate himself with commercial radio as he did when he read commercials on Louisiana stations. The Kingfish's dramatic success as a radio speaker did much to overcome the prejudice against associating with a commercial program.

Since Long's time the general climate of opinion has changed and political figures have welcomed the chance to

¹⁹The information about Long's relationship with the National Broadcasting Company and Frank Russell's analysis of the Senator's influence on broadcasting is the result of interviews that the author had with Frank Russell, former NBC vice-president in Washington, D.C.

appear on commercial programs to discuss public issues. Russell attributes this changed attitude, in part, to Huey Long's radio speaking in Louisiana and over the networks. Russell believes that programs like "Meet the Press" and "American Town Meeting of the Air" were the culmination of the trend that Huey Long started with his broadcasts in the early days of radio.

So this was Huey Long talking in Louisiana, not saying much of anything for a few minutes so his listeners could get on the telephone and call their friends and tell them to tune in because Huey P. Long had some important revelations to make. And make them he did, broadcasting from his bed, clad in a nightshirt, or interrogating witnesses from the office of the Louisiana Insurance Commission, or dancing around the studio to the tune of a hill-billy band. The Kingfish was always colorful and usually effective. Without manuscript and without time limitations and without observing the niceties of grammar or good manners, he was a phenomenon that could only have happened in those early undisciplined days of broadcasting.

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CONTROL OF POLITICAL BROADCASTING IN ENGLISH-SPEAKING COUNTRIES

THE AUSTRALIAN ROYAL COMMISSION ON TELEVISION

The broadcasting of political and controversial matter and issues is a subject to which considerable attention has been given in all English-speaking democracies since the inception of broadcasting, and the general attitude to the questions is, as might be expected, one of concern that this medium of mass communication should be used fairly for the dissemination of differing opinions on such questions. The Broadcasting Committee in Great Britain (the Ullswater Committee) in 1935 expressed this view in the following terms:

The control of political broadcasting is one of the most difficult and important problems which the advent of "wireless" has created. It is obvious that a medium whereby expressions of political opinion can be brought into seven or eight million homes needs very careful safeguarding if it is not to be abused. It would be possible for those in control of broadcasting to maintain a steady stream of propaganda on behalf of one political party or of one school of thought. They could to some extent make or mar the reputations of politicians, and by a judicious selection of news items and the method of their presentation they could influence the whole political thought of the country.

In the United States, the Chairman of the Federal Communications Commission stated in 1941:

The prospective radio speaker is not a publisher who can always find a printing press and run off a few extra pages; radio channels are limited and broadcast time cannot be stretched beyond twenty-four hours a day. If printing presses were few and their output severely limited, a democratic society surely could not allow the small group of owners unlimited discretion as to what is and what is not printed. The opinion market would be cornered and the public deprived of the competition in ideas so necessary for government by the people.

In Canada, the statement of policy issued by the Board of Governors of the Canadian Broadcasting Corporation on

From the *Report of the Royal Commission on Television* (Canberra, Australia: Government Printing Office), September, 1954, pp. 86-95.

political and controversial broadcasting on 27th May, 1953 said that its policy was based on the following principles:

- (1) The air belongs to the people, who are entitled to hear the principal points of view on all questions of importance.
- (2) The air must not fall under the control of any individuals or groups influential by reason of their wealth or special position.
- (3) The right to answer is inherent in the democratic doctrine of free speech.
- (4) Freedom of speech and the full inter change of opinion are among the principal safeguards of free institutions.

In Australia, the Joint Parliamentary Committee on Broadcasting (the Gibson Committee) in 1942 said:

The broadcasting of political talks is a matter of vital concern to the community. At election times, particularly, the necessity for a reasonable discretion and control of the use of this important medium for the creation and influencing of public opinion is obvious.

It is useful to review the legislation and practices of English-speaking countries in the field of political and controversial broadcasts as a preliminary to our consideration of the difficult question of the conditions which should be applied to the televising of such matter.

GREAT BRITAIN

The charter and licence granted from time to time to the British Broadcasting Corporation by the Postmaster-General have imposed no obligations on the Corporation in respect of the broadcasting or televising of political or controversial matter, except that the current licence granted by the Postmaster-General in 1952 provides that the Corporation shall broadcast an impartial day-by-day account of the proceedings of Parliament. Consideration has been given to the subject by Parliamentary Committees which have from time to time reviewed the activities of the Corporation. In 1935, the Ullswater Committee in its report (Cmd. 5091) made the following observations:

Controversy.—In our opinion the B.B.C. has exercised the responsibility confided to it with outstanding independence and has handled the problems of presentation with wisdom. In the

trust that this policy will continue, we make no special suggestions, except with regard to political broadcasting, but would leave to the B.B.C. the responsibility for choosing speakers and subjects, ensuring any necessary consultation, preserving an impartial and representative balance, and arranging that controversial opinions are expressed in a proper context.

Our recommendations with reference to broadcasting during a General Election campaign will be found in the two succeeding paragraphs. At other times, though we are far from implying that all broadcast treatment of political questions should be controlled by the political party organizations, we recommend that on the major political issues of the day there should be close co-operation and consultation between the B.B.C. and the authorized spokesmen of the recognized political parties. The B.B.C. must, of course, continue to be the judge of the amount of political broadcasting, which the programme will stand, and while recognizing in the allotment of time, according to current Parliamentary practice, the preponderating position of the main political parties, should allow adequate expression to minority views, however unpopular.

For the conduct of political broadcasting during a General Election campaign, the B.B.C. should, we consider, first offer for election speeches such time as may seem appropriate. The allocation of this time between the Government, the official Opposition and other parties should then be arranged by agreement between them, in default of which the Speaker of the House of Commons might perhaps be asked to make an arbitral decision.

The broadcaster who has the last word during an electoral contest is in a position of great advantage, because there can be no adequate reply to whatever he may say. In the fear that this advantage might be unfairly used in the production of a surprise issue at the last moment, it has been suggested to us that all political broadcasting should cease for three days before the Poll. There is force in the suggestion; the General Election of 1935 has shown it to be practicable; and we recommend its adoption.

The recommendations of the Ullswater Committee were substantially adopted, and in a statement which the B.B.C. submitted to a later committee (the Beveridge Committee, 1949) it explained its practices in regard to controversial and political fields in the following terms:

Controversy.—The Corporation has always been under the obligation to refrain from broadcasting its own opinions by way of editorial comment upon current affairs. The

broadcasting of controversial matter was at first not allowed but was admitted in March, 1928, since when the area of controversy has been gradually widened. The development of controversial broadcasting was approved and encouraged by the Ullswater Committee, who commended the Corporation's policy, at the same time underlining the importance of its trust to preserve an impartial and representative balance of opinion. During the war, the nation's singleminded pursuit of victory, as reflected in the party truce and in the virtually undisputed acceptance of the National Government's policies, left little scope or justification for controversial broadcasting, though occasion part relatively minor, issues from time to time. With the end of the war and the return to party government, the normal processes of debate were resumed in the country, and the Corporation embarked on a policy designed to promote the free expression of opinion at the microphone over a wider field and in more vigorous forms than ever before.

Political Broadcasting.—Politics are bound to figure prominently in controversial broadcasting and the Corporation is free to arrange talks, debates, and discussions on political topics as well as on other matters. In this field, however, a special responsibility is laid upon the B.B.C. Broadcasting has become a recognized medium for pronouncements of national importance by Ministers of the Crown. During General Election campaigns, and at other times, broadcasts by spokesmen of the political parties have a direct influence on the casting of votes by the electorate. In the regulation of all such broadcasts, the closest cooperation and consultation has always been sought with the authorized spokesmen of the political parties of the day. This course was enjoined upon the Corporation by the Ullswater Committee (Report, paragraph 92). After the late war, the whole of political broadcasting was accordingly reviewed in consultation between the leaders of the three principal parties and the B.B.C. As a result, a comprehensive agreement was reached, the main purport of which can be briefly stated—

- (a) In view of their responsibilities for the care of the nation, the Government should be able to use the wireless from time

to time for Ministerial broadcasts which, for example, are purely factual, or explanatory of legislation or administrative policies approved by Parliament; or in the nature of appeals to the nation to co-operate in national policies.

- (b) A limited number of controversial party political broadcasts is allocated to the leading parties in accordance with their polls at the last General Election. (The number agreed upon for the present year is 12, divided as to Government 6, Conservative Opposition 5, Liberal Opposition 1). The subjects of the broadcasts and the speakers are chosen by the parties and either side is free, if it wishes, to use one of its quota for the purpose of replying to a previous broadcast. The B.B.C. reserves the right, after consultation with the party leaders, to invite to the microphone a member of either House of outstanding national eminence who may have become detached from any party.
- (c) Apart from these limited broadcasts on major policy, the B.B.C. is free to invite members of either House to take part in controversial broadcasts of a round-table character, in which political questions are dealt with.
- (d) No discussions or statements may be broadcast on any issue which is within a fortnight of debate in either House. Members of Parliament may not be used in discussions on matters while they are the subject of legislation.

The arrangements as outlined above take account of the fact that it has long been the practice of the B.B.C. to invite the Chancellor of the Exchequer to broadcast about his Budget after presenting it to Parliament and to arrange for an Opposition reply; this procedure is unaffected by the agreement. The party political broadcasts referred to in (b) above started in March, 1947. The object of (d) is to ensure that the B.B.C. at no time becomes an alternative simultaneous debating forum to Parliament. Within the terms of (c) there has been a wide range of discussions on political topics arranged by the B.B.C. in the normal course of its programmes, in which Members of Parliament and others have taken part. It is recognized that the appearance of a Member of Parliament at the microphone, whether the subject of the broadcast be political or non-political, may inevitably carry with it a degree of publicity for the party to which he belongs. The Corporation therefore takes steps to ensure, in the interests of impartiality,

that the appearances of Members of Parliament in any type of broadcast are regulated broadly over quarterly periods so as to accord with the party ratio adopted for the party political broadcasts.

General Election Broadcasts.—The procedure adopted for political broadcasting during General Election periods has been in accordance with the recommendations of the Ullswater Committee

that during a General Election campaign the time available for political speakers should be allotted by agreement between the parties and that all political broadcasting should cease three days before the Poll.

The time allotted for election addresses before the war varied according to circumstances but did not exceed some dozen periods in all of any one occasion (there are normally only seventeen days, exclusive of Sundays and public holidays, between Dissolution and Polling Day). In 1945, however, it was decided, because of the long interval since the last election, that more time should be allowed. The dissolution was announced in advance and it was agreed that the General Election broadcasts should cover the period from the announcement of Dissolution to Polling Day. Provision was made accordingly for twenty-four broadcasts to be given by the spokesmen of the three main parties. The allocation was agreed upon between the parties, as follows:

Government	10
Official Opposition (Labour).....	10
Liberal Opposition.....	4
	24

These broadcasts were given after the 9 p.m. News. In addition, it was arranged in advance that minority parties would qualify for a broadcast if on Nomination Day they had more than twenty candidates in the field. Two parties, Commonwealth and Communist, qualified under this arrangement and one broadcast was allotted to each after the 6 p.m. News. All these broadcasts were included in overseas transmissions for the benefit of men and women serv-

ing in the Forces. They are known to have been heard by very large audiences in the home country.

The Beveridge Committee in its report appears to have approved generally of the principles and practices of the B.B.C. in this field, although it made some specific recommendations designed to provide greater opportunities for political broadcasting. . . .

CANADA

The *Canadian Broadcasting Act* 1936 confers upon the Canadian Broadcasting Corporation specific powers relating to the control of broadcasting in the Dominion. With respect to the broadcasting of political matter, section 22 of the Act provides that the Corporation may make regulations "to prescribe the proportions of time which may be devoted to political broadcasts by the stations of the Corporation and by private stations and to assign such time on an equitable basis to all parties and rival candidates." Pursuant to this requirement the Corporation has made the following regulation:

Each station shall allocate time for political broadcasts as fairly as possible among all parties and candidates desiring to purchase or obtain time for such broadcasts.

There is a number of other provisions with respect to political broadcasting, including in particular the prohibition of dramatized political broadcasts, which, according to the Corporation, "is held to prohibit all political broadcasts incorporating any device which could be considered theatrical, and to declare that political broadcasting must be restricted to strictly political addresses and announcements."

In a statement of policy issued by the Board of Governors of the Canadian Corporation on May 27, 1953, which was in similar terms to previous statements, it was indicated that a general plan had been instituted to cover party political broadcasting. This plan includes the provision of network time free of charge to recognized political parties during elections with the objective of providing all parties with the opportunity of speaking to a wide public, irrespective of

their capacity to but time, plus a limited amount of free network time to recognized party leaders or their representatives in the periods between elections. In addition to free network time, provision is made for the purchase of time on privately owned stations under such control as will ensure an equitable division of such purchased time and (as stated by the Corporation) secure the public against an excessive amount of political broadcasting to the exclusion of entertainment and other normal programme material. The national networks, on which facilities are provided free to the parties, comprise both stations operated by the Corporation and private stations affiliated with a national network. In addition, other privately owned stations are invited to carry the national broadcasts without charge and on the condition that the broadcasts of all political parties are undertaken.

The Corporation has determined that the privilege of free network time for political broadcasting will be granted to bona fide parties which are national in extent and which reflect a substantial body of opinion throughout the country. While it was thought impossible to lay down an exact definition, it was suggested that such a party would meet all the following requirements:

- (a) Have policies on a wide range of national issues;
- (b) Have a recognized national leader;
- (c) Have a nation-wide organization established as the result of a national conference of convention;
- (d) Have representation in the House of Commons;
- (e) Seek the election of candidates in at least three of the provinces and put into the field a minimum number of 66 officially nominated candidates (approximately one for every four constituencies).

Time is distributed on the basis that an adequate amount of free time will be set aside on the national networks to provide for adequate presentation of the policies of the national political parties involved. The parties will be asked to agree mutually on the division of the time. Free network time will also be allotted to parties with no representation in the House of Commons if at nomination day they have provided definite evidence of meeting the other

provisions outlined in the previous paragraph. To new national political parties the Corporation will allot an amount of free national network time to bring to listeners an adequate presentation of the party's programme and policies. The time so allotted will be over and above the amount given to the existing national political parties. Individual privately owned stations are at liberty to sell time to political candidates and parties for single station broadcasts either at or between election campaigns, subject to the requirements of the regulations referred to previously, and subsidiary network broadcasts within provinces are permitted.

