

A STUDY OF INSTRUCTION IN TELEVISION IN TEXAS SENIOR
COLLEGES AND OF EMPLOYEE QUALIFICATIONS
SOUGHT BY TEXAS TELECASTERS

APPROVED:

Robert B. Toulouse
Major Professor

McDonney
Minor Professor

Witt Blair
Director of the Department of Education

Jack Johnson
Dean of the Graduate School

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William B. Helton, B. S.

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CHAPTER I

INTRODUCTION

The field of mass communications has been electrified by the advent of television. This comparatively new electronic means of reaching millions of people with both sight and sound has elicited conflicting predictions of doom and salvation; some describe it as a monster, while others declare it the greatest force for democratization that mankind has produced. Those who study the economic aspect of our modern world are not in agreement as to the practicality of television. Some feel that it will be too expensive, while others predict that it will develop into the most economically effective means of transmitting information to the masses. Others fear its adverse economic effect on sound broadcasting and the commercial motion picture. As to its importance in a sociological sense, some see it as a great device for family unification. Many believe that it will contribute negatively by attracting children from more active recreational activities. Further, they see television as encouraging passive rather than active participation in leisure time pursuits.

Whatever the predictions of the future of television as a medium for good or evil, it must be acknowledged that it has captured the imagination of the American public. Already

it has attained the status of a major business enterprise. The New York Times has said, "Few doubt that television will rank among the first ten industries."¹

What is the status of television in the United States? The Federal Communications Commission reveals that there are 101 television stations in operation now and that 300 stations are awaiting permission from the Commission to start building toward operation.² The Television Shares Management Corporation of Chicago, a television investment firm, has estimated that set manufacturers will produce five and one-half million television receiving sets during 1950. This figure added to the nearly four and one-half million sets already in use in the United States would bring the total to nearly ten million at the close of 1950.³

What is the status of telecasting in Texas? There are six television stations in operation now: one in Fort Worth, two in Dallas, two in San Antonio, and one in Houston.⁴ An estimate of the number of television receiving sets in use in these areas indicates that there are nearly seventy thousand.⁵

¹New York Times, April 24, 1949, Section X, p. 1.

²"FCC Roundup," Broadcasting, XXXVIII No. 10 (March 6, 1950), p. 87.

³Ibid., p. 52.

⁴"Directory of Commercial Television Stations in the United States," Broadcasting, XXXVII No. 16-YB (January 16, 1950), pp. 285-302.

⁵"FCC Roundup," op. cit., p. 52.

Statement of Problem

If the colleges and universities of the United States are to concern themselves with those factors and agencies that influence the life of the people of the United States, and certainly there is agreement on this broad principle, then it would follow that television cannot be ignored. How the individual college concerns itself with this new medium of communications is not the basic concern of this study. It is, however, the purpose of this study to determine the status of instruction in non-technical television techniques and procedures in the senior colleges of Texas as well as a corresponding investigation into the offerings of out-of-state colleges and universities. Furthermore, this study is concerned with the future plans of these Texas universities and colleges relative to non-technical television instruction, as well as with determining some of the employee-qualifications sought by commercial telecasters now operating in Texas. A third phase of this study deals with a suggested curriculum in non-technical television procedures and techniques. This curriculum is designed to meet the needs of several types of students: those who seek to prepare themselves for entry into professional telecasting, those who seek an understanding of the sociological, economic, and psychological impact of television, and those who seek to augment their preparations for other vocational areas by studying how the utilization of television can assist the minister, the teacher, the social

service worker, the advertiser, and the journalist in the performance of their respective professional duties. The problem resolves itself into the following questions:

What are Texas senior colleges doing now in the way of instruction in non-technical television techniques and procedures?

What are out-of-state colleges and universities offering now in the same area?

What do Texas senior colleges plan for the future in regard to this area of instruction?

What do commercial telecasters now operating in Texas seek as qualifications for those whom they employ to carry on their telecasting operations?

What can and should the senior colleges of Texas offer in non-technical television instruction? What can be done within the limitations of staff, equipment, and budgets?

Related Studies

There is a scarcity of published material dealing with the status of instruction in non-technical television on the college level. This is not surprising in view of the fact that television is a comparatively young medium of mass communications in the United States.

An exhaustive search for materials revealed few studies related to the present investigation. The greatest amount of material on television was found in the popular magazines and in the daily newspapers. Trade journals dealing with the entertainment industry devoted much space to television, but the coverage was in the form of standard news reporting.

The educational journals contain some television material,

but the emphasis is on utilization of telecasts in the classroom. This treatment is of limited value in the present study.

The Quarterly Journal of Speech, a publication of the Speech Association of America, was of little or no help. A study of the tables of contents of this publication for the issues from 1939 up to the present reveals a virtual non-existence of articles dealing with television.

A comparison of the information found about instruction in television in the most recent bulletins of colleges and universities and the data obtained through corresponding with those who are in charge of such instruction in these colleges reveals a lack of up-to-date information in the college publications.

There are numerous books about television, a number of which appear in the Bibliography of the study, but, for the most part, they deal with an explanation of television to the layman. Some of them purport to be text books, but the value of most of them as such is to be questioned.

There are two studies, both published in mimeographed form, that are related to this study.

One is a 1948-1949 directory of colleges offering courses in radio and television prepared by Gertrude G. Broderick, secretary of the Federal Radio Education Committee and published by the Federal Security Agency, Washington, D. C.

The purpose of this study, according to Broderick, is "for use merely as a guide to students in locating institutions most apt to meet their needs."⁶

The scope of this study is indicated in the introduction:

Out of a possible 1,700 colleges and universities, replies were received for the current issue of the Directory from 970. Of that number, 410 reported courses offered in radio and television...A total of 28 television engineering courses are indicated, while 33 institutions reported courses in the programming field. One television workshop was reported.⁷

Another study that is closely related to the determination of the status of instruction in non-technical television practices in the senior colleges of Texas is that made by Brooks of Northwestern University, Evanston, Illinois. Her study was published during the summer of 1949. In the introduction the scope of the study is indicated:

The statistics of this survey were compiled from the information available in catalogues of 200 American colleges and universities. The catalogues, and in some cases only brochures, pamphlets, mimeographed sheets, letters, and pages from catalogues, were collected by the Radio and Television Department of Northwestern University in response to requests sent to some 700 schools.⁸

This survey is reported in the form of listings of

⁶Federal Radio Education Committee, "FREC Directory of Colleges Offering Courses in Radio and Television, 1948-49", p. 2. (Mimeographed.)

⁷Ibid.

⁸Betty V. Brooks, "A Survey of Courses in Radio and Television Offered in American Universities and Colleges" (Paper submitted in fulfillment of requirements in Independent Study, Course D 99, Northwestern University, August 25, 1949), p. 2. (Mimeographed.)

courses, numbers of faculty members offering these courses, and broadcasting activities of the individual schools.

Procedure

In general the procedure followed in gathering data and information relative to this study has followed the techniques of utilizing questionnaires -- both mail and personal interview types. A survey was made of the published material relative to this area as pointed out in the preceding section.

More specifically, the following procedures were utilized: (1) questionnaires were sent to all senior colleges in Texas asking for data relative to the status of and future plans for instruction in non-technical television procedures; (2) similar questionnaires were sent to those out-of-state colleges and universities that were listed in the compilations cited in the section on related studies as offering instruction in television, and (3) a survey was made of the bulletins of the Texas colleges and some out-of-state colleges to determine listed courses in television.

The commercial telecasters operating in Texas were interviewed relative to their evaluation of employee qualifications and the part that colleges in Texas could play toward fitting people for professional entry into television. These telecasters were interviewed in relation to their suggestions for courses of study, areas of instruction, approaches to such instruction, and the relative importance of certain training aids and devices.

The questionnaire and standardized interview forms are included in the Appendix.

Limitations

The study is concerned primarily with discovering basic factors involved in offering instruction in non-technical television within the framework of the Texas senior college organized around the liberal arts college plan. It does not intend to serve as a "how-to-do-it" manual for detailed planning. Suggestions are made as to areas of instruction, but the emphasis is placed on the objectives for such instruction that will serve to meet the needs of the student who seeks entry into commercial television in this area.