United States of America.—The broadcasting of political matter in the United States of America is governed by section 315 of the *Communications Act 1934* (as amended) which provides as follows:

- (a) If any licensee shall permit any person who is a legally qualified candidate for any public office to use a broadcasting station, he shall afford equal opportunities to all other such candidates for that office in the use of such broadcasting station: provided, that such licensee shall have no power of censorship over the material broadcast under the provisions of this section. No obligation is hereby imposed upon any licensee to allow the use of its station by any such candidate.
- (b) The charges made for the use of any broadcasting station for any of the purposes set forth in this section shall not exceed the charges made for comparable use of such station for other purposes.
- (c) The Commission shall prescribe appropriate rules and regulations to carry out the provisions of this section.

The Federal Communications Commission has promulgated rules governing broadcasts by candidates for public office. In general, the rules elaborate but do not add to the provisions of the Communications Act referred to above.

Summary

The position in these three great English-speaking democracies may, it seems, be briefly summarized as follows:

- (a) In Great Britain, the responsibility for arranging political and controversial broadcasts is left to the discretion of the British Broadcasting Corporation, which confers with the Govern-

ment and Opposition parties in the Parliament in connexion with arrangements for political broadcasts.

- (b) In Canada, statutory authority to regulate political broadcasts is vested in the Canadian Broadcasting Corporation, which, in conference with the major parties, allocates time for political broadcasts over its own stations and provides by regulation that each private operated station shall allocate as fairly as possible time for political broadcasts among all parties and candidates desiring to purchase or obtain time for such broadcasts."
- (c) In the United States, where all stations operate under licence from the Federal Communications Commission, each licensee is required by statute to "afford equal opportunities" to all legally qualified candidates for public office, if he permits any such candidate to broadcast.

Legislation in Australia with Respect to Broadcasting

The provisions of the *Broadcasting Act* 1942-1953 relating to the broadcasting of political and controversial matter are contained partly in section 89 and partly in section 6k

(2). Section 89 provides as follows:

(1.) Subject only to this section, the (Australian Broadcasting) Commission may determine to what extent and in what manner political speeches or any matter relating to a political or controversial subject may be broadcast from national broadcasting stations, and, subject only to this section and to Part Ia. of this Act, the licensee of a commercial broadcasting station may arrange for the broadcasting of such speeches or matter from that station.

(2.) The Commission or the licensee of a broadcasting station shall not, at any time prior to the close of the poll on the day on which any election for the Parliament of the Commonwealth or a State or for any House of any such Parliament or for any vacancy in any such House is held, or at any time on either of the two days immediately preceding that day, broadcast, in whole or in part, any speech or matter—

- (a) commenting on, or soliciting votes for, any candidate at the election;
- (b) commenting on, or advocating support of, any political party to which any candidate at the election belong;
- (c) commenting upon, stating or indicating any of the issues being submitted to the electors at the election or any part of the policy of any candidate at the election or of the political party to which he belongs; or

(d) referring to any meeting held in connexion with the election.

(3.) Neither the Commission nor the licensee of a commercial broadcasting station shall broadcast any dramatization of any political matter which is then current or was current at any time during the last five preceding years.

Section 6k (2.) enacts that the Australian Broadcasting Control Board shall, *inter alia*, "ensure that facilities are provided on an equitable basis for the broadcasting of political and controversial matter." (This provision, it will be observed, does not apply to the national broadcasting service.)

Political and Controversial Broadcasts in Australia

The Australian Broadcasting Commission has since its establishment in 1932 always had complete discretion in respect of the broadcasting of political and controversial matter, and the Joint Parliamentary Committee on Broadcasting (the Gibson Committee 1941) expressed the view that in the national broadcasting service the aim of "guaranteeing a degree of impartiality to everybody" had been generally achieved in connexion with political broadcasts. The Committee stated in its report that the system adopted in the allocation of time for the broadcasts of policy speeches and party leaders' addresses preceding elections was as follows:

- (a) The A.B.C. recognizes parties already established in Parliament, but not aspiring parties which have not won representation in Parliament.
- (b) The facilities are the same for all parties so recognized.
- (c) The order of time is—
 - (i) the Leader of the Government,
 - (ii) the Leader of the Opposition, and
 - (iii) other recognized parties as arranged between themselves, or, failing agreement between them, by lot.
- (d) In the case of Federal elections, the following rules apply:—
 - (i) The broadcasts by the leaders of the recognized parties or their nominees to open a campaign are nation-wide and must not exceed one hour each.
 - (ii) The said leaders or their nominees are each allowed an intermediate State-wide broadcast in each State not

exceeding 30 minutes or, alternatively, two such broadcasts not exceeding fifteen minutes each.

- (iii) In addition, the said leaders or their nominees are each allowed one closing broadcast not exceeding 30 minutes.
- (e) In the case of State elections, the leaders of recognized parties or their nominees are each allowed a State-wide broadcast of one hour for their policy speech and a State-wide broadcast of 30 minutes for a concluding address.

The Committee expressed its agreement with this policy. We understand that it is still being substantially followed by the Commission, but that on some occasions the Commission has allocated time to minority parties not represented in Parliament. During the 1951 Federal Election Campaign, the Commission allocated eight hours for political broadcasts on a network of National stations. The time was divided equally between the two Government parties and the Opposition, six hours being devoted to the initial policy speeches of the party leaders and other addresses on simultaneous national relay throughout the Commonwealth, and two hours to broadcasts on State relay, which took place at different times in the various States.

Unless action is taken by the Australian Broadcasting Control Board to "ensure equitable facilities" . . . , licensees of commercial broadcasting stations are subject to no restrictions or requirements in respect of the allocation of time for the broadcasting of political and controversial matter. The Gibson Committee reported in 1942 that most commercial stations sell time to political parties on equal terms, but where time is purchased or where political parties own and control broadcasting licences there is inequality of opportunity for the inoculation of party views during the election period, and control of the manner and method of broadcasting has been practically non-existent, and recommended that—

The commercial stations be required by legislation to adopt the same practice as has been recommended for the national service; and that where time for the broadcasts is sold an equitable arrangement be evolved by the proposed Parliamentary Standing Committee.

The Parliamentary Standing Committee on Broadcasting was established in 1942 and in its second report to Parliament (1943) it recommended that regulations should be made to require commercial broadcasting stations—

- (a) To observe the same policy as may be adopted by the A.B.C. according to the circumstances prevailing at the time, in regard to the recognition of parties.
- (b) To sell time, at the card rates in operation not less than three months before the election, to any such recognized party or individual desiring to broadcast on behalf of such party, provided that—
 - (i) The card rates for political broadcasts shall not exceed those charged by the station concerned for talks of other types;
 - (ii) Equal opportunity shall be afforded to all such recognized parties at the outset;
 - (iii) The broadcast shall be preceded by an announcement of the name of the party on whose behalf it is made;
 - (iv) The Federation shall supply to the Postmaster-General's Department a copy of the rate card for each station, and any alterations to it from time to time, so that it may be available for inspection on application and so that the Department may institute any check found to be desirable.

No action was taken on this recommendation, but when the *Broadcasting Act* 1942-1946 was amended in 1948 to provide for the establishment of the Australian Broadcasting Control Board, it was prescribed that the Board, as mentioned above, should "ensure that facilities are provided on an equitable basis for the broadcasting of political and controversial matter." The Board was established in March, 1949, and in relation to the Federal Election of 1949, it [ordered] . . .

- (a) that all commercial broadcasting stations should broadcast such of the addresses of the leaders of the political parties as were broadcast on interstate relay by the Australian Broadcasting Commission;
- (b) that, in any case where a commercial broadcasting station broadcast political matter during the election period, the time available for such broadcasts should be allocated on a basis which would afford fair and reasonable opportunities to parties and candidates;

- (c) that there should be no discrimination between parties in respect of charges and the provision of facilities.

This order received a hostile reception in the press and in Parliament, where an adjournment motion was moved in the House of Representatives in 28th September, 1949, to discuss the matter (*see Commonwealth Parliamentary Debates*, volume 203, pages 643-659). It was quite clear from the discussions that it was not the desire of Parliament, either House of which has power to disallow any order made by the Board, that the provisions of the order should be applied to the broadcasting of political matter during the election period. The Board, therefore, on 6th October, 1949, made a further order repealing all the provisions of the original order, except those which required licensees of commercial broadcasting stations to refrain from discriminating between parties and candidates in respect of charges and to submit returns to the Board relating to political broadcasts during the campaign. The Board has not, since 1949, attempted to exercise the powers conferred by this provision in the Broadcasting Act. . . .

In spite of the fact that no legal requirement has been imposed on commercial broadcasting stations in respect of the allocation of time for political broadcasts, they may be fairly said to have substantially complied with the spirit of the Act. The principal exceptions have apparently been in the case of stations for which the licences are held on behalf of political parties.

THE BROADCASTER AS A COMMUNICATOR

by PAUL H. WAGNER

The notion that persons in professional roles, such as the broadcaster and other communicators, may have common characteristics which distinguish them from non-communicators, has long been a fascinating one for students of communication.

Some time ago a team of researchers at Ohio State University set out to explore this problem. They included in their definition of communicator 197 lawyers, teachers, clergymen, newspaper reporters and editors and broadcasters living in Franklin County, Ohio. A group of 51 engineers were used as a control group on the supposition they were not involved in communication in the same degree or sense as the others.

The Ohio research team, whose general report was published in monograph form in 1956,¹ found some significant differences between the communicators and the engineers, the so-called non-communicators, but the most surprising, if not the most important discovery, was that there were more differences between the subgroups of communicators. In this article will be reported these differences which relate to the broadcasters subgroup.

The Ohio sample was taken from a total of 6,000 professionals and the sample included 51 engineers, 54 college teachers, 31 public school teachers, 14 Catholic teachers, 17 clergymen, 31 lawyers, 34 newspaper workers and 16 broadcasters. Although the subgroups were quite small, the interviewing on the 78-item, multiple parts schedule was intensive and data were adequate to produce some significant findings.

In the general study, the Ohio researchers found that both engineers and communicators were city people—born

¹Dayton S. Heckman, Frank Krower and Paul H. Wagner, *The Man Behind the Message*, Ohio State University, 1956.

and reared in urban environments. Both groups had a very high level of education, both groups came from families rated high in status, education and community leadership. Both groups showed an unusual interest in politics and government and a majority in each group did not feel free to voice opinions on political and economic matters while at work. In contrast, the engineers revealed distinctly different interests, scoring higher on sports, science, business, industry. The communicators scored higher interests on politics, government, music and art.

The communicators rated more conservative and less idealistic than the engineers and were less inclined to argue to have their ideas accepted. The engineers appeared to be more "authoritarian." Both groups took a more than ordinary interest in voting and showed the same Democratic-Republican balance as the general population.

Like the others, the broadcasters were urbanized, only six per cent coming from the farm. In contrast, 35 per cent of the clergymen and 29 per cent of the high school teachers came from rural environments. About half of the broadcasters came from cities under 50,000 population, which was about the same as the clergy, college teachers and lawyers. In contrast, 71 per cent of the Catholic teachers came from very large cities, 43 per cent from cities over 250,000.

The broadcasters ranked high in mobility, on the basis of the single factor of place of birth, but not highest. Most mobile were the college teachers, 43 per cent of whom were born outside of Ohio; the others ranked as follows: clergymen, 41 per cent; broadcasters, 38; Catholic teachers, 36; lawyers, 29; newspaper workers, 24, and public school teachers, 16.

Education most likely being more important in communication work than other occupations, it was revealing to note that both of the mass media groups, the broadcasters and newspaper editors and reporters, had considerably less formal education than other subgroups. All public school and Catholic teachers had college degrees, 96 per cent of the college teachers and 90 per cent of the lawyers had 15 to 16 years of formal education. Of the newspaper

workers, only 62 per cent had college degrees. Seventy-five per cent of the broadcasters had finished college.

Of some interest to educators may be the response indicating that only 32 per cent of the newspaper editors and reporters, and 25 per cent of the broadcasters majored in a communication type subject in their college studies.

When researchers asked questions about family background they discovered significant differences in the occupations of the respondents' fathers. For example, the largest number of the subgroup of broadcasters (25 per cent) classified their father's occupation as professional. In contrast, the largest number of newspaper respondents (24 per cent) classified their fathers in the business-management category. Only 12 per cent of the broadcasters' fathers were in this category. Census data for the general population in 1950 showed only seven per cent of the gainfully employed in the professional category and 51 per cent in the business-management class.

Ratings of fathers in the community also produced interesting differences. On the whole the broadcasters thought their fathers were conservative, industrious and morally strict. Only the Catholic teachers thought of their fathers as above average in having a liberal point of view. Fewer of the broadcasters rated their fathers as above average in industriousness and moral strictness than did respondents in the other subgroups.

On the factor of "discussion of current affairs in the family" during childhood, it was revealed to note that the broadcasters rated their fathers lower than any other subgroup—only 19 per cent rated fathers as above average.

There are many ways in which family background may influence the developing individual and one of these may be felt differences between one's family and others. More than two-thirds of all the respondents in this study reported they were not aware of such differences, although the communicators generally showed more sensitivity than did the control group of engineers. The newspaper workers showed greater sensitivity to felt differences in religion than did any

other subgroup and the broadcasters were far more sensitive to differences in education and nationality.

Since communication workers are more mobile than others, it was noted whether as children the respondents were more aware of family uprootedness, or frequent changes in life patterns that might lead to feelings of insecurity. Again two-thirds of all the respondents said they were not aware of such a problem. However, of the subgroups, the broadcasters, 50 per cent of them, were the most aware of it.

The Ohio researchers also asked a lot of questions about health, attitude toward the job, views on certain economic and political issues, likes and dislikes of prominent public figures, powers of persuasion, interest in democratic action and outlook toward the future.

Of the communicators, the broadcasters were a healthy group. Sixty-two per cent of the broadcasters and 44 per cent of the newspaper workers had not been absent a single day because of illness.

On the other hand, the broadcasters were the most dissatisfied with their jobs. More of them were unhappy with salary and working hours than any other group. The newspaper workers and the Catholic teachers were the next most discontented with working hours. The broadcasters also changed jobs more often than some of the others, particularly the engineers and the high school teachers.

Broadcasters apparently believe in being discreet when off mike, because 88 per cent of them said they never voiced on the job their personal convictions about politics and economic issues of the day.

The influence of professional interests on judgments was reflected in the reported likes and dislikes of persons in public life. Broadcasters most liked and disliked persons in government and politics, but they more frequently mentioned persons in music and the arts. The broadcasters differed from the whole group of other communicators who more frequently admired persons in sports, music and art

and religion and the engineers who favored persons in science, business, industry, finance and education.

There were persistent and significant differences in knowledge and interests between the subgroups. Communicators as a whole reported more knowledge in areas of politics, government, music, art and religion. Broadcasters, however, scored highest in music and arts.

The Adorno scale for measuring authoritarianism gave the researchers a surprise. The newspaper worker and broadcasters appeared to be less democratic and more authoritarian in their attitudes than did the other communicator subgroups. When a social idealism score was applied, however, the researchers found newspaper workers more idealistic than the broadcasters. The broadcasters it appeared were the most materialistic of all.

Most of the communicators (88 per cent) were optimistic about the future, but more of the broadcasters (94 per cent) were optimistic.

Any attempt to build a solid profile of the characteristics of the professional broadcaster from limited data such as this would be misleading. This report has been based on the most significant differences relating to the broadcaster subgroup in the Ohio study and it should be kept in mind that the sample was very small, although each case was intensively examined.

The purpose of the whole Ohio study was to learn more about professional communicators as an occupational group. They did find significant differences between the groups of so-called communicators in this particular sample. The extent of these differences suggest that further exploration along these lines might be more revealing and helpful in the understanding of communication and the communicator in our society.

Paul H. Wagner is on the faculty of the school of journalism, Ohio State University. The Ohio study, upon which this article was based, was reported upon by Prof. Wagner at the meeting of the National Society for the Study of Communication in Boston last fall.

SPECIAL REPORT: DAYTIME USE OF TV BY IOWA HOUSEWIVES*

by F. L. WHAN

At each third home reached by interview in which a TV set was found, the housewife was asked to keep a record of her personal use of the television set the *day following* the interview—from 5:00 a.m. to 6:00 p.m. The Diary Record called for:

- 1) Name of the program heard or the channel tuned in.
- 2) Time of day the set was used.
- 3) What the housewife was doing *most of the period* the set was used.
- 4) *Where* she spent most of the program period—in the room with the TV set, in some other room of the house, or in moving from room to room.

Daytime Use of TV by the Housewife—The following table analyzes for different days of the week, for urban vs. rural housewives, and for homes with and without children, the percentage of housewives who reported *using* their television sets during the morning, the afternoon, or sometime during the day. Percentages in each case are based on all diary reports in that classification, a total of 1,425 diary reports being received from that number of different homes.

The table suggests that housewives with younger children make greater use of the TV set than do others, that there is little use of the TV set by housewives on Sunday mornings, and that the percentage of urban and rural housewives using the TV set during the daytime differs very little. It should be noted that percentages are based on diary reports from television homes, not on all homes in the state—89 per cent of the homes in Iowa were equipped with TV sets at the time of the 1957 survey.

Level of Attention to TV Picture by Housewives in Daytime—Much argument has appeared in the trade press to the effect that “television is not radio with sight added” because television is essentially “visual.” Managers of TV

*From *The Iowa Radio Audience Survey of 1957*, based on Diary Reports from 1,425 Iowa Homes.

stations and producers of programs may believe this argument, but it is highly questionable whether writers of TV spots or the advertiser should accept it—so far as the use of TV in Iowa by housewives in the daytime is concerned.

Daytime Use of TV by the Housewife

	Used the TV Set at Daytime	Sometime Morning	During Afternoon
Per Cent Using on:			
Weekdays	80%	61%	75%
Saturdays	77	60	64
Sunday	69	12	66
On Weekends, Per Cent Used by:			
Urban housewives	80	63	75
Village housewives	78	60	74
Farm housewives	80	58	76
On Weekdays, Per Cent of Housewives Using TV:			
Having no children under 12	72	52	68
Having children, 4 to 11	84	65	80
Having children under 4	91	75	88

The following table analyzes the housewives' diary reports from the standpoint of the *amount of attention* they are able to give to the *television picture*. Whenever the housewife was in the same room with the set-in-use and was doing something which permitted her to watch the picture without interruption, she was credited in the following table with "Watching All of Picture." Whenever she was in the same room with the TV set-in-use, but sewing, mending or doing other work that interrupted continuous watching, or when moving from room to room, she was credited in the following table with "Listening & Occasionally Seeing Picture." Whenever she was in another room (where TV picture could not be seen), she was credited with "Listening Only, Can't See Picture" in the following table.

The table suggests that from *one-half* to nearly *two-thirds* of the time, housewives using TV in the daytime are unable to see the picture at all—using the set for sound only as if it were a radio set. Less than 30 per cent of the time on weekdays or Saturdays were housewives in Iowa located so that they could watch *all* of the picture when

using TV. On Sunday the percentage rose to approximately fifty per cent.

Levels of Attention to TV Picture by Housewives in Daytime

(Figures are percentages of total use of TV reported by each group, horizontal lines totaling 100.0 per cent.)

	Watching All of Picture*	Listening & Occasionally Seeing Picture**	Listening Only, Can't See Picture***
Per Cent of TV Use on:			
Weekends	29%	20%	52%
Saturday	29	6	65
Sunday	51	0	49
On Weekends, Per Cent of Use by:			
Urban housewives	31	19	50
Village housewives	25	20	55
Farm housewives	27	20	52
Per Cent of TV Use During:			
Morning hours	20	18	62
Afternoon hours	35	21	45
On Weekdays, Per Cent of Use by Housewives With:			
No children under 12	40	24	36
Children from 4 to 11	22	21	57
Children under 4	23	14	64

*These activities include "watching TV," "resting in room with TV," "caring for children in room with TV," "eating in room with TV set."

**These activities include "working in kitchen with TV in kitchen," "cleaning, dusting, ironing in room with TV," and "Other activities" in room with TV set.

***These activities include "writing," "reading" and all activities in other room.

Effect of Program Type on Housewives' Attention to Picture—The question of whether certain types of daytime programs draw more attention to the picture than others led to the following analysis. Each program reported as tuned in by housewives on the 1,425 diaries was coded for "type of program" and for number of quarter-hours heard. The following table reports the results of that analysis. It shows the percentage of *total time* spent with each program type of housewives, able to "watch all of picture," "occasionally see picture," or "listen only."

The table suggests that in the morning hours, serial drama is most likely to draw complete attention of the housewife to the picture part of the program. On the other hand, such programs as information and news, variety programs and children's programs draw very little attention to the picture. In the afternoon, sports programs and serial drama lead the list of programs drawing attention, with news, local programs, and children's programs again drawing little attention to the picture part of the TV program.

Percentages in the table for each program type are based on total number of quarter-hours spent by diary reporting housewives with that type of program, each horizontal line drawing 100 per cent.

Effect of Type of Program on Housewives' Attention to Picture

	Watching All of Picture*	Listening & Occasionally Seeing Picture*	Listening Only, Can't See Picture*
<i>Morning Hours: Set Tuned to:</i>			
Serial drama	34%	18%	48%
Quiz & Audience Participa- tion	25	23	52
Local programs	22	14	64
Information, news, talks	17	12	72
Variety programs	16	23	61
Children's programs	5	5	90
<i>Afternoon Hours: Set Tuned to:</i>			
Sports programs	61%	29%	10%
Serial drama	45	30	25
Variety programs	40	34	25
Straight drama	40	35	25
Quiz & Audience Participa- tion	38	34	28
Comedy drama	36	14	50
Music programs	28	0	72
Western & "thriller" drama	27	19	54
Information, news, talks	24	19	57
Local programs	20	8	72
Children's programs	9	8	83

*For definitions, see footnote to previous table.

Activities of Women While Using Daytime TV—The following tables analyze the activities of the 1,425 housewives while they were using the TV set during the daytime.

Percentages in each case are based on the total number of quarter-hours of TV use reported for the column heading shown. The tables compare activities during morning and afternoon hours, by different days of the week, in urban vs. rural homes, and in homes with and without children.

On Weekdays, What are Housewives Doing While Using TV

(Percentages based on total number of quarter-hours of TV use for period shown)

Per Cent of TV Use Time Spent:	Total Daytime	Before Noon	Noon to 6:00 p.m.
Working in kitchen	24%	30%	19%
Ironing, sewing, mending, etc.	20	16	23
Just watching TV	17	13	20
Cleaning, sweeping, dusting, etc.	11	18	5
Resting or "nothing"	9	5	11
Caring for children	5	6	5
Eating	5	4	6
Writing or paper work	2	2	2
Reading	1	1	1
All other activities	6	5	7
	100	100	100

Activities of Housewives While Using TV—Days of Week Compared

(Percentages based on total number of quarter-hours of TV use for the day shown)

Per Cent of TV Use Time Spent:	Weekdays	Saturday	Sunday
Working in kitchen	24%	27%	20%
Ironing, sewing, mending, etc.	20	20	44
Just watching TV	17	5	5
Cleaning, sweeping, dusting, etc.	11	19	11
Resting or "nothing"	9	6	12
Caring for children	5	6	0
Eating	5	4	0
Writing or paper work	2	2	4
Reading	1	3	0
All other activities	6	9	4
	100	100	100

Activities of Housewives While Using TV—Urban vs. Rural
(Percentages based on total number of quarter-hours of TV use
for group shown)

Per Cent of TV Use Time Spent:	URBAN	VILLAGE	FARM
Working in kitchen	25%	22%	24%
Just watching TV	20	14	15
Ironing, sewing, mending, etc.	17	24	22
Cleaning, sweeping, dusting, etc.	11	11	10
Resting or "nothing"	7	10	10
Caring for children	6	6	4
Eating	5	4	6
Writing or paper work	2	2	2
Reading	1	2	1
All other activities	6	6	7
	100	100	100

**Effect of Children on Activities of Housewife While Using TV,
Weekdays**

(Percentages based on total number of quarter-hours of TV use
for the group named)

Per Cent of TV Use Time Spent:	Children Under 4	Children 4-11	No Children Under 12
Working in kitchen	29%	27%	16%
Just watching TV	17	23	22
Cleaning, sweeping, dusting, etc.	12	11	8
Ironing, sewing, mending, etc.	12	13	26
Caring for children	11	4	1
Resting or "nothing"	5	8	13
Eating	5	5	6
Writing or paper work	2	2	2
Reading	1	1	1
All other activities	7	7	5
	100	100	100

Children's Effect on Program Selection—The question of the effect of children in the home on selection of daytime TV programs led to the analysis reported below.

The diary reports were separated according to "homes with no children under 12 years of age," "homes with children between 4 and 11 years of age," and "homes with children under 4 years of age." If a home reported a child under 4 as well as children above that age, the diary report was grouped with "homes with children under 4 years of age" and not with homes with older children. Total number of quarter-hours of TV use on weekdays by each group was determined, together with the number of quarter-hours

spent with each program type. The following table reports the results of this analysis.

It should be noted that percentages are based on total quarter-hours of TV use and not on number of programs. Further, it is recognized that each program type is not available to the audience at all times that type might be wanted. However, the various types are available to each group of homes in the same ratio, and the comparison made throws some light on the influence of different aged children on daytime program selection by housewives on weekdays.

Effect of Children on Type of Daytime TV Programs Tuned In
(Percentages based in each column on total quarter-hours of TV set use on weekdays by type of home named)

<i>During Morning Hours:</i> Set Tuned to:	HOMES WITH:		
	Children Under 4	Children 4-11	No Children Under 12
Variety programs	38%	34%	42%
Quiz or Audience Participation	25	30	40
Children's programs	24	20	2
Serial dramas	10	11	13
Information, news, talks	2	2	2
Local programs	1	3	1
Music programs	0	0	0
Straight drama	0	1	0
Western or "thriller" drama	0	0	0
	100	100	100
<i>During Afternoon Hours:</i> Set Tuned to:			
Children's programs	21%	20%	3%
Serial programs	15	15	16
Straight drama	14	11	14
Variety programs	14	17	22
Quiz or audience participation	12	15	22
Information, news, talks	8	9	12
Comedy programs (drama)	8	7	5
Local programs	5	4	3
Western or "thriller" drama	2	1	0
Sports programs	1	0	2
Music programs	1	1	0
Detective or adventure drama	0	0	0
	100	100	100

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PROJECT "LISTENING POST": AN EXPERIMENT IN EDUCATION FOR BROADCASTING

by PAT CRANSTON

On Friday, October 4, 1957, when Radio Moscow broadcast the historic announcement that the Soviet Union had successfully launched a satellite into outer space the broadcast was monitored and tape recorded in the Communications Building at the University of Washington. Later the beeping signal transmitted by the satellite was recorded and throughout the week monitors recorded short-wave broadcasts from nations throughout the world as they aired comments on this latest news event.

Monitoring of this particular news-making announcement by Radio Moscow at the University was the result of a special project known as "Listening Post." For the last year broadcasts from Radio Moscow, BBC and other overseas shortwave radio stations have been regularly monitored and recorded as part of the project. It was originally conceived as an opportunity for senior and graduate students to broaden and deepen their understanding and interest in wider aspects of news. The establishment of shortwave monitoring and taping facilities presented students with the means to study worldwide radio comment and interpretation of news events. When the equipment was placed in operation it was decided that the arrangement could present a four-fold challenge to the students involved: understanding the background of news events, keeping up with the domestic reporting of such events, coordinating the international shortwave reports and commentaries in relation to each other, and building from this a purposeful and meaningful radio program for weekly presentation. It was believed that this project would stimulate the student to increase his study of History and Political Science. From this subjective consideration of the communication of world affairs it was hoped the student

would feel the necessity of a greater understanding of the social sciences. The "Listening Post" project would not only have significance in the students' education for broadcasting but also would be an impetus for greater liberal education and general cultural development. In addition the benefits of such a project would be extended to the community through a weekly half-hour program to be aired on the university radio station.