A further limiting factor is that only commercial telecasters operating in Texas were interviewed relative to employee qualifications. While this is listed as a limitation, it is the belief of some commercial broadcasters that a basic weakness in instruction in sound broadcasting by colleges and universities is that too much emphasis is placed on network and major station operations. These broadcasters point to the employment pattern that has developed in sound broadcasting: networks and major stations secure their personnel from smaller stations, where the employee has been grounded in the fundamentals and procedures of a number of broadcasting responsibilities. The networks and major stations are staffed by specialists, while the small station employee

is required to work in a number of areas. Broadcasters state that they draw employees from small stations because colleges, for the most part, do not offer training that is realistic.⁹

In view of this attitude on the part of those who will accept or reject those trainees of colleges' radio and/or television departments, the limitation of securing employee-qualifications data from Texas telecasters is considered a problem that needs further investigation.

Definition of Terms

The terms used in this study are, for the most part, those included in the vocabularies of those who follow the entertainment news in the popular press. There has been so much material relative to television in the widely distributed magazines and newspapers of the United States that one may assume that such terms as "television", "video", "telecasting", "television cameras", and such are quite familiar ones.

However, there are some terms that need amplification. The use of "non-technical" in the study suggests the exclusion of all procedures directly involved in the engineering phases of television. This is in keeping with the hypothesis that a television director need not know "why" the equipment operates as it does, but he must know the capacities and the limitations of the equipment. The "whys" of the electronic

Floyd K. Baskette, "What Radio Station Managers Want in College-Trained Radio Workers", (University of Texas, 1939), p. 3. (Mimeographed.)

functioning of equipment utilized in telecasting are the concerns of the technical staff, whose responsibility is geared to the performance of cameras, transmitters, and such.

The term "telegenic" is used in describing those employee qualifications sought by commercial telecasters in non-technical production personnel who appear before the television cameras. This term is a television adaptation of the familiar term "photogenic", and is used to describe those physical characteristics that lend themselves most advantageously to the transmission of images by television. To put it simply, if one is "telegenic", one's image is a pleasing one when viewed on the television receiving screen.

Kinescope recordings are discussed. A "kinescope recording" is a film made of a television show through the use of motion picture photographic equipment in filming the television show as it appears on receiving apparatus. A kinescope recording combines the aural and the visual elements of the original television production as does the sound motion picture.

Organization

Chapter II is concerned with the status of instruction in non-technical television in the senior colleges of Texas as well as the offerings in this area now included in the curricula of out-of-state colleges. Chapter II is also concerned with the objectives of those who offer such instruction

in the senior colleges of Texas. It deals with the future plans of the colleges and universities of Texas in inaugurating or expanding instruction in non-technical television practices.

Chapter III surveys the requirements of commercial telecasters of Texas as to the procurement of staff employees. It contains suggestions made by commercial telecasters as to the type of instruction most suited for preparation of the individual for professional entry into commercial television.

Chapter IV suggests curriculum areas for instruction in non-technical television techniques that may be included within the framework of the Texas senior college organized around the liberal arts plan. Objectives are stated, and basic training aids and devices are mentioned.

Chapter V contains the conclusions arrived at as a result of the study, and offers recommendations that might prove helpful to those educators who are interested in instruction in the mass media, or who wish to explore the possibilities of the values of utilization of the medium of television as a means of widening the horizons of the college campus.

CHAPTER II

STATUS OF INSTRUCTION IN NON-TECHNICAL TELEVISION IN AMERICAN COLLEGES AND UNIVERSITIES

What is the status of instruction in non-technical television practices and procedures in the senior colleges of Texas as well as other colleges and universities in the United States? What are the aims and objectives of these schools in Texas now offering instruction in television? What approaches do they utilize in making this instruction most effective? These are the basic questions with which this section of the study deals. The data upon which material pertaining to senior colleges of Texas is based were obtained through a review of the bulletins issued by the senior colleges of Texas, and through a study of completed questionnaires pertaining to this area of instruction accomplished by twenty-one colleges and universities of Texas offering the bachelor's degree. Supplementary data were obtained through personal interviews with those whose schools offer instruction in non-technical television. Data for the table included in this chapter pertaining to instruction in television offered by out-of-state colleges and universities were based on an analysis of two compilations cited in Chapter I under the section "Related Studies." These data were augmented through correspondence with those out-of-state schools offering the greatest number of courses in television practices and procedures.

Texas Senior Colleges Offering
Instruction in Television

There are seven Texas colleges and universities offering instruction in television at this time. These are Baylor University, North Texas State College, Southern Methodist University, Texas State College for Women, Texas Christian University, the University of Houston, and the University of Texas. These schools offer specific courses in television, ranging from television workshop courses to courses in more specialized areas such as acting, writing, film production, and advertising.

Four colleges state that they have introduced instruction in television through incorporating television materials in existing courses in radio broadcasting. Thus, combining the schools which offer specific courses in television with those which have integrated television materials with radio courses, it is seen that eleven senior colleges in Texas offer some measure of instruction in television.

With the exception of the University of Texas, privately supported colleges are offering more television work than are the state-supported colleges of Texas. Baylor University offers three courses in television; Southern Methodist University offers two; Texas Christian University schedules four courses, and the University of Houston offers one. The University of Texas provides two courses in television, North Texas State College one, and Texas State College for Women one.

Of the four schools reporting an integration of television with radio, two state-supported schools, Sam Houston State College and Stephen F. Austin State College report the degree of integration is slight. The remaining two, Hardin-Simmons University and Austin College, indicate a greater degree of integration.

As to the specific courses offered by Texas colleges in television, Table 1 lists the courses offered by the individual schools and indicates the academic levels on which the courses are placed.

TABLE 1
COURSES IN TELEVISION OFFERED BY SEVEN TEXAS SENIOR
COLLEGES AND ACADEMIC LEVELS
ON WHICH PRESENTED

College	Television Orientation	Television Production	Television Writing	Television Acting	Television Filming	Television Workshop
Baylor University		Sr			Jr-Sr	Soph
NTSC		Jr				Fr-Sr
Southern Methodist						Jr
Texas Christian	Soph		Sr	Fr		
TSCW	Sr					
University of Houston	Fr					
University of Texas		Sr	Sr			
Total	3	3	2	1	1	3

From data shown in the preceding table, there are thirteen

courses in television offered by the seven senior colleges of Texas studied; three in orientation, three in television production, two in television writing, one each in acting for television and television film production, while three courses in television workshop are offered.

It is significant that advanced standing on the part of the student is required for all but three of these courses. Baylor University permits sophomores to register for the workshop course; Texas Christian University presents its orientation course on the sophomore level; while only the University of Houston allows freshmen to register in its orientation course.

It would appear that such areas as writing for television, orientation, and production were neglected by most of the schools studied, but it was found that those areas are treated to some extent in corresponding courses in radio broadcasting by some of the schools. Baylor University orients the student to the medium of television in its course called "Introduction to Broadcasting." This course is designed for freshmen, and treats of the sound broadcasting medium as well as the video medium. In its junior-level course, "Continuity," Baylor offers instruction in preparing scripts for both sound broadcasting and television.

The University of Texas and Southern Methodist University offer orientation materials relative to television in introductory courses in radio broadcasting.

Production of television programs is included in television

workshop courses and in the presentation of television programs as co-curricular activities by North Texas State College, the University of Houston, and Southern Methodist University.

Objectives of Instruction in Television

What are the objectives of those who direct instruction in television in the senior colleges of Texas?

Tom C. Rishworth, coordinator of radio and television at the University of Texas, stated that the educators who are members of the University Association for Professional Radio Education were, for the most part, following the general objectives that they sought in offering instruction in sound broadcasting.¹

Gertrude G. Broderick, Radio Education Specialist, United States Department of Education, Washington, D. C., outlined the following four possibilities as objectives for training in radio:

1. The Social Implications of Radio Broadcasting
2. Teacher Preparation in the Use of Radio
3. Specialized Training in Radio for Students in Other Fields.
4. Professional Training

These objectives were adopted in 1948 by the Federal Radio Education Committee made up of representatives of organized education and of the broadcasting industry, and the Federal Communications Commission.²

¹Statement by Tom C. Rishworth, personal interview, October 25, 1949.

²Gertrude G. Broderick, "Radio Training and the School", Education on the Air, 1948, edited by O. Joe Olson, p. 189.

Judith C. Waller, Director of Public Affairs, Central Division, National Broadcasting Company, recognized two general objectives of radio training: (1) the vocational objective; and (2) orientation and utilization in other professional areas.³

Jane E. Grills, head of the Radio Division, University of North Carolina, states that there are three objectives sought through instruction in radio in her school: (1) social significance of the medium; (2) radio's role in the study of communications; and (3) training of personnel for entry in the field.⁴

Samuel B. Gould, Director of Radio and Speech, Boston University, states that the first objective of Boston University's instruction in sound broadcasting is to "...train men and women who have sufficient background knowledge to handle their professional radio duties intelligently." Boston University's second objective is to train for the use of radio in related and other professional areas, and the third objective is to develop a social consciousness on the part of its students as they pursue their roles as members of a modern world.⁵

³Judith C. Waller, "Radio Training in Colleges", Education on the Air, 1948, op. cit., p. 192.

⁴Jane E. Grills, "Radio and Communications", Education on the Air, 1948, op. cit., p. 196.

⁵Samuel B. Gould, "Radio and Public Relations", Education on the Air, 1948, op. cit., p. 198.

Since these objectives are sought by those who direct training in radio broadcasting in some of our senior colleges, what then are the objectives to be sought in offering instruction in television? It is seen from these statements of objectives for radio training that there is agreement on at least four areas: (1) professional entry, (2) social significance, (3) utilization in other professional areas, and (4) utilization of radio as a tool in the exchange of information.

In an attempt to evaluate the aims and objectives sought by those who offer instruction in television in the senior colleges of Texas, a request was made for them to rate these objectives. The generalized aim, "the exchange of information," was restated to include: (1) the economic aspect of the medium, (2) utilization of television to promote a wider appreciation of the arts, and (3) the promotion of community activities through the use of television. Thus, the educators were asked to rate the following six possible objectives:

1. Social Impact
2. Economic Aspects of Television
3. Professional Entry into Television
4. Promotion of Community Activities
5. Utilization of Television in Professional Areas
6. Utilization of Television to Promote Wider Appreciation of the Arts

Table 2 indicates the rating of these possible objectives. The senior colleges were asked to rate the objectives considered most important with a value of "1", the second

most important with a value of "2", and so on until the objective considered least important was rated with a value of "6".

TABLE 2
RELATIVE RATINGS OF SIX POSSIBLE OBJECTIVES
IN TELEVISION INSTRUCTION AS GIVEN BY
SIX TEXAS COLLEGES

Objective	Baylor University	North Texas State College	Texas Christian University	Texas State College Women	University of Houston	University of Texas	Average Rating
Impact	3	4	2	1	1	2	2.1
Economic	6	2	4	3	...	...	3.6
Vocational	1	1	1	4	2	1	1.6
Community Service	4	5	5	5	...	...	4.8
Professional Utilization	2	3	6	6	...	...	4.2
Promotion of Arts	5	6	3	2	...	...	4.0

Since some schools found themselves unable to rate all the items suggested, these findings are of limited importance, but it is seen that preparation for professional entry of the student into commercial telecasting is the most highly rated aim or objective. The television educators rate the objective of orienting the student to the cultural and sociological impact of the medium as the next most desirable objective

of their instruction. With the economic aspects of the medium rated third, it would appear that the educators are seeking to provide the industry with people who have both understanding and skills.

Methods of Presenting Instruction in Television

In evaluating the instruction in television procedures offered by the senior colleges of Texas, it is important to learn which methods are being employed to offer this instruction.

What is the use made of existing television stations as production outlets? Which adaptations of existing campus facilities are used? The directors of instruction in television were asked to rate in order of importance five techniques and/or procedures that might be used in presenting television instruction. Table 3 indicates those procedures utilized by the individual colleges and the rating of each method used by each school.

TABLE 3

RATINGS OF METHODS OF PRESENTING TELEVISION INSTRUCTION BY TEXAS SENIOR COLLEGES

Method	Baylor	NTSC	TSCW	TCU	U of T	U of H	Avg
Lecture	2	3	1	2	...	1	1.8
Demonstration	1	4	2	3	...	1	2.2
Internship	5	5	4	5	...	1	4.0
Workshop	4	1	3	4	2	2	2.7
Use of TV Facilities	3	2	5	1	1	1	2.1

As might be expected, the lecture method was rated as the most important method used for instruction in television courses. The use of existing television facilities offered by commercial telecasters was rated as the second most important method of presenting instruction in television. Baylor University has utilized this method through several approaches: (1) the presentation of programs over WBAP-TV, KLEE-TV, and KBTB, (2) supplying WBAP-TV with filmed accounts of campus happenings for use in that station's televised newsreel presentations, and (3) field trips during which students observe telecasting procedures and consult with those who staff the stations.

The University of Texas has presented a number of programs over KBTB and KEYL. The KBTB presentation was in the nature of a variety program, while the KEYL programs deal with the problems of health among children of school age in Bexar and Travis Counties. This health series is scheduled for weekly presentation.

The University of Houston has utilized the facilities of KLEE-TV for presentation of university programs. These programs have not been scheduled on a regular basis.

Texas Christian University is the most active of the schools studied in the use of commercial television facilities. A regularly scheduled TCU workshop program has been scheduled for both WBAP-TV and KBTB. These programs range from dramatic presentations to programs of the variety show style and include sports and quiz program types.

Southern Methodist University was one of the first schools in Texas to offer a television program over KBTU. This program was dramatic in nature. Since KBTU's location in Dallas is convenient for Southern Methodist University students, a number of them are called by the station for special appearances on its presentations. Two staff members of KBTU serve as guest instructors in television at Southern Methodist University, and often hold classes in the studio of the television station.

North Texas State College has utilized the facilities of WBAP-TV for musical presentations.

Texas State College for Women has presented programs over both WBAP-TV and KBTU.

The demonstration method of presenting instruction in television was rated by the educators very closely behind the utilization of existing television facilities offered by commercial telecasters. These demonstrations are, according to those who use this method, concerned with the use of kinescope recordings of television programs, mock cameras, scale models of television equipment, motion picture cameras, and adapting theatrical settings for television.

The use of the television workshop as a laboratory was rated as fourth in importance. These laboratories are set up to permit the student to work out his plans for television presentations. The use of existing stagecraft facilities was reported as a very satisfactory procedure in planning

and polishing television programs. It is true that no senior college in Texas has the use of television camera equipment for use in its workshop, but the presentation can be planned, scenic effects can be executed, and movement and other related factors can be worked out in the workshop area. The presentation, if designed for an actual telecast, is then ready for a camera rehearsal which is provided by the station which has scheduled the program.

Those who direct instruction in television in the senior colleges of Texas are in agreement that internship in commercial television stations is a most valuable method of presenting this material, but they state that their rating indicates that the telecasters of Texas are not ready to accept such arrangements between the colleges and themselves. They point to the relatively short periods of time that television stations have been operating in Texas, and that their operations have not become stable enough to permit the introduction of students into the production staff.

Although the lecture method was rated as the method most in use, the educators pointed to the relative scarcity of other facilities available to them at this time, and that they were utilizing the workshop technique, the demonstration approach, and the utilization of existing commercial facilities as evidence of their commitment to the philosophy of "learning by doing" as the most advantageous approach in offering instruction in television.

Instruction in Television in Out-of-State Colleges

To assist in evaluating the status of instruction in television in the senior colleges of Texas, a study of the offerings in television in out-of-state colleges was made, and is shown in Table 4. Data for the preparation of this table were provided by compiling information from two studies cited in Chapter I under "Related Studies," augmented by an examination of catalogues and/or bulletins published by the schools listed. Further information was obtained by corresponding with some of the directors of instruction in television in the colleges included in this chart. It is believed that this chart represents a large majority of the colleges and universities other than Texas schools offering instruction in television at the present time.

TABLE 4

INSTRUCTIONAL AREAS IN TELEVISION OFFERED BY THIRTY-FOUR NON-TEXAN COLLEGES AND UNIVERSITIES

College or University	Television Orientation	Television Production	Television Writing	Television Advertising	Television Workshop
Adelphi College					X
American University		X	X	X	
Boston University	X		X		
California, University of					X
Carrol College	X				

TABLE 4--Continued

College or University	Television Orientation	Television Production	Television Writing	Television Advertising	Television Workshop
Cincinnati University	X				
Cincinnati, College of Music of		X	X	X	
City College, New York		X	X		
Columbia College		X			
Columbia, University of		X	X		X
Creighton University		X			
Curry College	X				
Denver, University of	X				
DePaul University				X	
Emerson College	X	X	X		
Fordham		X	X	X	
Georgia Institute of Technology				X	
Iowa State College	X	X	X	X	X *
Kansas State College	X	X			
Medill School of Journalism			X **		
Miami, University of		X			X
Michigan State College		X			
Michigan, University of	X				
Mission House					X
New School for Social Research	X	X		X	
New York University		X	X		
Northwestern University	X		X **		
Oklahoma A & M	X				
Oklahoma, University of	X				
Pace Institute	X				
Pennsylvania State College	X				
Pennsylvania, University of		X	X	X	
Temple University		X	X		
West Virginia University	X				
Totals	17	16	13	8	6

*Iowa State College has its own television station.