Format for this weekly half-hour program was devised along the following lines. The program would present the facts on selected news stories as reported in American news broadcasts and newspapers. Noteworthy domestic editorial comments on the subjects under study would be summarized. The program would devote itself chiefly to presenting the foreign interpretations and comments on these subjects as heard throughout the week on the monitored shortwave broadcasts. Students engaged in the project would be required to follow the news reports in out-of-state as well as local newspapers, domestic radio network broadcasts, journals such as *Foreign Affairs* and *Swiss Review of World Affairs*, and relevant books.

In production of the weekly program the students were to strive for a presentation of as broad a scope of views as possible. The program has been successful in following this aim. During the Middle East crisis the selection of material did not focus so tightly on Russian versus British comments concerning the physical act of British troops landing on Egyptian soil that the program could not include a Radio Bulgaria editorial on "Rockefeller's role in the present American Middle East foreign policy" and a Swiss commentary on the Suez situation in relation to the role of oil in all Middle East economies.

The BBC and Radio Moscow can be depended upon to provide such clear steady signals that their programs can be monitored daily. Broadcasts from these two sources can also usually be depended upon to exhibit opposing editorial views. In addition, it is generally possible to monitor news and commentary from The Swiss Broadcasting Corpo-

ration, Danish State Radio, Swedish Broadcasting Corporation, Radio Nederland, The Australian Broadcasting Commission, and Nippon Hoso Kyokai (Japan). Less frequently, periodic reception of Radio Brazzaville (French Equatorial Africa), Radio Nacional De Espana (Spain), Radiodifuziunea Romina (Rumania), Deutsche Welle (German Federal Republic), and Radio Prague is achieved. Through correspondence students have secured program schedules from these stations and considerable interest in this undertaking has been expressed by the stations themselves.

The schedule of daily monitoring hours has been arranged to coincide with news and commentary broadcasts according to station schedules. In addition to this each week some time is devoted to "dial searching" for new stations and additional broadcasts.

Each week some 30 hours of monitoring results in approximately eight hours of taped news and commentary. As each broadcast is monitored the student notes in a log book the time, station, and frequency and makes program notes on what the broadcast covered. Program notes taken from the log book dated April 22, 1957 read as follows for a BBC broadcast at 24:55 GMT. (All log times are GMT).

Commentary based on editorial opinions from Tuesday's papers. Editorials concern foreign policy speech made by Dulles in New York. Daily Telegraph criticizes Dulles' speech and says Dulles wishes to be a pillar of society, and so on. Daily Express says America has assumed Suez responsibility now, but is unprepared and ill-equipped for such a move. Commentary ends with remark that if Dulles learns from his past mistakes perhaps American policy will be accepted by England.

Program notes taken from the log book at 0400 GMT the same day show a Radio Moscow broadcast carried the following:

Eisenhower's mideast policy is viewed as direct interference in affairs outside the legitimate interests of the United States. Dulles speech today was an attempt to explain away an aggressive U.S. foreign policy. Egypt says U.S. is giving more aid to Israel and supporting Israel in aggressive action while freezing Egypt's

monies in U.S. banks. Last part of program is devoted to discussion of Lenin Anniversary and importance of the event.

This log for April 22nd shows a total of fourteen different stories of program notes. Pickups of all stations are logged for frequencies but program notes are made only covering news and commentary programs which are taped as they are being received. By consulting these program notes in the log book the student producer can see how the complete coverage on stories is sizing up as the week progresses.

On Thursday a meeting is held to discuss the accumulated broadcast material and decide upon the topics to be set forth in the week's program. The Dulles speech was a story covered on the April 26th program. From the material mentioned in the above quoted program notes the Daily Express quotation and closing commentary on the BBC program and the Radio Moscow comments on the speech were utilized while the other material noted on these broadcasts was not used. Following the decision on the topics for the week the background information on the reporting of the stories in American news must be studied. Portions of the taped broadcasts which deal with the selected subjects are then edited from the original monitoring tapes and placed on master topic reels with each excerpt being coded on leader tape so the producer knows the point of origination. The producer listens to the tapes again and then makes a production outline for the program. The production outline for the program of October 10th, 1957 the Friday following the launching of the Russian earth satellite, may be considered as an illustration. It will be noted here that this program concerns one topic of news. The magnitude of the satellite story decreed this. One of the first reactions voiced by some national leaders was that the propaganda value of the satellite launching would be a great asset to Russia. The satellite story did prove the dominant topic throughout this week of worldwide broadcasts. The one-topic program is not usual since the majority of programs cover at least two subjects and many times three different news events.

"Listening Post" Production Outline for October 10, 1957

Producer: George Aller

Tape Editor: Art Pattison

Writers: Larry Mitchell & Ben Green

On the Air Co-ordinator: Harry Christensen.

Standard Opening: This is "Listening Post" . . . (Use Tape Station's ID's from Radio Moscow, BBC, Swiss Broadcasting Corporation, Radio Prague, and The Australian Broadcasting Commission.)

Intro. should state the fact that the world was electrified by an announcement from Russia last Friday. Lead into our Tape #1-A of the original Radio Moscow announcement.

Flow copy into the new sound of the First Man-made Satellite coming through the airwave and recorded at Listening Post. (Into Tape #1-B of the "Beeps").

Allow about 8 seconds for the "Beeps."

Back to Harry and the body of copy about the story of the first baby moon leading into Moscow Tape #2. Choose your excerpts from this tape giving different areas from which the congratulatory comments have originated. This tape has a sort of around-the-world stock congratulations tone. From this lead into Tape #5 which is from Red China. Use as much of the quote from this Red Chinese educator as possible. Throughout this part of the script it should be noted that there were many varied responses from different countries and these ranged from almost indifference to intense interest.

Lead into U.S. interest—Quote from U.S. news stories on the subject briefly. Lead into Moscow's comments on the U.S. interest. (Tape #9-C.) (Also work Tape #3 in here.) Then lead into Moscow stories on the obvious military implications such as the I.C.B.M. etc. (Tape #4 and Tape #14.) Lead into Tape #3 where quote from Australia calls the satellite a great step in "peaceful" scientific achievement. Then into contrast with Radio Switzerland Tape #12. Be sure to use the part of this Swiss report that gives credit for Russian achievement but also the Swiss comment that Russia has been using this for propoganda and the Swiss mention of the reaction of U.S. leaders.

From this lead into the Radio Prague comments on what leaders in America are saying. (Tape #13.) Then go to Tape #6 from Poland where Nehru's comments on Sputniks are brought out. Tie this to the report of Nehru's comment on U.S. occupation of Japan as aired in American news stories this week and then denied by Nehru.

Go from this to BBC Tape #12. This has a long comment by Bevan. This story leads into the remark by the Chinese that a socialist state gives the scientist these splendid opportunities to soar forth in to new fields. (Tape #7.)

From this go into a summary of remarks from the rest of the world as aired by Radio Moscow later in the week. (Tape #14-B.) Conclude here with the Radio Moscow observations that the U.S. continued to have confused reactions. From this go into Symington's statements reported by Associated Press. From this go back to Radio Moscow Tape #14-C into the quote that says the U.S. "will have to descend from the heights of deceit and conceit and realize that the U.S. aims are faulty."

From this lead in to Tape #15, use the parts of this that tie in here and then conclude with the quotes of "hysteria in the United States." From this lead into the Radio Switzerland Tape #16 giving their comments on the U.S. situation. From this go to Radio Bulgaria Tape #17 and the profound observations here. Use the end of this tape which leads to the future of Russian space flight. Lead into Prague Tape #18 with their report that the Russians are looking forward to sending up another satellite. Then into Moscow Tape #19 with the remarks on space travel to the moon.

Conclude with contrast of BBC comment (Tape #20) that noted British expert says space travel is a long time off—"If it is possible."

Into Standard Close and credits.

This production schedule was given to the writers on Friday morning, October 10th, for the program being broadcast that night.

Each writer must complete his background research and reading on the topic assigned by Thursday night. He has studied the domestic news reports, journals and books. On Friday when he sits down with typewriter, tape recorder and tape editing equipment he is ready to start compiling this material into script form using a smooth flow of copy which will lead into such key statements he feels should be aired via the actual tape recording. The editorial judgment exercised in selecting the trenchant statements which exemplify the thinking of the power airing the material sharpens the student's perception of news interpretation.

This necessitates the student understanding the political climate of nations.

When the writers complete the script the producer compiles the edited tapes to be used in the broadcast on a master program reel. The program is then rehearsed and timed and presented as a live broadcast on Friday night at 6:30. Professor and students make a critical evaluation following the program.

Reception of shortwave broadcasts is small compared to the full monitoring done by the VOA or the RCA monitoring center. Students of the "Listening Post" project rely on one Hallicrafter model SX-62 with a simple line antenna placed East-West on the roof of the Communications Building at the University of Washington. This receiver is connected to an Ekotape recorder. As was noted earlier reception with this equipment has been such that a wide range of stations has been received regularly. It would not be feasible for such an educational undertaking to maintain an overly-expensive full-scale monitoring operation.

It is evident that this project with the comparative study of the analyzing and reporting of news through these shortwave broadcasts is an exciting revelation to students who can appreciate the larger aspect of communications. Students taking part in this project have had previous teaching and laboratory work in local radio news operation, including gathering, reporting and editing of news, and the writing and delivery of local newscasts. The students participating in the "Listening Post" project have shown their competence in these courses and have exhibited a keen interest in world affairs and a desire for broader study in the field of broadcast news.

Although this project was initiated only one year ago some interesting results have been already noted. The project has stimulated one student to continue his education with a graduate program concentrating on the social sciences. Also, it has resulted in two students broadening their undergraduate education through the addition of political science and foreign language courses. The progress

of this project so far seems to indicate that such endeavors can play an important role in the radio education program. It is proving a significant addition to the broadcasting curriculum at the University of Washington.

Pat Cranston is assistant professor of radio and television in the Division of Communications at the University of Washington. She holds an M.S. in Journalism from the University of Texas.

A COMMITTEE SYSTEM FOR RADIO-TV ADMINISTRATION

by BRUCE A. LINTON

A recent article by Forest Whan of Kansas State College has served to call attention to the basic question as to which campus office should have responsibility for Radio and Television training.¹ His analysis of a previous study indicates that there are at least eight different departments offering the equivalent of a Radio-TV degree: Speech, Radio-TV, Journalism, Theater Arts, Language and Literature, English, Education, and the Radio-TV Committee.²

This range of administrative control probably is one of the symptoms of growth in our area. Likely it is present in other areas of a university which, by nature, are inter-related and/or extremely complex. As Radio-TV continues to grow, more and more schools may be faced with the problem of choosing a realistic, economic and academically sound method of administration. The purpose of this article is to call attention to the University Committee as one possible method of control—a method which takes its strength from the recognition of the inter-related character of broadcasting training and operations. Other methods of administration are fairly well known, but the committee system has not, as yet, been widely used or discussed.

Typical Administrative Areas

At present the most common administrative control is that of a parent department in which Radio-TV exists as one of several "areas." The department is usually Speech or Journalism, although Theater Arts, Language Arts and English have some representation.³ Occasionally duplicate or at least parallel programs have developed in two or more

¹Forest L. Whan, "Colleges and Universities Offering Degrees in Radio and Television: An Analysis," *Journal of Broadcasting*, I (1957), 278-83. Based on a survey conducted by Prof. Harold F. Niven, Ohio State University, 1956.

²*Ibid.*, p. 278.

³*Ibid.* The Niven study indicates that 51 of 87 Colleges reporting Radio-TV major programs fall into this category.

departments on a campus. In a few cases where this has taken place a coordinator or committee has been appointed to help define each program and to hold duplication of staff, equipment and courses to a minimum.

Dr. Whan gives substantial statistical indication that, generally, such administrative control is not a feature of the stronger area.⁴ He indicates that one problem of this type of administration is that Radio-TV is but one of several departmental areas—all of them with equally important problems of development.

A considerable number of schools (28) have created a separate department of Radio-Television, operating under various University schools—usually the College of Arts, Journalism, or the newer School of Communications. Statistically, in terms of number of courses, faculty and majors, it seems as if this method is the strongest. This would seem to be the best answer for administrative control.

Departmental status is not easily achieved, however, and the move may be opposed by either administration, faculty or involved departments. Some administrators may be reluctant to add new departments, feeling that it only complicates their constant effort to improve salaries and existing programs. The creation of a new department usually does not take place until faculty committees have discussed it; not every faculty member in an influential committee position is convinced that we have erased the "trade school" stigma, and some who realize the vast educational implications of this area are concerned that growth potential should not be restricted to the artificial (but sometimes all too real) barriers of departmental lines. Finally, departments standing to lose part of their faculty, budget, course structure and possible prestige are not always excited about a new and independent program; indeed they would seem to have every good reason for opposing this move.

⁴*Ibid.* Dr. Whan measured enrollment, course offerings, number of majors and number of instructors in the various schools reported in the Niven study.

The University Committee System

The committee system is not a new idea in education. Many graduate schools use it to combine complex and inter-related disciplines. Thus the committee on "Radiation-Biophysics" might consist of representatives of the departments of Physics, Radiation, Bio-chemistry, and Biology. On the undergraduate level the "Human Relations" committee might be made up of faculty members from Sociology, Psychology, Political Science, and Speech.

There is a difference between a coordinating committee and the committee of this article. The former is essentially a group of faculty members representing various departments, meeting in an attitude of cooperation but with little focus of authority. The latter should be an administrative governing body, controlling curriculum, budget and personnel as if it were a department. It is distinguishable from a traditional department by an absence of formal department classification, by the dual-appointive nature of the faculty and by the flexibility of administrative channels.

The specific nature of such a committee would depend upon existing administrative structure and attendant problems or policies of the individual school. In the field of Radio-Television such a committee might exist as a connecting link between a School of Journalism, a Department of Speech and a campus broadcasting station. It would be made up of representatives of the cooperating areas plus additional specific Radio-TV staff. The chairman, in effect, could be the University officer in charge of broadcasting.⁵

This system seems to have several interesting advantages for areas which are not satisfied to be a "part-interest" of a larger department, yet which cannot achieve the status of a separate department. There might be some advantages not always enjoyed by traditional departments.

⁵This concept evolved at the University of Kansas when it became apparent to the administration that broadcasting was a function of several areas—principally Speech, Journalism, Extension, and Public Relations. A committee was organized and, through its chairman, was given full control of activities and curriculum in broadcasting. Members were drawn from Speech, Journalism, the on-air FM station, Extension, and the audio-visual Department of the Medical Center. The teaching faculty was given joint academic appointments in Speech and Journalism.

1. First, in a philosophical sense, the committee system is able to provide the flexibility and breadth of interest necessary to such a complex area.

At the moment there seems to be no final answer to our quest for a definitive training sequence. One school may put television in the graduate category while another may begin courses at the sophomore level. It seems safe to say, however, that most educators think of broadcasting training in the context of a blending of professional courses with a broad arts background. As a University of Iowa brochure aptly states, "Since the whole world is television's oyster, it is vital that its personnel know all they possibly can about the society in which they live as well as the studio in which they work."⁶

The committee system is based upon such an awareness of the essential complexity and scope of the field—that perhaps no one department has all the answers. It provides the mechanics for a realistic blend of the arts and professional training. The committee can decide upon student needs, basic curriculum, differing degree paths and countless other questions with extreme flexibility and with the strength which comes from the varied backgrounds of its members. Departmental and/or school lines may easily be crossed; there no longer needs to be a noticeable lack of basic course areas simply because a parent department refuses to step outside its self-appointed boundaries.⁷

2. The system results in a healthy inter-departmental and student attitude.

Perhaps of basic importance is the fact that this kind of control seems to intensify the feeling of cooperation between the various departments involved. Each area is proud to contribute, share the credit of accomplishments, and to thoroughly enjoy new academic connections.

⁶"Television," State University of Iowa pamphlet, p. 5.

⁷Under such a system at the University of Kansas it was simple to set up a core curriculum which included such courses as "Elements of Advertising." This type of course is often missing in sequences offered through Departments of Speech.

The student no longer needs to be a pawn to be pushed, manipulated or persuaded by departments competing for his enrollment in order to make their own program stronger. He will benefit from a more flexible and realistic program geared to his needs rather than to those of a particular department.

3. Finally, there are some administrative values which make the committee system a desirable answer to the problem of control.

As stated previously, the creation of a new department is often anathema to an administration because it means new staff, more maintenance and possible justification before an inquiring Board of Regents. The committee represents consolidation and a streamlining of present resources—firm ground for a more kindly hearing on additional budget and staff. This effort to combine, coordinate and weed out is impressive to faculty colleagues, and perhaps they will accept the new program more readily because it is a joint effort of several more traditional areas.

Courses may grow in size at a faster rate because of the inter-area nature of the program. A student who might otherwise never step out of the Journalism school, for example, may suddenly decide to take a course in Performance Techniques simply because he has been made more aware of all aspects of the Radio-TV curriculum.

Committee curriculum control allows for a balancing of total course offerings. Perhaps the course in News Analysis or the study of Cinematography should be offered only once a year for best enrollment. Somehow it is easier for a committee to decide this than departments which are in competition for enrollment.

At the University of Kansas we have discovered an added benefit for the student. Colleges often have a restriction on total hours taken per department—40 hours in our case. But since we are more than “one department” we are allowed to enroll a student to a maximum of 60 hours in the field. While some will not consider this to be a

“benefit” to the student, it serves to illustrate the kind of flexibility possible in a non-departmental program.

There is always a practical problem of the coordination of activities in broadcasting. For example, the FM station needs student and faculty help; conversely, the academic area needs an outlet for student experience. A simple answer is to put the best students on the station, but strangely enough the “practical” and “theoretical” broadcasters often cannot get together enough to solve the problems created by this move. A strong committee, with representation from both areas, fosters a more coordinated program because the mechanics for the exchange of ideas and gripes is in working existence.

Possibly all of this sounds a little complicated—even unwieldy. It *is* a complicated program and it is doomed to failure unless it is nourished by an attitude of complete cooperation from all of the contributing areas. The result can be a freely moving, flexible broadcasting area which is in business to provide competent training for the fledgling broadcaster. Given this attitude of cooperation, an authoritative committee system is one workable solution to the vexing problem of radio-television administration.

Bruce A. Linton is chairman of the Radio-TV Committee at the University of Kansas.

COLLEGES AND UNIVERSITIES OFFERING COURSE WORK IN RADIO AND TELEVISION, 1957-1958

by HAROLD F. NIVEN, JR.

Listed below are the results of the third annual survey of the colleges and universities that offer course work in radio and television.

Part I of this report includes colleges and universities offering undergraduate or graduate degrees with major work in radio and television. Part II lists the schools that do not offer a degree with major work in radio and television, but does offer at least ten quarter hours or seven semester hours of course work a year. Part III reports the schools that offer less than ten quarter hours or seven semester hours a year, but does offer at least one or more formal courses in broadcasting.

Of the 195 schools that replied to the survey, 93 offer a BA, BS, BJ, or BFA degree with major work in radio and television. Fifty-six schools offer a MA, MS, MAJ, MFA, MEd, or MT degree. Fifteen schools offer the PhD degree with major work in radio and television. There are 37 schools that offer at least ten quarter hours or seven semester hours of course work in radio and television and there are 49 schools that offer at least one or more courses in radio and television. Five schools replied that they had no formal courses in broadcasting, but their schools did have broadcasting facilities used by students. Eleven schools reported that they offered no course work and had no radio or television facilities for student use.

The 93 schools offering the undergraduate degree report some 3,077 students majoring in radio and television for the 1957-1958 school year. There is a total of 424 students who are candidates for the masters degree in the 56 schools offering this degree. The fifteen schools that offer the PhD with major work in radio and television have 122 candidates currently studying for this degree.

Teaching faculty in the schools surveyed totalled 607 persons. Full-time teaching staff members numbered 331, with an additional 276 persons devoting less than half-time instructing specific radio and television courses.

For each institution listed, indication is given of the total number of undergraduates and graduate hours offered by all departments of the school, number of hours offered by each department, the minimum number of radio and television course hours required for the degree and number of major students who are candidates for the degree.

This year two additional types of information were obtained. Each school was asked to list the broadcasting facilities they had, and to indicate specific requirements for the masters degree and for the doctorate. The data concerning course offerings and facilities have been compiled in tabular form to conserve space and reported in the following pages. Data relative to graduate programs at the several institutions will be reported in a forthcoming issue of the *Journal*.

Copies of the complete report, including the names of instructors on the faculties of each institution, teaching radio or television courses, are available upon request from the author, c/o Department of Speech, Ohio State University, Columbus, Ohio.

Part I. Schools Offering an Undergraduate or Graduate Degree with a Major in Radio-Television.

Institution	Total R-TV Hours		Department Offering	Dept. Hrs. ³	Degree Granted	Min. RTV Hrs. for Degree ⁴	No. Majors Enrolled ⁵	Broadcast Facilities	
	U/Grad. ¹	Grad. ²						C/R Studios ⁶	Station
ALABAMA POLY INST. Auburn, Ala.	*		Speech	26(q)	AB	25	20	3 radio 1 TV	TV
ALABAMA, U. of University, Ala.	108(s)	20	Radio-TV	90	AB MA	30 24	60 5	2 radio 1 TV	w.w. radio ⁷ FM & TV
AMERICAN U. Washington, D.C.	60(s)	39	Commun.	60	BA MA	30 18	52 40	3 radio 1 TV	w.w. radio c.c. TV ⁸
ARKANSAS ST. COLL. State College, Ark.	25(s)		Lang. & Lit.	25	BS	18	* *	* *	*
ARIZONA ST. COLL. Tempe, Ariz.	36(s)		Mass Commun.	16	BA	36	40	4 radio 1 TV	w.w. radio
ARIZONA, U. of Tucson, Ariz.	22(s)		Speech Journ. Drama	12 7 3	BA BA	* *	* *	2 radio	w.w. radio
BAYLOR U. Waco, Tex.	108(q)		Speech-Radio Drama	82 26	BA MA	25 20	29 2	2 radio	w.w. radio
BOB JONES U. Greenville, S. C.	67(s)	12	Radio-TV	67	BA MA	30 20	13 3	1 radio	1 kw. AM
BOSTON U. Boston, Mass.	116(s)	79	Commun. Arts	116	BS MS	29 21	94 35	6 radio 4 TV	FM
BOWLING GREEN ST. U. Bowling Green, O.	15(s)		Speech Journ.	10 5	BA	9	* *	* *	FM
BRIGHAM YOUNG U. Provo, Utah	75(q)	18	Speech & Dram. Arts	56	BA, BS MA	30 15	25	3 radio 1 TV	w.w. radio

¹Total number of undergraduate radio and television course hours offered by the school, (s) indicates semester, (q) indicates quarter system.

²Total number of graduate radio and television course hours offered by the school.

³Total number of hours offered by the department.

⁴Minimum number of radio and television hours required for the degree.

⁵Number of major students working for the degree.

⁶C/R.—class-room studios or labs.

⁷w.w.—wired-wireless radio station.

⁸c.c.—closed circuit TV station.

*No information.

**No minimum specified.

Institution	Total U/Grad. ¹	R-TV Hours Grad. ²	Department Offering	Dept. Hrs. ³	Degree Granted	Min. RTV Hrs. for Degree ⁴	No. Majors Enrolled ⁵	Broadcast C/R Studios ⁶	Facilities Station
BROOKLYN COLL. Brooklyn, N. Y.	16(s)	4	Speech & Theatre	16	BA	12	2	2 radio	
BUTLER COLL. Indianapolis, Ind.	*		Radio-TV	47(s)	BS	38	56	3 radio	FM
UCLA Los Angeles, Calif.	74(s)	22	Theater Arts	74	BA MA	16 11	52 7	1 radio 1 TV	mobile unit
CHICO ST. COLL. Chico, Calif.	14(s)		Lang. & Arts	14	BA	14	*	*	
COLLEGE CONS. OF MUSIC of CINN. Cincinnati, O.	60(q)	20	R-TV-Dram. Arts	60	BFA	60	75	12 radio 1 TV	w.w. radio AM
COLUMBIA COLL. Chicago, Ill.	280(q)	30	Commun.	280	BA, BS MA	45 30	125 5	3 radio 1 TV	
CURRY COLL. Milton, Mass.	30(s)		Radio-TV Broad.	30	BS	30	*	*	*
DENVER, U. of Denver, Colo.	101(q)	54	Radio-TV	92	BA MA	65 45	30 5	2 radio 1 TV	w.w. radio
DEROIT, U. of Detroit, Mich.	40(s)		Radio-TV Education	32 8	BA	26	*	*	*
DRAKE U. Des Moines, Ia.	*		Radio Commun.	20(s)	BS	20	10	*	*
FLORIDA ST. U. Tallahassee, Fla.	66(s)	12	Speech Journ. Music	39 24 3	BA	15	10	*	FM
FLORIDA, U. of Gainesville, Fla.	76(s)	27	Journ. & Commun.	70	BS MA	35 12	35 1	5 radio 1 TV	FM
FORDHAM U. New York, N. Y.	*		Commun. Arts	24(s)	BA, BS	24	30	3 radio	FM
FRESNO ST. COLL. Fresno, Calif.	50(s)	5	Speech Arts Journ.	48 2	BA	30	40	2 radio	

GEORGIA, U. of Athens, Ga.	60(q)		Journ.	40	ABJ	40	65	2 radio	TV	
			Speech	20	MAJ	15	5	1 TV		
HOUSTON, U. of Houston, Tex.	145(s)	114	Radio-TV	127	BA, BA	24	76	2 radio	w.w. radio	
					BFA MA	18	12	1 TV		FM TV
HUMBOLDT ST. COLL. Arcata, Calif.	27(s)		Speech	22	BA	15-18	20	4 radio	w.w. radio	
			Physics	3				1 TV		
IDAHO ST. COLL. Pocatella, Ida.	17(s)	3	Speech-Dram.	17	BA	15	8	2 radio		
								2 TV		
IDAHO, U. of Moscow, Ida.	*		Humanities	23(s)	BA	30	12	3 radio	w.w. radio	
								1 TV		
ILLINOIS, U. of Urbana, Ill.	81(s)	52	Radio-TV	57	BS	30	65	4 radio	5 kw. AM	
					MS	16	10	2 TV		FM
					MT	24	3	3 MP		TV
IND. ST. TCHRS. COLL. Terre Haute, Ind.	60(q)	56	Speech	60	AB, BS	36	19	2 radio		
					MA, MS	24	5	1 TV		
INDIANA U. Bloomington, Ind.	71(s)	34	Radio-TV	37	BS, BA	25	45	3 radio	FM	
					MA	16	8	2 TV		
								1 Kine		
IOWA ST. COLL. Ames, Ia.	123(q)		Science	36	BS	**	26	2 radio	w.w. radio	
			Tech Journ.	19				1 TV		5 k.w. AM
			Speech	15						FM
			Ind. Adv.	17						TV
			Elec. Eng.	3						
			English	3						
			Household Ec.	3						
			Music	2						
IOWA, ST. U. of Iowa City, Ia.	39(s)	*	Speech	29	BA	12	60	1 TV	1 kw. AM	
					MA	12	12	prod'n		
					PhD	12	6	center		
ITHACA COLL. Ithaca, N. Y.	58(s)	3	TV-Radio	58	BS	36	50	1 radio	w.w. radio	
								1 TV	FM	