**Course deals primarily with preparation of news material for television.

A comprehensive and exhaustive comparison between instruction in television in out-of-state schools and that offered by Texas senior colleges is not within the scope of this study; however, it might be observed that the ratio of courses in orientation offered by out-of-state colleges and Texas colleges is approximately the same. Three of 7 Texas colleges have scheduled this type of course, while 17 of the 34 out-of-state colleges offer orientation courses. The same comparison exists in courses in television production; 16 of 34 out-of-state colleges offer this course, as compared with the 3 of 7 Texas colleges. Since 13 non-Texas colleges offer courses in writing for television, and only 2 Texas colleges offer specific courses in this field, it would appear that this area receives more emphasis in out-of-state colleges than it does in Texas senior colleges.

No specific course in acting for television is offered by an out-of-state college, while a course of this type is offered by one college in Texas (Texas Christian University).

Since eight out-of-state colleges offer instruction in advertising for television, and no Texas school has scheduled this course, it is apparent that this area is receiving more emphasis by the non-Texas colleges.

Texas colleges seem to place more emphasis on the television workshop than does the out-of-state school. Three of the 7 Texas colleges offer work of this nature, while only 6 of 34 out-of-state schools have such workshops.

Future Plans for Instruction in Television
in Texas Senior Colleges and
Universities

The status of instruction in non-technical television techniques will remain substantially the same as it is now during the next three years, according to those who replied to the questionnaire which served to collect data for this section. With the exception of those schools now offering instruction in television, only four senior colleges of Texas plan to inaugurate courses or to expand in the field. These colleges are Austin College, Hardin-Simmons University, Stephen F. Austin State College, and Wayland College.

The degree of expansion and/or the manner of inaugurating instruction in non-technical television was indicated by the schools through answering queries seeking to ascertain their plans in : (1) the introduction of instruction in television through new courses or integrating television materials with sound radio; (2) offering a major in radio and television; (3) offering courses for graduate study; (4) the addition of instructors to handle this new material; and (5) setting up studios for television. Table 5 indicates the plans of the nine senior colleges of Texas having such plans.

Some others of the senior colleges in Texas expressed an interest in expansion of instruction in non-technical television courses, but their plans were so gainless, vague, and indefinite that they did not warrant inclusion in this study.

TABLE 5

**PLANS OF NINE TEXAS SENIOR COLLEGES FOR FUTURE
INSTRUCTION IN NON-TECHNICAL TELEVISION**

School		Will Integrate Television with Radio	Will Offer Television- Radio Major	Will Offer Graduate Study	Will Add Instructors	Will Have Television Studios in Three Years
Austin College		yes	no	no	no	no
Baylor University		yes	yes	yes	no	yes
Hardin-Simmons University		yes	yes	yes	yes	yes
Houston, University of		yes	yes	yes	yes	no
Stephen F. Austin State College		yes	no	no	yes	no
Texas Christian University		yes	yes	yes	no	*
Texas State College for Women		yes	no	yes	no	no
Texas, University of		yes	yes	yes	no	yes
Wayland College		yes	no	no	no	no
Totals	Yes	9	5	6	3	3
	No	0	4	3	6	5

*TCU's present experimental theater serves as television studio.

It is quite apparent that the method to be used by those senior colleges of Texas which plan to offer or expand instruction in television is that of integrating television materials into courses that deal with similar areas in sound broadcasting. This evidently reflects the philosophy of the

educators that there is a close relation between the medium of radio and that of television.

Five senior colleges, Baylor University, Hardin-Simmons University, the University of Houston, Texas Christian University, and the University of Texas, will offer a major in radio and television. While not offering a major in this field, Texas State College for Women will join the above-mentioned schools in offering graduate study in television.

Three schools, Hardin-Simmons University, the University of Houston, and Stephen F. Austin State College will add instructors to assist in expanding instruction.

Baylor University, Hardin-Simmons University, and the University of Texas will have studios suitable for television production within a period of three years. The other schools do not expect to follow this lead. Baylor University will have television studio facilities within two years. Texas Christian University's new technical theater in a recently-completed building already is in use as a television studio. This theater is equipped for the expeditious handling of remote telecasting facilities furnished by commercial telecasters.

To assist in carrying out these plans, Hardin-Simmons University plans to call in its Art, Business, Drama, Journalism, Physics, Music, and Speech Departments to furnish facilities and instructors to implement its television work. Wayland College plans to utilize the facilities of

its Physics, Music, and Speech Departments, while Texas State College for Women plans to ask for assistance from its Physics Department.

Hardin-Simmons University plans to build its instruction in television around the objective of preparing students for professional entry into the field, while Texas State College for Women will center its instruction around preparing the student to utilize the medium for the promotion of a wider acceptance of the arts. Wayland College indicates that it is unable to answer at this time as to its primary objectives. Stephen F. Austin State College states that its primary objective will be that of orienting the student in the medium. Austin College is unable to make a statement of its objectives.

Summary

Seven senior colleges of Texas offer instruction in television techniques through specific courses. These schools state that preparation for professional entry into the field is their primary objective, while orientation is rated as of secondary importance. The economic aspects of the medium are rated as third in importance.

The lecture method is employed in the main to present instruction in television by those colleges now offering courses in this field; demonstrations and the use of existing commercial television station facilities by students are rated just below the lecture method.

Instruction in television will see very little expansion in Texas senior colleges within the next three years. Only three schools, not now offering television courses, will expand in this area. That expansion will be accomplished by integrating television materials with existing radio courses. The student seeking instruction in television on the graduate level will find that only five colleges in Texas will offer courses on that level.

CHAPTER III

CRITERIA USED BY TEXAS TELECASTERS IN SELECTION OF NON-TECHNICAL PERSONNEL

The seven senior colleges of Texas now offering instruction in non-technical television indicate that their primary objective is that of preparing the student for professional entry into the field. Since that is their aim, there would seem to be value in ascertaining what the commercial telecaster seeks in the way of personnel prepared to contribute constructively toward the successful operation of a television station. Through such a procedure the educator would be in a better position to set up his courses of study, and would be better prepared to guide the student in his preparation for entry into the field.

In an attempt to learn what the commercial telecasters seek in the way of qualifications for non-technical personnel, the program managers of the commercial television stations now operating in Texas were interviewed during the latter part of 1949 and the early part of 1950. These interviews were conducted along the lines of the standardized interview. This technique was employed because it tends to facilitate the categorizing of replies and eliminates over-abundance of subjectivity that might have resulted often if other methods

had been used.¹ The interviews were designed to ascertain as concretely as possible what criteria were used by the commercial telecasters in choosing non-technical employees to staff their operational organizations.

There are six television stations operating now in Texas. Two stations in Dallas, KBTX and KRLD-TV, one in Houston, KLEE-TV, one in Fort Worth, WBAP-TV, and two in San Antonio, WOAI-TV and KNYL, comprise the list of operating stations now in Texas.²

Appraisal of College Training in Television by Commercial Telecasters

There are two ideas that seem to underly the reactions of most commercial telecasters relative to the possibility of senior colleges in Texas supplying competent personnel for television jobs: one is a definite interest in training for television on the part of the senior colleges of Texas, and the other is a scepticism that colleges can and will adopt what the telecasters believe is the proper approach to such training.³ These ideas are expressed more in the manner than in the words of the telecasters. Responses such as these are difficult to treat other than through a statement

¹ Alta Gwinn Saunders and Chester Reed Anderson, Business Reports, pp. 72-82.

² Broadcasting, LXXVII No. 16-YB, (January 16, 1950), pp. 285-302.

³ Statements of program managers of commercial television stations of Texas, personal interviews. (Names of interviewees and dates of interviews appear in the Appendix.)

of them. Four of the six Texas telecasters stated that colleges should offer courses in television.⁴

Sources of Television Staff Personnel

An examination of the sources from which the commercial telecasters have drawn their personnel will indicate the relative importance of colleges as a source for competently trained employees. Table 6 indicates the specific sources from which personnel were drawn, and weighs each against the other. The telecasters were asked to rate their primary sources with a value of "1", secondary sources with a value of "2" and so on until five sources had been rated.