Institution	Total R-TV U/Grad. ¹	Hours Grad. ²	Department Offering	Dept. Hrs. ³	Degree Granted	Min. RTV Hrs. for Degree ⁴	No. Majors Enrolled ⁵	Broadcast C/R Studios ⁶	Facilities Station
KANSAS STATE COLL. Manhattan, Kans.	58(s)	32	Speech	53	BS MS	22 22	29 5	3 radio 1 TV	FM sh. 5 kw. AM CP for TV
KANSAS, U. of Lawrence, Kans.	51(s)	35	Speech	20(s)	BA BS MA, MS	33 30 24	34 4	3 radio 2 TV kine	w.w. radio 5 kw. AM FM
KANSAS CITY, U. of Kansas City, Mo.	18(s)	18	Speech	18	BA MA	12	6 1	1 radio	FM
KENT ST. U. Kent, O.	50(q)	26	Speech	45	BS BA MA	36 21 12-15	25 1	2 radio	w.w. radio FM
KENTUCKY, U. of Lexington, Ky.	15(s)		Journ. Radio Arts Journ.	5 12 3	BA	15	*	*	*
LOUISIANA ST. U. Baton Rouge, La.	20(s)	14	Speech	14	BA MA PhD	18 * *	3 2 1	2 radio 1 TV	
MARQUETTE U. Milwaukee, Wisc.	50(s)	24	Speech Journ.	44 6	BS	30	25	1 radio 1 TV	
MARIETTA COLL. Marietta, O.	*		Speech	18 (s)	BA	18	4	4 radio 1 TV	w.w. radio
MARYLAND, U. of College Park, Md.	30(s)	27	Speech	30	BA	11	16	3 radio	w.w. radio
MASSACHUSETTS, U. of Amherst, Mass.	*		Speech	15(s)	BA	15	4	*	FM
MIAMI U. Oxford, O.	41(s)	23	Speech	28	BS MA	20 10	12	2 radio 2 TV	w.w. radio FM TV
MIAMI, U. of Coral Gables, Fla.	50(s)	6	R-TV-Film	50	BA	30	90	1 radio 1 TV	

MICHIGAN ST. U. E. Lansing, Mich.	72(q)	42	Speech	66	BA MA PhD	36 24 30	90 20 7	2 radio 2 TV	5 k.w. AM FM TV
MICHIGAN, U. of Ann Arbor, Mich.	44(s)	38	Speech	44	BA MA PhD	* 12-18 20-30	* 20 35	2 radio 1 TV	FM
MISS. SOUTHERN COLL. Hattiesburg, Miss.	64(q)		Speech	32	BA, BS	24	25	2 radio	w.w. radio 10 w. AM
MINNESOTA, U. of Minneapolis, Minn.	52(q)	37	Speech	24	BA MA PhD	12 14 *	* 6 3	4 radio 3 TV	w.w. radio 5 kw. AM TV
			Journ.	15	BA MA	25 15	12 1		
MISSOURI, U. of Columbia, Mo.	58(s)	42	Journ.	28	BJ MA PhD	12 16	65 5	2 radio	TV
			Speech	30					
NEBRASKA, U. of Lincoln, Nebr.	29(s)	18	Speech	23	BA MA	18 9	12 2	*	*
			Journ.	6					
NEW MEXICO, U. of Albuquerque, N. Mex.	15(s)	6	Speech	15	BA	9	0	2 TV	TV
NEW YORK U. (Com. Arts) New York, N. Y.	104(s)	18	R-TV-MP	98	BA BS MA	32 { 38 } 22	38 *	3 radio 2 TV	w.w. radio
			Marketing	6					
NEW YORK, ST. U. of Fredonia, N. Y.	15(s)	3	Speech	15	BS	36	30	3 radio 2 TV	w.w. radio
NORTH CAROLINA, U. of Chapel Hill, N. Car.	93(s)	33	R-TV-MP	81	BA MA	20 21	46 *	11 R-TV- MP	FM TV
			Journ.	12					
NORTH DAKOTA, U. of Grand Forks, N. Dak.	31(s)		Speech	18	BA, PhB MA	18 20	* *	* *	* *
			Journ.	3					

Institution	Total R-TV Hours		Department Offering	Dept. Hrs. ³	Degree Granted	Min. RTV Hrs. for Degree ⁴	No. Majors Enrolled ⁵	Broadcast Facilities	
	U/Grad. ¹	Grad. ²						C/R Studios ⁶	Station
NORTHWESTERN U. Evanston, Ill.	206(q)		Journ.	54	BS	24	100	4 radio	w.w. radio
			Speech	152	MS	24	12	3 TV	FM
					BS	40	*		
					MA	24	*		
PhD	60	*							
NOTRE DAME, U. of South Bend, Ind.	21(s)		Speech	18	AB	15	*	*	*
			Journ.	3	AM	12	*		
OHIO STATE U. Columbus, O.	76(q) 49		Speech	36	BA	30	42	3 radio	w.w. radio
					MA	25	12	1 TV	5 kw. AM
			Educ.	15	PhD	50	24		FM
					BS	33	13		
					MA	20	4		
					PhD	30	6		
Journ.	16	BA	23	*					
Bus. Org.	6								
Photo.	3								
OHIO U. Athens, O.	58(s)	34	Radio-TV	58	BFA	36	30	5 radio	w.w. radio
					MFA, MA	18	2	1 TV	1 kw. AM
									FM
OHIO WESLEYAN U. Delaware, O.	*		Speech	17(s)	BA	17	20	4 radio	FM
OKLAHOMA, U. of Norman, Okla.	62(s) 26		Speech	30	BA	**	40	2 radio	w.w. radio
					MA	**	*	1 TV	1 kw. AM
			Drama	19	BFA, MA	**	*		FM
Journ.	13	BA, MA	**	*					
OREGON, U. of Eugene, Oregon	45(q) 21		Speech	33	BA, BS	17	30	3 radio	w.w. radio
			Journ.	12	MA, MS	15	4	1 TV	FM
PACIFIC, COLL. of Stockton, Calif.	*		Speech	34(s)	AB	30	13	2 radio	w.w. radio
					MA	12	2	1 TV	FM

PACIFIC U. Forest Grove, Ore.	21(s)		Speech Journ.	15 6	BA	24	*	*	*
PENNSYLVANIA ST. U. University Park, Pa.	22(s)		Speech	22	BA MA PhD	20 3-10 6	*	*	*
SAN FRANCISCO ST. COLL. San Francisco, Calif.	58(s)	6	Radio-TV	58	BA MA	43 18	92 20	2 radio	
ST. LOUIS U. St. Louis, Mo.	20(s)		Speech	20	BS	15	*	*	*
SAN JOSE COLL. San Jose, Calif.	*		Speech & Drama	17(s)	AB	15	40	1 radio 1 TV	
SOUTH DAKOTA, U. of Vermillion, S. Dak.	23(s)		Speech Journ.	23	BA	18	*	*	*
SO. CALIFORNIA, U. of Los Angeles, Calif.	87(s)		Telecomm.	78	BA MA PhD	24 14 26	100 30 15	7 radio 4 TV	FM c.c. TV
SOUTHERN ILLINOIS U. Carbondale, Ill.	93(q)		Radio-TV Journ.	85 8	BS	48	17	6 radio	FM
SO. METHODIST U. Dallas, Texas	25(s)		Speech & Theatre Advertising	22 3	AB MA	18 12	*	*	*
STANFORD U. Stanford, Calif.	80(q)		Speech & Drama	80	BA MA	22 28	20 12	2 radio	w.w. radio
SYRACUSE U. Syracuse, N. Y.	69(s)	42	Radio-TV	69	AB, BS MS PhD	24 24 36	40 25 4	3 radio 1 TV kine	FM
TEMPLE U. Philadelphia, Pa.	63(s)	50	Radio-TV	51	BS MA, MS	24 30	70 10	8 radio	w.w. radio FM
			Speech	6					
			Theology	4					
			Elem. Educ.	2					
TENNESSEE, U. of Knoxville, Tenn.	18(q)		Speech- Journ.	9 9	BA, BSJ	18	9	1 radio	w.w. radio FM

Institution	Total R-TV Hours		Department Offering	Dept. Hrs. ³	Degree Granted	Min. RTV Hrs. for Degree ⁴	No. Majors Enrolled ⁵	Broadcast Facilities	
	U/Grad. ¹	Grad. ²						C/R Studios ⁶	Station
TEXAS CHRISTIAN U. Ft. Worth, Texas	21 (s)		Speech- Theatre- Radio } }	21	BFA MFA	21 24	* *	* *	*
TEXAS, U. of Austin, Texas	54 (s)		Drama Speech Journ. Music	24 18 9 3	BFA	36	50	4 radio 2 TV	
TEXAS WOMEN'S U. Denton, Texas	21 (s)	9	Speech Journ.	15 6	BA, BS MA	20 10	24 2	3 radio 1 TV	
TULSA, U. of Tulsa, Okla.	64 (s)	23	Speech Journ. Bus. Adm.	55 6 3	BA MA	28 18	10 6	4 radio	FM
UTAH STATE U. Logan, Utah	33 (q)	17	Speech Journ.	27 6	BS MS	20 17	5 0	2 radio	FM
UTAH, U. of Salt Lake City, Utah	43 (q)	32	Speech Journ. Market.	32 9 2	BA, BFA, BS MA, MFA, MS PhD	32 24 25-30	15 3 0	2 radio 2 TV	TV
VIRGINIA, U. of Charlottesville, Va.	15 (s)	3	Speech & Drama	15	BA	15	4	3 radio	w.w. radio FM
WASHINGTON, ST. COLL. of Pullman, Wash.	41 (s)	11	Speech Journ. Bus. Adm.	30 9 2	BA	20	30	5 radio 1 TV	w.w. radio 5 kw. AM

WASHINGTON, U. of Seattle, Wash.	51(q)		Commun. Speech	45 6	BA	34	75	6 radio 2 TV	FM TV
WAYNE STATE U. Detroit, Mich.	53(s)	31	Speech	43	AB MA PhD	20 18 30	41 12 7	3 radio	FM
			Music	2					
			Journ.	2					
			Ed.	4					
			Home Ec.	2					
WESTERN RESERVE U. Cleveland, O.	29(s)	18	Speech	14	BA MA PhD MA	12-18 12-18 24-30 15	10 5 5 2	2 radio 1 TV	w.w. radio
			Dram. Arts	15					
WEST VIRGINIA U. Morgantown, W. Va.	32(s)	16	Speech	32	MA	20	*	1 radio	
WICHITA, U. of Wichita, Kans.	29(s)	5	Speech Pol. Sci. & Hist.	26 3	AB, BS	36	40	4 radio 3 TV	FM
WISCONSIN, U. of Madison, Wisc.	44(s)	16	Speech	28	MA, MS PhD	** **	4 6	1 radio 2 TV	5 kw. AM FM TV
			Journ.	9					
			Music	2					
			Commerce	3					
			Ag. Journ.	2					

Part II. Schools Not Offering a Degree in Radio-TV But Offering 10
Quarter Hours, 7 Semester Hours, or More.

Institution	Dept.	Hours	C/R Studios	Station
AKRON, U. of Akron O.,	Speech	9(s)		
BALDWIN-WALLACE COLL. Berea, O.	Speech	9(q)		FM
BALL ST. TCHRS. COLL. Muncie, Ind.	English	24(q)	2 radio	w.w. radio
BRADLEY U. Peoria, Ill.	Speech	15(s)	1 radio	
COLORADO COLL. Colorado Springs, Colo.	Speech	12(s)		FM
COLORADO, U. of Boulder, Colo.	Radio-TV English & Speech	3(s) 4(s)	1 radio	w.w. radio
COLUMBIA U.* New York, N. Y.	Dramatic Arts	58(s)	1 radio	w.w. radio FM
DAYTON, U. of Dayton, O.	Speech Radio TV	15(s) 6(s) 9(s)		
DE PAUW U. Greencastle, Ind.	Speech English	21(s) 3(s)	1 radio	FM
DENISON U. Granville, O.	Speech	12(s)		
DUQUESNE U. Pittsburgh, Pa.	Journ.	22(s)	3 radio 2 TV	FM
EASTERN ILLINOIS U. Charleston, Ill.	Speech	12(q)	1 radio (lab)	
FORT HAYS KANSAS ST. COLL. Hays, Kans.	Speech	17(s)	2 radio	
GEO. PEPPERDINE COLL. Los Angeles, Calif.	Speech	9(s)	2 radio	
KANSAS ST. TCHRS. COLL. Pittsburg, Kans.	Lang. & Lit.	21(s)		
LINFIELD COLL. McMinnville, Ore.	Speech Bus. Adm.	18(s) 3(s)	2 radio	campus stu- dio coml. AM sta.
LONG BEACH ST. COLL. Long Beach, Calif.	Speech & Drama	8(s)	2 radio	
LONG ISLAND U. Brooklyn, N. Y.	Journ.	10(s)		

*The Degree Program of the School of Dramatic Arts at Columbia University has been temporarily suspended pending the completion of new facilities and broadcasting courses are available on a non-degree basis as offerings of the School of General Studies.

Institution	Dept.	Hours	C/R Studios	Station
MAINE, U. of Orono, Maine	Speech Educ.	20(s) 3(s)	1 radio	w.w. radio
MARSHALL COLL. Huntington, W. Va.	Speech Journ.	16(s) 6(s)	2 radio	
MILLIKIN U. Decatur, Ill.	Speech	15(s)	2 radio 1 TV	
OCCIDENTAL COLL. Los Angeles, Calif.	Speech	9(s)	1 radio	
OKLAHOMA CITY U. Oklahoma City, Okla.	Speech	10(s)		
OREGON ST. COLL. Corvallis, Ore.	Speech	19(q)	1 radio 2 TV	5 kw. AM
PITTSBURGH, U. of Pittsburgh, Pa.	Speech	18(s)		
PURDUE U. Lafayette, Ind.	Commun.	17(s)		
QUEENS COLL. Flushing, N. Y.	Speech Soc.	17(s) 3(s)	1 radio	
RICKS COLL. Rexburg, Idaho	Speech Drama Radio	19(q) 19(q) 19(q)	2 radio 2 TV	
SACRAMENTO ST. COLL. Sacramento, Calif.	Speech	15(s)	2 radio 2 TV	
TEXAS TECH. COLL. Lubbock, Texas	Speech Journ. Marketing	19(s) 6(s) 3(s)		
TULANE U. New Orleans, La.	Theatre & Speech	21(s)	1 radio	
WEST TEXAS ST. COLL. Canyon, Texas	Speech	12(s)	1 radio	
WESTERN ILLINOIS U. Macomb, Ill.	Audio-Vis. English Journ.	8(q) 8(q) 8(q)		
WESTERN MICHIGAN U. Kalamazoo, Mich.	Speech	17(s)	1 radio	w.w. radio FM
YALE U. New Haven, Conn.	Drama	12(s)		

Part III. Schools Offering Less Than 10 Quarter Hours or 7 Semester Hours in Radio-TV Courses.