TABLE 6

SOURCES OF EMPLOYEES NOW ENGAGED IN NON-TECHNICAL TELECASTING ACTIVITIES IN FIVE COMMERCIAL TELEVISION STATIONS IN TEXAS, RATED IN ASCENDING ORDER OF SOURCES PROVIDING MOST PERSONNEL

Sources	KBTW	KEYL	KLEE-TV	WBAP-TV	WOAI-TV	Avg
AM Radio	1	2	1	5	1	2.0
Other TV Stations	3	2	2	3	2	2.4
Trade Schools	2	3	3	4	3	3.0
Colleges	4	5	4	2	4	3.8
Theatre	5	4	5	1	5	4.0

As is indicated, AM radio furnished the greatest number of employees for Texas television stations, followed by other

⁴Ibid.

television stations, then trade schools, colleges, and the theatre. That four of the six television operations are under the management of corresponding AM radio operations might explain the fact that AM radio has furnished the greatest number of television employees. Stations KBTW and KEYL are independent of AM radio operations, yet KBTW drew most of its employees from AM radio, and KEYL indicated that AM radio was its second most important source of personnel.

Trade schools were listed above colleges as supplying trained people for commercial telecasting. Telecasters believe that the nature of the trade school explains this situation, in that trade schools tend to work more directly toward preparing students for skills necessary for vocational activities, and are faster to act on the needs of industry than are colleges.⁵ The commercial telecasters did indicate, however, that they favored college trained people over trade school graduates. All interviewees stated that a degree from a college was an important asset, and that they would favor a master's degree over a bachelor's degree. They did state that this degree should be one that was given as a result of study in fields that were in line with the training needed for competence in television activities.⁶

The interviewees were in agreement that theatrical training would help in preparing one for performing in front

⁵Ibid.

⁶Ibid.

of the television cameras, but that most people trained for the stage were led to concentrate on acting. Actors are used by telecasters in the presentation of dramatic programs, but they are not employed for staff work on a regular basis. They are employed for specific programs, not for day-to-day work.⁷

Television Staff Performers

What are the most desirable qualities in the staff performer who appears before the television cameras?

Since it has been pointed out before that television is something of a synthesis of sound broadcasting, the motion picture, and the theatrical stage, some of the qualities found in those who are successful in those media as performers might be equally necessary for the television performer.

Orrin E. Dunlap, vice-president of Radio Corporation of America, outlines some of the qualities required of the performer in television. He states that the television performer "must be telegenic,"⁸ and recalls the simple rule of the late Franklin D. Roosevelt: "Be natural; be yourself!"⁹

Dunlap, in commenting on the impression made on the television viewers by those who appeared before the cameras at the Democratic National Convention in 1948, observes that

⁷Ibid.

⁸Orrin E. Dunlap, Understanding Television, p. 66.

⁹Ibid.

Harry S. Truman introduced a "semi-ad lib format into his television appearance with great effect." Truman used a minimum of written notes and relied chiefly on extemporaneous remarks which enlivened his address with spontaneity and change of pace.¹⁰

Seymour C. Andrews, WBAP-TV's first program director, told a group of speech educators:

If you want to train speech students for television, be sure those students learn how to relax in front of a group of people, or, at least acquire the technique of appearing to be at ease in front of an audience...As to the voice, don't let them sound like they're doing platform reading; make them realize that if they talk simply, naturally, like your good radio announcers, that they'll be all right for television, and not before.¹¹

Even though, as pointed out in the preceding section, there is little need for those staff performers who are trained primarily as actors, yet the ability to act might serve as something of a positive asset for the television performer, in that there is generalized agreement that a sense of showmanship is needed for success in television as it is in all the entertainment fields.¹²

The foregoing observations as to desirable qualities for the television performer indicate that there are at least five qualities that might serve as a yardstick for measuring

¹⁰Ibid., p. 73.

¹¹Statement by Seymour C. Andrews, Speech delivered before Convention of Southern Speech Association, Waco, Texas, April 16, 1949.

¹²Dunlap, op. cit., pp. 81-87.

the qualifications of the staff personnel that telecasters of Texas choose to appear before the cameras. These qualities are:

1. Ability to ad lib
2. Ability to act
3. Poise before an audience
4. Pleasing voice quality
5. Telegenic appearance

The telecasters of Texas were able to point more specifically to employee qualifications when asked to rate these five abilities or characteristics of the performer. The use of the term "performer" in this instance excludes those who work before the cameras in specialized performances such as singing, instrumental, musical, dancing, acting, and such, and centers around those performers who are employed for staff work such as masters of ceremonies, announcers, and sports program directors, as well as moderators of discussion programs, news announcers, and home economists. The telecasters were asked to rate the most valuable quality or ability with a value of "1", the second most desirable quality with a value of "2", and so on until they had rated all of them, assigning a value of "5" to the quality that they thought of least value.

Table 7 indicates the relative importance of these qualities or abilities. An average rating was taken by adding the values assigned by the telecasters and dividing the sum by the number of times the rating was used.

TABLE 7

EMPLOYEE QUALIFICATIONS IN TELEVISION PERFORMERS
BOUGHT BY FIVE COMMERCIAL TELECASTERS OF
TEXAS, RANKED IN ASCENDING ORDER
OF IMPORTANCE

Quality or Ability	KEYL	KBTW	KLEE-TV	WBAP-TV	WOAI-TV	Avg
Ability to Ad Lib	2	1	1	2	...*	1.5
Ability to Act	4	3	3	4	...*	3.5
Poise with Audience	1	4	1	1	4	3.0
Pleasing Voice Quality	2	2	3	3	2	2.4
Telegenic Appearance	5	2	2	5	1	3.0

*WOAI-TV did not rate this quality.

In that the highest rated ability is that of an ability to ad lib well, followed by the possession of a good radio voice, the indication is that training for sound broadcasting serves a very useful purpose in preparing for professional entry into the television field. Staff performers for radio must possess these abilities and qualifications; and those who work in the smaller radio stations must employ their capacities to ad lib well to a greater extent than those who staff the larger stations. That this is true is explained by the inability of the continuity personnel of the smaller stations to prepare sufficient script materials for the entire

broadcasting day's scheduled programs. Almost all of the programming, with the exception of news and actual commercial copy is given ad lib by the announcers of small stations.¹³

To be at ease before an audience and to have those physical characteristics that are termed telegenic are rated by telecasters of Texas as equally important following the ability to ad lib well, and the possession of a pleasing radio voice quality. WOAI-TV rated poise before an audience with a value of "4". This might be explained by noting that WOAI-TV's programs schedule included only two quarter-hour programs produced in the studios. The remaining programs were made up by kinescope recordings, film features, and athletic events telecast by remote control.¹⁴

Acting ability was rated as least important. The telecasters explained that acting ability could be of value in its indirect contributions toward being at ease before an audience, but as an asset per se it was last in importance in the list of the rated employee qualifications.

Qualifications of Non-Performing Employees

What do the telecasters of Texas seek in the way of training and abilities for those staff employees whose primary functions are not those of appearing before the television cameras as performers?

¹³United States Department of Labor, Employment Outlook in Radio and Television Broadcasting Occupations, Bulletin No. 958, p. 2.

¹⁴Statement of J.R. Duncan, program director of WOAI-TV, personal interview, March 11, 1950.

Perhaps it would be well to sketch briefly the activities required to prepare a presentation for television. There are basically two types of productions: (1) filmed presentations, either theatrical film prepared originally for presentation in commercial motion picture houses, or those films prepared primarily for telecasting; and (2) those presentations that are staged in the studios or through use of remote facilities of the originating television station. These are termed as "live" programs.¹⁵

The nature of these program types requires the performance of duties by those who design and execute scenic backgrounds for the staging of the presentations, the execution of, or procurement of special costuming, the handling of motion picture cameras for the filming of special films, and the operation of motion picture projectors for the telecasting of both specially prepared film as well as kinescope recordings and theatrical film. The care of this film is another related function of the film department.¹⁶

These basic functions of the non-performing production staff of a television station were stated as follows:

1. Costume design and execution
2. Scenic execution
3. Use of sixteen millimeter motion picture camera.

¹⁵National Association of Broadcasters, Basic Economics: Operating Costs, pp. 1-22.

¹⁶Ibid.