Institution	Dept.	Hours	C/R Studios	Station
ARKANSAS STATE TCHRS. COLL. Conway, Ark.	Speech	6 (s)		
BELOIT COLL. Beloit, Wisc.	Speech	6 (s)	2 radio	w.w. radio
BLACK HILLS TCHRS. COLL. Spearfish, S. Dak.	Commun.	3 (q)	1 rec. studio	
CALIF. U. of, SANTA BARBARA COLL. Goleta, Calif.	Speech	6 (s)	2 radio 1 TV	
CAPITAL U. Columbus, O.	Speech	6 (s)	1 radio	
CARROLL COLL. Waukesha, Wisc.	Speech	9 (s)		
CENTRAL MICHIGAN COLL. Mt. Pleasant, Mich.	Speech & Drama	3 (s)		
COLORADO STATE U. Fort Collins, Colo.	English & Mod. Lang.	6 (q)		
CONNECTICUT, U. of Storrs, Conn.	Speech & Drama	6 (s)	1 radio	FM
DARTMOUTH COLL. Hanover, N. Hamp.	—		2 radio 1 TV	w.w. radio 250 w. AM
DUKE U. Durham, N. Car.	English	6 (s)	2 radio	w.w. radio
EAST TEXAS ST. TCHRS. COLL. Commerce, Texas	Commun.	6 (s)		
EASTERN MICHIGAN COLL. Ypsilanti, Mich.	English & Speech	6 (s)	1 radio	
FAIRMONT ST. COLL. Fairmont, W. Va.	Speech	5 (s)		
HAMPTON INST. Hampton, Va.	Commun. Other	1 (s) 4 (s)		
HARDING COLL. Searcy, Ark.	Speech	6 (s)		
HAWAII, U. of Honolulu, Hawaii	Speech	3 (s)		FM
HOFSTRA COLL. Hempstead, N. Y.	Speech	6 (s)		
HOWARD PAYNE COLL. Brownwood, Texas	Speech	6 (s)		

Institution	Dept.	Hours	C/R Studios	Station
ILLINOIS ST. NORM. U. Normal, Ill.	Speech	5 (s)		
LEHIGH U. Bethlehem, Pa.	Speech	6 (s)	1 radio	w.w. radio
LEWIS & CLARK COLL. Portland, Ore.	Speech, Arts	8 (s)		
LOYOLA U. New Orleans, La.	Speech	3 (s)		
MEMPHIS ST. COLL. Memphis, Tenn.	Speech & Drama	9 (s)		
MISSISSIPPI, U. of University, Miss.	Speech	6 (s)	3 radio	w.w. radio
MORNINGSIDE COLL. Sioux City, Ia.	Speech & Drama	6 (s)		
MORRIS HARVEY COLL. Charleston, W. Va.	Speech	6 (s)		
MURRAY ST. COLL. Murray, Ky.	—		1 radio	
NEW HAMPSHIRE, U. of Durham, N. Hamp.	English	6 (s)	2 radio	w.w. radio
NEW MEXICO HIGHLANDS U. Las Vegas, N. Mex.	English & Speech	3 (q)	1 radio	
NEW YORK, ST. U. of, COLL. FOR TCHRS. AT BUFFALO Buffalo, N. Y.	English	3 (s)	1 radio	
NORTH TEXAS ST. COLL. Denton, Texas	Speech & Drama	6 (s)	1 radio	
NORTHERN ILLINOIS ST. COLL. DeKalb, Ill.	Speech Audio-Vis.	2 (s) 2 (s)		
OBERLIN COLL. Oberlin, O.	Speech	2 (s)	1 radio	w.w. radio
OTTERBEIN COLL. Westerville, O.	Speech	6 (s)	2 radio	FM
PACIFIC LUTHERAN COLL. Tacoma, Wash.	Speech	6 (s)	1 radio 1 TV	
PENNSYLVANIA, U. of Philadelphia, Pa.	English	6 (s)		
PHILLIPS U. Enid, Okla.	Speech	6 (s)	1 radio	
RHODE ISLAND, U. of Kingston, R. I.	Speech & Dram. Art	3 (s)		

Institution	Dept.	Hours	C/R Studios	Station
RIPON COLL. Ripon, Wisc.	Speech	6 (s)	2 radio	w.w. radio
ST. OLAF COLL. Northfield, Minn.	Speech	6 (s)	3 radio	w.w. radio 5 kw. AM
SOUTHEASTERN LOUISIANA COLL. Hammond, La.	English	6 (s)		
VERMONT, U. of Burlington, Vt.	Speech	6 (s)	3 radio	w.w. radio
WAYLAND BAPTIST COLL. Plainview, Texas	Speech	6 (s)		
WHITMAN COLL. Walla Walla, Wash.	Speech	6 (s)		
WITTENBERG COLL. Springfield, O.	Speech	4 (s)		
WILLAMETTE U. Salem, Ore.	Speech & Drama	2 (s)	1 radio	
WISCONSIN ST. COLL. Eau Claire, Wisc.	Speech	9 (s)	3 radio	
WOOSTER, COLL. of Wooster, O.	Speech	4 (s)	2 radio	w.w. radio

THE STRUCTURE OF MANAGEMENT

By CHARLES H. TOWER

At the NAB regional meetings during 1957, a presentation on the structure of management brought numerous requests for copies of the script from broadcasters attending the meetings. Since no script was used, an outline was prepared and circulated as a "Memo to Management" to NAB members by the NAB Employer-Employee Relations Department. Since the material may be of interest to readers of the JOURNAL, the outline is reproduced here by special permission of NAB.

The job of management is basically the same no matter what the organization may be. The same elements are found and the same basic skills apply whether you are running a trade association, the United States Steel Corporation, or a radio or television station. Most people who think about the problem come up with the same general type of description with some variation on emphasis and on use of terms.

Set out below in outline form are the various facets of the management job together with brief references to specific broadcasting problems relating to particular facets. These problems were, of course, discussed in considerably more detail at the regional meetings:

I. THE THREE BASIC ELEMENTS OF THE MANAGEMENT JOB

1. *Policy determination* . . . the determination of what should be done
2. *Policy execution* . . . the determination of how it should be done
3. *Analysis and control* . . . check results for control and planning purposes.

II. POLICY DETERMINATION

Radio station management today is primarily concerned with policy determination, not policy execution. In television it is just the opposite. The four elements of policy determination are:

1. *Product policy* . . . here is the big question of the day for radio management. What type of product or service shall we provide? Some have described it as the product crisis in radio today. The basic issue results from more people providing a more similar service. This in turn is caused by the increase in the number of stations, availability of low-cost programming material, emphasis on local character of the business from a sales and programming point of view, and decline in network programming.
2. *Price policy* . . . need for having a policy so that as in all other areas, decisions will be made consistently and without undue burden on management time . . . lack of any real price policy in broadcasting.
3. *Merchandising* (embracing entire sales effort) . . . Not too much of a problem in radio or television. The "how" of selling is much more difficult than the "what".
4. *Operational policy* . . . some problems created in radio by trend towards multiple ownership and use of multiple ownership organization resources to improve performance in particular markets. Has created a problem for multiple ownership groups and building staff organizations, and among those competing with multiple ownership groups, and offsetting impact of larger resources. In television, operational policy determination in areas such as wage administration is becoming increasingly essential.

III. POLICY EXECUTION

1. *Planning the organization* . . . no great problem in radio, but a real problem in the AM-TV combinations. What is the most efficient operational set-up? Have we found it yet in TV?
2. *Staffing and training* . . . recruitment of people always a problem in both radio and television, particularly at smaller station level . . . need for reducing although not eliminating turnover . . . how to do it . . . reference to training and selection matters developed or planned by NAB.
3. *Operational decision-making* . . . not much difference in broadcasting from other businesses.
4. *Directing the work* . . . has not been a problem in radio, but is a problem in television because of expanding organizations, new types of work, and promotion of good specialists who may or may not have supervisory ability . . . problems resulting from failure to adequately direct the work.

IV. ANALYSIS AND CONTROL

1. *Procedure* . . . keeping track of the dollars and cents through adequate accounting and budgetary techniques.
2. *Substance* . . . the importance of yardsticks such as NAB financial surveys in making a fair appraisal of management performance.

As a concluding thought, the manager's job involves the stewardship of an organization or an enterprise. Importance is attached to determining the competitive asset of the enterprise, and also in taking a long look at the future as the best means of both protecting and enhancing ownership's investment in the business.

Charles H. Tower is director of employer-employee relations for the National Association of Broadcasters.

BOOKS IN REVIEW

During the past few months a number of new books in the broad field of Telecommunications have come to the attention of the Book Review Editor. Some of these are reviewed in this issue, but others, received too late for review, are merely noted at this time. Their mention here does not, of course, preclude a more extensive notice at a later date.

BEST TELEVISION PLAYS, 1957. Edited by William I. Kaufman. New York. Harcourt, Brace and Company, 1957. 303 pp. \$5.75. A collection of seven television plays of the 1957 season.

TELEVISION PLAYS FOR WRITERS. Edited by A. S. Burack. Boston. The Writer, Inc., 1957. 396 pp. \$5.00. A collection of eight television plays by outstanding authors.

THE TECHNIQUE OF FILM AND TELEVISION MAKE-UP. By Vincent J-R Kehoe. New York. Hastings House, 1958. 263 pp. \$9.00. An extensive treatment of the principles of make-up designed for application to television and film work.

HOW TO WRITE TELEVISION COMEDY. Edited by Irving Settler. Boston. The Writer, Inc., 1958. 228 pp. \$4.00. A collection of eleven short essays on television comedy writing.

TELEVISION AND RADIO WRITING. By Stanley Field. Boston: Houghton-Mifflin Company, 1958. 540 pp. \$5.00. Survey of writing requirements for eight major program types.

TELEVISION—TODAY AND TOMORROW. By Broadcast Music, Inc. New York: Channel Press, 1957. 429 pp. \$12.50. The complete report of the five television talks clinics conducted in 1957 by BMI.

STUART W. HYDE
Book Review Editor

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EXPLORATIONS IN AWARENESS. By J. Samuel Bois. New York: Harper and Brothers, 1957. IX + 212 pp. \$3.50.

The author, a former student of Korzybski, tackles the dilemma confronting every serious thinker of our age. This dilemma concerns itself with the interpretation of situations, comments, events, and theories in an understanding manner so that intelligent and effective action can follow.

Dr. Bois deals with some of the most involved theories of semantics so clearly that it is simple for the general reader to grasp them. He emphasizes the importance of adapting to changing conditions with the expenditure of a minimum of energy.

Workers in the field of communications should especially benefit from a reading of *Explorations in Awareness*. Every chapter has true merit. Of particular interest is the chapter entitled, "Our Space-Time World" in which the author considers the importance of a new kind of thinking. "The search for the philosopher's stone has brought us to a space-time material world where atomic fission is possible; we have to learn to live in a space-time world of human beings if we want to achieve the age-long dream of the seers and change human nature." (p. 182)

Throughout this book there is an undertone of ideas such as—listening to what is being said, not to what you believe should be said; know the meaning of the terms you use, etc.

Emphasis should be placed here on the various illustrations presented. By carefully and systematically diagramming many of his points Dr. Bois makes of *Explorations in Awareness* a living feature of the moment. This dynamic experience leaves the reader with a feeling of intense appreciation of accomplishment. The total result is one of reaching new heights of insights making us realistically aware of human limitations as well as of potentials.

This is a "must" book and those who read it will be more than amply rewarded for their time and effort.

ARTHUR LERNER, Ph.D.
Psychology Department
Los Angeles City College

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TELEVISION WRITING AND SELLING. By Edward Barry Roberts. Boston: The Writer, Inc., 1957. 504 pp. \$6.50.

Mr. Roberts has written an excellent book in which he has "talked straight" to the prospective writer. Without going into involved detail, he has informed the reader that writing professionally for television is a hard and plodding job but one that has many rewards. He offers his own experience, factual conditions within the television industry, and several intelligent suggestions to help the young writer get a start.

The book is divided into eighteen chapters in which the author discusses television as a new playwriting, choice of material, technical problems, types of dramas, selling problems, the Television Code, and some random remarks on writing problems. An Appendix has been added to this edition which contains valuable information on Video Tape Recording and some copyright facts.

Generally speaking, Robert's book is not a recommended text for beginners in Radio-Television Writing although it is perhaps better

than any other text available at this time. It is written strictly from the professional point of view and is not simplified enough nor detailed enough for the neophyte writer.

However, the book does contain excellent portions of sample scripts and pertinent comments upon each section relating to a specific phase of television writing. Scene-by-scene analyses are used to show how video problems were solved. Besides drama, a variety of other television writing forms are discussed and problems explained.

Augmenting the book with other reading material on writing basics provides a good foundation for the young writer.

As a text for advanced writers, the book is an excellent guide to the rigors of professional television writing and selling. Material is crisply presented, liberally illustrated with carefully chosen examples, and problems are discussed briefly but concretely.

The chapter on selling material is most valuable. Here Roberts covers everything from how and where to sell a script to release forms of various types and suggestions on using them.

Mr. Roberts concludes his book with some comments upon the relationships between writers and television editors which the prospective writer would do well to think through with care.

J. W. WARFIELD
Dept. of Communications
University of Southern California

●

THE MIRACLE WORKER. By William Gibson. New York: Alfred A. Knopf, 1957. 131 pp. \$3.00.

The story of Annie Sullivan, the girl who brought language into the blind-deafmute world of the child Helen Keller, was translated into stirring television drama on *Playhouse 90*, February 7, 1957. Now Alfred A. Knopf has published the script as an individual volume, and with author William Gibson's clear and sensitive descriptions and directions, the reader has a compelling permanent record of a television achievement.

The Miracle Worker is concerned with the labor, not the rewards, of teaching the blind-deaf. Annie Sullivan had been orphaned, in a state poorhouse until 14 years old, blind and illiterate. With her sight dimly restored, illiteracy overcome, she takes on the job of teacher to a blind-deaf child. The worlds of the teacher and pupil could hardly be more disparate: Boston Irish Annie had lived on charity, had known death and privation as intimately as she knew her now-dead brother; Helen had been pitied and pampered because of her affliction, spoiled by the affection and wealth of her gentile Alabama family. The two characters share one trait—stubbornness—and from it come the conflict and climax of the drama.

Mr. Gibson is to be applauded for the unity and simplicity he achieved through his restraint. At no time does a clinical interest in

Helen's problem overshadowed the story and its characters. Annie is shown in full perspective, displaying humor and self-consciousness, audacity and gentleness, but subordinating these to her most important trait of determination and will to succeed.

Even in its written form, one can see that the play is well-suited to television. That is, it is economical and clear in its exposition, personal but vital in its conflict, and strong and concise in its plotting. Helen's afflictions are exposed simply and forcefully: with the camera subjectively representing the child, the image of the mother's face smiling down with love blurs into a spot and then fades into darkness; all sound but music dies. At another point, as Helen is feeling the lips of two other children, we see only the hands and lips and we hear nothing at all.

Because the play is "good television," the reader must expect that much of its visual excitement will be lost in reading. The main character is Annie; in reading this is evident, as she has dialogue as well as action to sustain her. Helen has only action which is well described but which does not let the reader understand her completely. In performance, this was not the case. An important part of the play involved teaching the blind-deaf alphabet to Helen. Closeups of hands working at this task were interesting and at times exciting; the descriptions in the script never reach the same heights.

Mr. Gibson succeeds in capturing some of the directorial feeling for the reader. But the subject matter of his play is so visual, and his writing has so wisely utilized this aspect, that the printed word fails the dramatization. This seems to be the fate of any play well-suited to television where picture and camera technique can control impact.

The Miracle Worker is probably the first television play to be published individually. The television industry may be proud of this recognition of its serious efforts, and grateful to Mr. Gibson and the publisher.

DONALD CONNOLLY
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HOW YOU CAN BROADCAST RELIGION. Edited by Lois J. Anderson. New York: National Council of the Churches of Christ in the United States of America, 1957. 128 pp.

Since religious groups are using television and radio increasingly as important media of communication, it is appropriate that the Broadcasting and Film Commission of the National Council of Churches of Christ has published this practical and timely manual. Eight outstanding figures in the field of religious broadcasting have contributed to this basic text for broadcast training.

The editor has not only included the sound technical advice that would apply to any broadcast, but he has given special attention to

the unique problems which confront the religious broadcaster. At the same time, special care has been taken to preserve the integrity of the religious program by not resorting to gimmicks and other devices that might tend to destroy the effectiveness of the central message and purpose of the religious broadcast.

The booklet covers a wide variety of subjects ranging from a program evaluation and audience measurement to a list of valuable resources the reader might consult for additional information. A few of the chapter headings will illustrate the scope of the presentation: "Programming," "Writing," "Producing," "Promotion and Publicity," "Understanding the Industry," and "Christian Broadcasting Overseas."

The Broadcasting and Film Commission of the National Council is to be commended for publishing this excellent summary of helpful information. It has received acclaim from churchmen and broadcasting executives alike.

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ART DIRECTING, for Visual Communication and Selling. Published for the Art Directors Club of New York, Nathaniel Pousette-Dart, Editor-in-Chief. New York: Hastings House, 1957. 240 pp. \$15.00.

Here is a handsome and beautifully arranged volume with vivid illustrations dedicated to the art director of today and tomorrow. The major purpose is to ". . . study and analyze the functions of the art director, his emergence from the past, his responsibilities—present and future—in our ever dynamic expanding economy."

Sixty people have contributed to the thirteen parts of the book. Part Seven which is directed at art directing for television and motion pictures, contains an article on "The Television Commercial" by William Duffy; "Art Directing for TV" by Harry Wayne McMahan; "Graphic Design in Television" by Georg Olden; "TV Lighting and the Art Director" by Paul Smith; "The Art Director in Television Network Promotion" by William Golden; and "Movie Advertising, I Love You" by William H. Schneider.

Part Seven, it seems to this reviewer, is indicative of the quality and coverage of the remainder of the book. The Art Directors Club can be extremely proud of the product of its six year effort. Art directors in a variety of fields will find this book an excellent synthesis of their professions, while the TV teacher will immediately direct his students to this source for an instructive symposium on visual communication and selling today.

ROBERT P. CRAWFORD
Queens College

FILM FORM and THE FILM SENSE. By Sergei Eisenstein. Edited and translated by Jay Leyda. New York: Meridian Books, xvi & 279 pp./xiii & 282 pp. \$1.95 (paperbound).

Leyda has compiled an excellent, unabridged translation of what are already agreed to be the two most important books ever written on the theories of the motion picture. Eisenstein states his purpose in his previously unpublished foreword: "The question is—what *can* be done—within *this* medium. What can be created only with *film* means." (ix)

Those already familiar with these works know the perceptive insight displayed in these essays and speeches. For unfamiliar readers, may I point out that Eisenstein relates motion pictures to almost all art and philosophic forms. His provocative discussion logically ties film to such topics as theatre, dialectics, language, structure, the novel, images, music, color, meaning, and the senses.

Much of Eisenstein's writing is not easy-going, and in order to profit fully the reader must evolve a sincere interest in film aesthetics. Comparison with other books is virtually impossible, since Eisenstein's work stands practically alone.

Leyda has included all the drawings, photographs, and appendices of the original editions. These include: source material, script and outline samples, a discussion of Eisenstein's film work, and a full bibliography. The complete edition stands as a magnificent memorial to a man who not only was a great film-maker, but a remarkable film-teacher.

Although there is nothing specifically related to broadcasting in either volume, they would be extremely useful to anyone attempting to evolve advanced television theories. A momentary glance at any television screen today shows how much the medium could profit from an aesthetic consideration such as Eisenstein has given to film.

The volume is by no means an introduction to motion pictures, or a "how-to-do-it" book. Yet with the ever-increasing use of motion pictures by television, the value of this work for the broadcast film specialist is obvious.

Eisenstein gives the type of theoretical consideration to an art medium that one finds in an advanced scientific textbook. It is unfortunate that so few texts available to graduate students of broadcasting measure up to this standard.

DAVID LYNDON WOODS
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EL QUINTO PODER. By Verni Vicente. Mexico, D. F.: Editora Ibero Mexicana, 1955. 240 pp.

El Quinto Poder or *The Fifth Estate* refers in both title and content to broadcasting as a basic influence of modern society, as the companion to newspapers, the Fourth Estate.

Leading broadcasters throughout Latin America have received this book with such enthusiasm that it is already out of print. For that reason, as well as for the edification of broadcasters unable to read Spanish, a English-language review of this spirited chronicle of radio is in order.

Vicente Verdi is a broadcaster and newspaper columnist, author and essayist, philosopher and pundit. As editor of the fan magazine *Radio-TV Selecciones*, he has influenced Mexicans to support adult dramas when radio-television producers have dared to go highbrow. He believes classical music can hold audiences, at least in Mexico.

This book traces the growth of the Inter-American Association of Broadcasters from that group's 1946 beginning. Verni cites Emilio Azcarraga of Mexico, Goar Mestre of Cuba, Ricardo Vivado of Chile, and Machado de Assis of Brazil as the *latino* equivalents of Harold Fellows and Justin Miller in professional organizational work among broadcasters.

Chapter 13 documents the little-known attempt by Juan Peron, when dictator of Argentina, to control the Blue Network of Cuba.

The late Eduardo Chibas, news commentator for the CMQ network, with the largest audience rating of any Cuban newsmen, discovered that during a four year period Peron had spent two hundred and fifty thousand dollars trying to win control of the Cuban Blue Network. The Chibas exposé ended Peron's attempts to obtain radio properties in Cuba. Part of Chibas' script which cited facts and figures, is reproduced, illustrating the stinging sarcasm of Chibas couched in listenable broadcasting prose.

Verni, himself, through much of the book, abandons the flowery phraseology inherent in the Spanish language for the lean, muscular prose of the news broadcaster.

Jose Luis Fernandez, former director general of the Inter-American Association of Broadcasters, wrote the foreword to the book. He characterizes Verni's work with one word: liberty. Throughout the book the broadcaster is reminded in various ways that his duty to his country and to himself centers in opposing governmental censorship and control.

Verni believes that New World radio has been freer than Old World radio because the former is privately owned and much of the latter is governmentally owned.

MARVIN ALISKY, *Chairman*
Mass Communications Dept.
Arizona State College

SURVEY OF CURRENT LITERATURE

With this issue, the *Journal* introduces a new section, to consist of listings and short abstracts of selected articles in American and foreign journals, of special significance in the opinion of the compilers. Readers of the *Journal* who are interested in contributing to this section, either in the form of translated materials, abstracting, or compilation, are invited to write the Editor, indicating the specific area of interest. In this issue, the survey of literature is limited to a list of titles from major foreign journals. In future issues, more extensive treatment will be given, in accordance with expression of reader interest.

CAHIERS D'ÉTUDES DE RADIO-TÉLÉVISION, 37 rue de l'Université, Paris (7e). In French, with English abstracts.

No. 15, 1957. Political Significance of Broadcasting and Television in the World of today, *Raymond Aron* (p. 277); The Role of Radio and Television in the Formation of Opinion, *Michel Robida* (p. 245); Retention of Spoken Information: Methodological Problems, *Geneviève Oléron* (p. 255); Radio and Television Today in the Federal Republic of Germany.

No. 16, 1957. Foreign Policy and Broadcast Information, *Paul Peronnet* (p. 339); The Artistic Medium of Television, *Marcel Marceau* (p. 386).

E.B.U. BULLETIN, 1, rue de Verembé, Geneva

Vol. VIII, 1957. The CARCOM Plan for Trans-Atlantic Television and Other Wideband Telecommunication Services, *William S. Halstead* (p. 7); Television in the Netherlands, *N.T.S.* (p. 131); New Developments in Audience Research Methods, *William A. Belson* (p. 407); Television Advertising in Finland, *Veli Virkkunen* (p. 667).

E.B.U. REVIEW (same address as above; appearing bimonthly, and superseding the E.B.U. Bulletin; Part A: Technical, and Part B: General and Legal, appear alternate months.

No. 47, February, 1958: Part B—General and Legal. B.B.C. Television for Schools, *Enid Love* (p. 3); The Community of French-Language Radio Programmes: An Experiment in Cooperation, *René Dovaz* (p. 5); The Progress of Commercial Television in Certain Countries (p. 9); Eurovision Programme Statistics (p. 10); The New Yugoslav Copyright Act, *M. Milenkovic* (p. 42).

GAZETTE, Keizergracht 604, Amsterdam. Trilingual, published quarterly.

Vol. III, No. 3, 1957. Motivation Research: A Critical Evaluation, *Mark Abrams* (p. 165); Commercial Television and the Advertising Agency, *G. C. Valentine* (p. 187); Grundfragen der Hörerforschung, *Herrmann H. Wolff* (p. 215).

PUBLIZISTIK, B. C. Heye & Co., Bremen. In Germany, published bimonthly.

Vol. III, No. 2, March-April, 1958. Typologie der Programmgestaltung im Europäischen Fernsehen, *Gerhard Eckert* (p. 67); Zur Geschichte der Hörerforschung im Deutschsprachigen Raum, *Hans Peter Richter* (p. 99).

Vol. III, No. 1, January-February, 1958. Fachliche Dissertationen an deutschen Universitäten und Hochschulen (April 1945-Dezember 1948) (p. 57).

RUNDFUNK UND FERNSEHEN, Hans-Bredow Institut, Rothenbaumchaussee 5, Hamburg 13. In German, published quarterly.

No. 4, 1957. Die Sprachgestaltung im Rundfunk, *Hans Wolfheim* (p. 329); Schön und Richtig, *Dietrich Gerhardt* (p. 340); Das Monologisch-Erzählerische im Hörspiel, *Dieter Hasselblatt* (p. 357); Über die Sprache des Sportes, *Jürgen Möller* (p. 366); Die politischen Parteien und die Programmfreiheit, *Helmut Quaritsch* (p. 375).

No. 1, 1958. Aus der Werkstatt des Kommentators, *Fritz Brühl* (p. 1); Deutschunterricht im Rundfunk, *Franz Thierfelder* (p. 11); Der deutsche Auslandsrundfunk 1931-1945, *Kurt Rathke* (p. 35); Zwei Denkshiften zum Kommerzillen Fernsehen (p.51).

Of special interest to students of the foreign scene is the March, 1958, issue of the *Journal of the S.M.P.T.E.* which includes five papers on international television and bilingual films, while Raymond B. Nixon, Editor of *Journalism Quarterly*, reports in detail on "Journalism Research Around the World" in the Winter, 1958, issue of *JQ*—a 25-country survey of research in mass media including radio and television.

PURPOSE OF THE ASSOCIATION FOR PROFESSIONAL BROADCASTING EDUCATION

The purpose of this organization is to secure mutual advantages that flow from a continuing relationship between broadcasters and institutions of higher learning which offer a high standard of training and guidance for those who plan to enter the profession of broadcasting.

These are the fundamental objectives of the Association:

To improve the services of broadcasting.

To facilitate exchange of information on broadcasting.

To bring together to their mutual advantage those in broadcasting and those in institutions of higher learning.

To facilitate employment at maximum effectiveness for those who meet the standards of institutions of higher learning and of broadcasting.