4. Care and maintenance of motion picture film, and the operation of motion picture projection equipment.

The telecasters of Texas were asked to rate these performance areas in the order of importance to them. The area that they considered most important was given a value of "1", the second most important area was valued "2", and so on until the area considered least important was valued "4".

The value of the results of these ratings is limited because of the inability of stations WOAI-TV and WBAP-TV to give values that can be shown on comparative scales. This is explained by the nature of the operations of these stations. They are essentially operations of specialization, in that their employees work in restricted areas and are chosen for their abilities in these specific lines, whereas the stations that were able to rate these areas more objectively require their employees to perform in several capacities. To illustrate this point: one of the cameramen at KLEE-TV serves as a make-up man, while an audio-engineer does scenic designing.¹⁷

As to the ratings of importance of the four areas mentioned, Table 8 indicates the values placed on each by three of the six telecasters of Texas.

¹⁷Statement of Kenneth C. Bagwell, program director of KLEE-TV, personal interview, November 26, 1949.

TABLE 8

RELATIVE IMPORTANCE OF ABILITIES IN NON-PERFORMANCE
ACTIVITIES OF TELEVISION EMPLOYEES AS RATED BY
THREE COMMERCIAL TELECASTERS OF TEXAS

Ability	KBTW	KEYL	KLEE-TV	Average
Costume designing and execution	4	4	4	4.0
Scenic execution	1	3	2	2.0
Use of 16mm camera	2	2	3	2.3
Care and maintenance of film, use of projector	3	1	1	1.7

That television programming in Texas includes a big percentage of filmed presentations points to the importance placed on care and maintenance of motion picture films and the use of motion picture projectors by telecasters.¹⁸ This area of abilities is closely followed by that of scenic design and execution. The use of the 16 millimeter motion picture camera is rated as third in importance by the telecasters. This rating is explained by the expense involved in this phase of television. Costume design and execution is rated the least important, because costuming other than that which can be provided by the usual wardrobes of the performing personnel is handled largely through costume rental agencies.¹⁹

¹⁸Statements of programs directors of commercial television stations in Texas, op. cit.

¹⁹Ibid.

Television Writing Qualifications

The telecasters of Texas are in agreement on the best possible source of training for writers of television materials: they agree that movie-scenario writing is the most analogous to the video medium. They place writing for the stage as next most important; writing for AM radio is rated in third position, and writing for the printed media is rated as least important.

This rating is explained by the nature of the television medium; it is a medium of sight and sound, a medium of movement, a medium that allows an intermixture of close-ups and angle shots. It can transmit the image of a performer's body as a full-length picture, or it can single out a part of his body for close-up emphasis. The commercial motion picture has utilized these approaches for some time now. The stage is a more fixed medium in that the action is framed within the confines of the proscenium arch. AM radio depends on sound alone to convey its ideas, while the printed media rely on sight alone.²⁰

Telecasters pointed out that since television combines some of the approaches of all media, it would be well for the student preparing himself for television writing to investigate the techniques of writing for motion pictures, the stage, sound broadcasting, and the printed media.

²⁰ Ibid.

Background of the Television Director

What of the director for television productions? The telecasters were in agreement that this area of television activities was one that defied objective analysis. It was a synthesis of a sense of showmanship, an artist's command of form, mass, movement, and the psychological effect of gray scale values, the writer's concept of a tightly-knit story, and a diplomat's ability to handle groups of people and weld the contributions of all into a unit.²¹ They were able, however, to indicate the professional fields that they believed contributed most advantageously toward the preparation of a director for television. Table 9 indicates their ratings of four professional fields as contributing effectively toward the television director's job.

TABLE 9

RATINGS BY FIVE TEXAS TELECASTERS OF PROFESSIONAL
BACKGROUNDS CONTRIBUTING MOST EFFECTIVELY
TOWARD THE PREPARATION FOR
TELEVISION DIRECTING

Professional Field	KBTW	KEYL	KLEE-TV	WBAP-TV	WOAI-TV	Average
AM Radio	4	3	1	1	1	2.0
Legitimate Theater	1	1	1	1	2	1.2
Non-Pro. Theater	2	2	1	2	3	2.0
Vaudeville	4	4	2	...*	4	3.7

*WBAP-TV was unable to rate this field.

²¹ Ibid.

The ratings of the four professional areas as contributing most effectively toward the preparation of the television director indicate the feeling of the telecaster that television is a synthesis of sound radio and the theater. The legitimate theater is rated as the most desirable background with sound radio and the non-professional theater rated equally and almost on a par with the commercial theater. That motion picture direction was not included in this rating is explained by two factors: (1) motion picture directors are unwilling to leave motion picture directing because of economic reasons; and (2) if they were to turn to television directing, they would have to re-train themselves in keeping with some of the limitations of the television medium. Telecasters in Texas feel that they will not have motion picture directors as members of their staffs for quite some time.²²

Summary

In summary, the telecasters of Texas feel that colleges and universities in Texas could contribute to the preparation of students who seek entry into commercial telecasting activities, but they are not sure that colleges will adopt the proper approach to this training. They indicate that at the present time their most fruitful source of non-technical employees is AM radio, followed by other television stations, trade schools, the theater, and finally colleges.

²²Ibid.

As to employee qualifications sought in the staff employee who performs before the cameras, the telecasters indicated that the ability to ad lib well was the most important quality, followed by the possession of a good radio voice, and the equally rated characteristics of being tele-genic and at ease before an audience. The ability to act was rated as least important.

The care and maintenance as well as the use of motion picture projection equipment and films was rated as the most important ability for the staff employee who worked behind the scenes in a television station. Scenic design and execution was rated as next most important, followed very closely by the ability to use a 16mm. motion picture camera. Costume design and execution were rated as least important.

Motion picture scenario writing is rated as most effective in training writers for television. Writing for the stage is considered as the next most effective area. Writing for AM radio is rated as third, while writing for the printed media is considered least important.

The telecasters rated theatrical production and direction as the most valuable area of activity in preparing for direction of television programs. Sound radio experience was rated very closely behind the theater, while work in vaudeville presentation was rated as least important. Telecasters agree that objective analysis of training for television directing is extremely difficult, in that the television medium is something of a synthesis of several media.

CHAPTER IV

A SUGGESTED CURRICULUM IN TELEVISION TECHNIQUES FOR THE SENIOR COLLEGE OF TEXAS

This section of the study is concerned with the problems of the curriculum builder who seeks to include instruction in non-technical television techniques and procedures within the framework of the Texas senior college organized around the concept of the liberal arts approach to higher education.

There are several fundamental issues that must be considered by the curriculum builder as he proceeds toward his task. He must ask himself whether or not such instruction is sufficiently important in keeping with the philosophy of education underlying the curriculum structure of his school. If he finds that his answer is a positive one for that question, then he asks himself what student interests might be served. Following that he appraises the budgetary situation for accomplishing the equipment needs inherent in such an area of instruction. He then appraises the qualifications of the faculty of his school with reference to training and experience peculiar to the television area; he determines whether or not the administration of the teaching loads of the faculty will enable new courses to be included; or whether courses in television will supplant other courses. Perhaps he will decide that television instruction should be integrated in other

courses already included in the curriculum and the teaching assignments in effect at the present time.

**The Place of Instruction in Television in
the Senior College Curriculum**

Is television important enough to engage the attentions of those who chart the course of higher education in our senior colleges of Texas? The answer is a clearly stated one in the opinion of those who participated in a seminar on educational broadcasting activities held during June and July, 1949, at the conference center of the University of Illinois. The seminar members, twenty-two educators interested in the problems of broadcasting educational programs, came together at the invitation of the Rockefeller Foundation and the University of Illinois to re-examine and re-appraise education and broadcasting, and to explore its future.¹ In a summary of their conclusions they stated:

A series of events in the first half of the twentieth century, marked by two world wars and culminating in the discovery of the atom bomb, has shocked traditional education into an awareness that its province does not end with the storied halls and laboratories. The classroom has become the community; the campus, the world. Schools, colleges, and universities, in an effort to insure tomorrow's world, are trying to make use of every facility to widen and extend their area of service. To serve this wider public, use of the new communications is a necessity.²

¹"Seminar in Educational Broadcasting" (A Report Prepared by the University of Illinois, 1949), p. 1. (Mimeographed.)

²Ibid., p. 21.

Frieda B. Hennock, a member of the Federal Communications Commission, Washington, D. C., made this statement at a meeting of educators and commercial broadcasters in Columbus, Ohio, during March, 1949: "...As a last word to you educators, I consider television your blackboard. Pick up the chalk and write on it. Make this new medium useful to our 140,000,000 people."³

Adolphe E. Meyer, in describing the new college of the twentieth century, says: "Of recent years, the college of old, cruising in old and familiar waters, appears to be fading..."⁴

Wayne Coy, chairman of the Federal Communications Commission, made this observation:

A modern university has deemed it proper to permit the sponsorship of campus newspapers, a University Press, a campus theatre for the production of stage plays, a stadium and a field house for the promotion of athletics, extension services for the influence of thousands of adults to whom the full advantage of a university education has been denied, symphony orchestra and operatic productions for the entertainment and cultural advancement of the entire state. Why is it not within the province of a university to sponsor broadcasting activities to extend its influence into the very homes of the people it is intended to serve? ...End your isolation from the main stream of the life of your community and your nation. This is the very essence of leadership in modern America for education and educators.⁵

³Frieda B. Hennock, "Responsibilities for Radio Educators", Education on the Air, 1949, edited by O. Joe Olson, p. 393.

⁴Adolphe E. Meyer, The Development of Education in the Twentieth Century, p. 505.

⁵Wayne Coy, (Speech delivered at Second Annual Conference on Radio in Education, Indiana University, July 29, 1948.)

Which student interests will be served by offering instruction in non-technical television techniques and procedures? Forrest L. Whan of the University of Wichita, offers an approach to this question. He says:

I submit that there are at least four types of students who enroll in radio classes:

1. the "professional" student who studies radio because he hopes to make commercial or educational radio his career.

2. the "semi-professional" student who studies radio because he hopes to follow a career in which the use of radio may be required - such as the teacher, the preacher, the lawyer, the politician, etc.

3. the "occasional" student who will use radio only on rare occasions. Perhaps he will be asked by his employer, his civic club, his city government to take part in a public service program.

4. the "listener" student who wants to know more about something which affects his life more hours of the day than anything else in the world.⁶

John W. Bachman, chairman of the Radio Department of Baylor University, states that there are three distinct student needs served by the radio and television instruction offered in this school: (1) the needs of those students seeking professional entry into the commercial field; (2) the needs of those students who wish to utilize radio and television to supplement their activities in other professions such as that of the ministry, teaching, law, advertising, journalism, and home economics; and (3) the needs of those students who seek an understanding of the basic concepts of mass communications.⁷

⁶Forrest L. Whan, "Specialization vs General Education in the Radio Curriculum", Education on the Air, 1949, edited by O. J. Olson, pp. 219-221.

⁷Statement of John W. Bachman, personal interview, March 4, 1950.

Ralph Hardy, who serves in a liaison capacity for the National Association of Broadcasters and governmental agencies in Washington, D. C., points to a need of society as a whole that can be met to some extent by offering instruction on the college level in communications. That need is for the training of people who will combine skills with a sense of social responsibility that will move them toward utilizing the power of the media of mass communications toward a positive end in attaining a more stable world. He says, "...We are determining now the climate in which our children and our children's children will live...I am appalled at the nakedness of the souls of the leaders in the communications field..."⁸

Aims and Objectives in Offering Instruction in Non-Technical Television

The seven senior colleges of Texas now offering instruction in television rated the following objectives in the order named:

1. Professional entry
2. Social impact
3. Economic aspects
4. Utilization in promotion of arts
5. Utilization in other professional areas
6. Community service

⁸ Ralph Hardy, (Speech delivered before members of University Association for Professional Radio Education, Chicago, Illinois, April 18, 1950.)

That these ratings should guide the curriculum builder in television toward adopting the same objectives with the same relative emphasis is a matter for further study. In television, as in any other media of mass communications, there will be more consumers than there are producers, hence the aims of training for intelligent viewing of television's programs, for informed utilization of the possibilities of the medium for advancing business pursuits, community activities, and the promotion of the cultural areas would be more in keeping with the philosophy of instruction for the greatest number. It is possible that there is a need for a number of schools to concentrate on preparing for professional entry, but that this aim be universally accepted is to be questioned. There are approximately forty-five thousand full-time staff employees in commercial sound broadcasting today. Many years will probably elapse before employment in television reaches the present level of sound broadcasting.⁹ In view of this employment picture, it would appear that as far as numbers are concerned, the emphasis of the colleges in serving student needs should point toward assisting those students who seek instruction in television to supplement their knowledge of other areas. However, as was pointed out in Chapter II, the primary objective of the seven senior colleges of Texas now offering instruction in television is that of preparing the student for professional entry into the field.

⁹United States Department of Labor, op.cit., pp. 2-8.

It is the contention of Kenneth Bartlett, head of radio and television at Syracuse University, that the best preparation for entry into the field is the attaining of a generalized educational background that will enable the student in making a more accurate appraisal of the climate in which radio and television exist. He acknowledges, however, that if no training in skills is offered, the student will have little opportunity to exercise his abilities in the commercial area.¹⁰

In that senior colleges of Texas now offering instruction in television state that their second most important objective is that of acquainting the student with the sociological and cultural impact of the medium, there would appear to be some measure of agreement that skills plus an awareness of the socially important aspects of the medium are basic items of equipment for the student of television.

It should be remembered that, as cited in Chapter III, the telecasters of Texas are wary of the idea of the college's success in preparing people for professional entry. They are, however, interested in skilled personnel who are college-trained to man their operations.

Perhaps in setting up plans for offering instruction in television, the curriculum builder should decide the emphasis. He should study the field from the standpoint of the basic

¹⁰Kenneth Bartlett, (Speech before members of the University Association for Professional Radio Education, Chicago, Illinois, April 18, 1950).

requirements for entry vocationally, the outlook for employment in the medium, and his school's capacities in relation to these factors. Perhaps he will find that he can serve most efficiently in focussing his instruction in television toward orienting the student to the medium. He could augment this area of orientation with a television workshop in a co-curricular setting. If he feels it wise, he could go the second step and offer instruction that would prepare those who seek to utilize television in carrying out plans toward other professional fields. The student who seeks professional entry could find more detailed training in those schools that seek to train students for vocational participation.

If the curriculum builder, through study of the situation, should determine that his school can serve in an efficient manner in offering preparation pointing to professional entry, then he should extend his offerings to include those courses that are built around the primary objectives of focussing the student's aptitudes, attitudes, and abilities into a more defined point of competency in keeping with industry needs and requirements.

Having arrived at a decision as to the point of emphasis, the curriculum builder could then choose from these broad categories of objectives: (1) orientation of the student in the possibilities and limitations of the medium and the climate in which it exists; (2) participation of the student as a consumer of the offerings of television, as one who can

utilize the medium for promotion of his professional aims or his concept of community responsibility, or as a participant in the vocational area of television; and (3) the area of intensive investigation pointing toward findings that will serve the consumer as well as the producer of television's offerings.

Curriculum Areas in Instruction of Television Practices

How can these aims, these understandings, and these skills be implemented by the offering of such instruction? The answers to this question will point a more concrete path toward course outlines and the other specific factors involved in curriculum construction.

Considering first the objective suggests a basic course that seeks to acquaint the student with the physical, economic, psychological, and legalistic factors involved in the climate in which television now operates and will develop. This course can serve as an introductory course for those who plan to advance toward the participation area, or it can serve as an elective for those seeking understandings of the medium that will assist them in a better evaluation of the factors that go into the shaping of the complexion of the society in which we live.

The second course would be built around the objective of participation on the part of the student in the television medium. As outlined in the preceding section, this

degree of participation, and hence the nature of the course, would be determined by the degree of participation sought by the student. The workshop device would be helpful in carrying out the aims of this segment of the curriculum in that students, through working in the production of television shows, would probably find such activity helpful in clarifying issues and translating verbalistic knowledge into more functional, objective understandings. The workshop atmosphere is one that encourages experimentation, and experimentation points up the possibilities as well as the limitations of the medium.

The third curriculum area would be that of evaluation and experimentation toward arriving at formulae and structuralization of concepts. This area would probably go beyond the needs of the greatest numbers of students, and would be of primary value to those who would be pointing toward eventual assumption of responsibilities inherent in positions of leadership in the industry.

A more detailed treatment of the curriculum areas that would point more concretely toward construction of syllabi for courses is not within the scope of this study. These must be based on the capacities of the individual schools. The integration of the television curriculum into the overall plan of the school must be taken into account in this more detailed planning; the budgetary factors that determine cost-per-student standards, the allotment of funds for faculty

salaries and necessary equipment purchases, and other considerations of this nature must be determined within the light of the peculiarities of the individual school.

Placement of Courses in Curriculum

Television instruction as now offered in seven senior colleges of Texas is geared primarily for advanced students; that is, those students above the sophomore level. As pointed out in Chapter II, only three of the thirteen courses offered are designed for those below junior standing.

That this shall serve as a precedent for determining academic levels for such instruction is to be determined by further study. The placement of specific courses is another matter that must be decided by the individual school. The decision would be based on course contents, the approach to the instruction, and the school's overall plan for the fulfilling of degree requirements on the part of the students.

The Administration of Instruction in Television

The administration of instruction in television techniques is a matter that concerns the curriculum builder. Whether the instruction is introduced into the curriculum through the integration of television materials in existing radio courses, or through the building of new courses specifically dealing with television, the problem of supervisory responsibility is a major one. There is little precedent in the field that one may follow other than that offered by

the practices of those universities and colleges now offering instruction in sound broadcasting.

Maurice B. Mitchell, director of Broadcast Advertising Bureau, a division of the National Association of Broadcasters, says that "it is fantastic to think of radio or television in a speech department."¹¹ Precedent established in the case of sound broadcasting instruction in colleges does not follow this observation. Harry M. Williams, Miami University, reported to the Southern Speech Association that speech faculties controlled the courses in radio broadcasting in 81 of 115 colleges studied. In twenty-one institutions the responsibility was centered in the English Department; in ten others it was placed in a separate radio department.¹²

The seven senior colleges of Texas now offering instruction in television follow this pattern to some extent. Of the seven schools only Baylor University has a separate department of radio and television.¹³

In view of the nature of the medium of television, it would appear that the optimum administrative procedure would be that of coordinating the efforts of various departments usually found in the organization of the liberal arts college.

¹¹Maurice B. Mitchell (Speech before meeting of University Association for Professional Radio Education), op. cit.

¹²Harry M. Williams, "Radio Curriculum Questioned", Higher Education, VI (March 15, 1950), p. 165.

¹³Statement of Tom C. Rishworth, personal interview, September 29, 1949.

The University of Texas follows this procedure, and Tom C. Rishworth, coordinator of radio and television for Texas University states that he finds this method advantageous in that he is able to bring the departments of speech, drama, journalism, physics, music, and education into something of a focus toward radio and television much more efficiently and economically than were he faced with the necessity of building a separate department and relying on an informal agreement of assistance from other departments.¹⁴

Equipment Needs for Offering Instruction in Non-Technical Television Practices

What is the equipment needed for offering instruction in television? Commercial telecasters of Texas point to the use of the 16 millimeter motion picture cameras, mock television cameras, guides and templates as being effective instructional devices.¹⁵ These items of equipment are either inexpensive or are already in use on most college campuses. The 16 millimeter camera is certainly to be found as standard equipment in most athletic departments. These cameras can be rented for a nominal sum from photographic stores. The guides and templates can be constructed by the most unskilled after the physics department has supplied the basic information needed.

The stage of the school auditorium or little theater

¹⁴Ibid.

¹⁵Statements of Texas telecasters, op. cit.

workshop can be used most effectively in lieu of a television studio. The stagecraft facilities of the school can be used without any alteration for the construction of scenic effects for television productions.

Motion picture sound projectors from the audio-visual aids laboratories can be used by instructors in television. Recording equipment from the school's speech department can serve to assist in preparing and evaluating the auditory elements of a television production.

Much sound training in coordinating the aural elements with the visual in a television production can be achieved through the projecting of a sound film with the amplifier which handles the sound portion cut off. Thus the student follows the visual portion of the film and supplies suitable aural accompaniment. John W. Bachman observes that "it is not necessary to go into expensive purchases of electronic equipment to offer effective instruction in television."¹⁶

Approach to Instruction in Television

The matter of approach to instruction in television techniques is of vital importance. It, like instruction in other areas, should be tied in as closely with the student's geographical and economic interests as possible. The criticism of radio station managers that training in radio broadcasting on the college level is too unrealistic

¹⁶ Statement of John W. Bachman, chairman Radio and Television Department, Baylor University, personal interview, April 3, 1950.

in terms of the employment histories of students must be borne in mind by those who administer and those who teach television.¹⁷ The administrator and the teacher must evaluate the needs of the students in terms of the activities in which they will engage, not in terms of the major station operations. The television networks, like the radio networks, employ relatively few people and these people are specialists who have built their abilities through study and experience in the field.¹⁸ Very few college graduates go into major station and network operations immediately following graduation.¹⁹ That some colleges can serve a felt need of telecasters in providing training in keeping with the realities and peculiarities of the geographic areas in which the students live and will most likely seek employment is expressed in a letter from Mortimer S. Dank, Program Manager of Station KEYL, San Antonio. He writes:

I am delighted that a definite attempt is being made to survey the needs of the television industry... In addition to my nine years of experience in the television field, eight with the Columbia Broadcasting System in New York and the ninth as consultant or active participant in all of the Texas markets, I have, within the past year, completed for the Columbia Broadcasting System a survey of some forty television stations across the Southwest, South, and Atlantic Seaboard from the programming aspect. It is my opinion

¹⁷Floyd K. Baskette, "What Radio Station Managers Want in College-Trained Radio Workers", (University of Texas, 1939), p. 5. (Mimeographed.)

¹⁸U. S. Department of Labor, op. cit., p. 2.

¹⁹Ibid., pp. 2-6.

that while there are a number of excellent schools devoted to television programming, my main criticism has been that they are located in such cities as New York, Chicago, and Los Angeles and therefore, are slanting their courses toward programming which the average small city station on the air, or to be on the air within the next two or three years, are not able to do. I am extremely interested in seeing that a strong source of supply from the manpower aspect is available in the Southwest within the next two or three years.²⁰

Summary

In this chapter, attention has been called to the basic questions that confront the curriculum builder in setting up courses of instruction in non-technical television techniques in the senior college of Texas. Three areas were suggested: (1) the orientation area; (2) the participation area; and (3) the area involved with evaluation and experimental approaches to television. The matter of a realistic approach to instruction in television was treated, an approach that takes into account the needs of the students, the television industry, and the capacities of the individual school.

²⁰Letter, Mortimer S. Dank, San Antonio, Texas, February 23, 1950.

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

Conclusions

The purpose of this study was to determine the status of instruction in non-technical television in the senior colleges of Texas. To assist in an evaluation of this instruction, the employee qualifications sought by commercial telecasters of Texas in non-technical staff members were outlined as stated by those who were in charge of employee procurement in the television stations now operating in Texas. A suggested guide for initial planning in curriculum construction for instruction in non-technical television practices was given. On the basis of findings reported in this study, the following conclusions are offered:

1. Television program directors of Texas agree that instruction in non-technical television practices is within the abilities of the senior colleges of Texas, but they are not in agreement that these colleges can or will adopt the correct approach toward that instruction that seeks to prepare the student for professional entry into the field.

2. The privately supported senior colleges of Texas are more active in presenting instruction in television than are the state-supported schools.

3. The primary aim of the senior colleges offering such

instruction is that of preparing the student for professional entry.

4. The expenditure of large sums of money for equipment and instructional devices is not necessary in offering effective instruction in this area.

5. The offering of instruction in non-technical television is within the capacities of the college organized around the liberal arts plan.

6. Instruction in non-technical television practices is in keeping with the basic philosophy of the modern senior college.

7. Instruction in television can serve the interests of those students who do not plan to enter television vocationally.

Recommendations

Since television is a young industry, there are many areas that require much study to serve as guides for both educators and those who are active in the commercial field. The potentialities of the medium are important enough to enlist the serious thought of both the television producer and the consumer. Recognizing the immaturity of television and the possibilities of the medium for positive ends in our society, the following recommendations are made:

1. Educators and telecasters should cooperate closely during this early state of development in the study and exchange of information and ideas that will be mutually helpful.

2. A close study of evolving employment demands should be made by the educators to gear the instructional program to realistic procedures.

3. The senior colleges of Texas should investigate the possibilities of utilizing the television medium in effectively widening the horizon of the college campus to include the adult populations of the community.

4. Graphic information as to the use of existing equipment and instructional devices in presenting instruction in non-technical television procedures should be exchanged by those schools now offering such instruction.

5. A study of the administration and organization of instruction in television that would utilize the resources of the colleges most advantageously should be made for the guidance of those schools planning to inaugurate such instruction in the future.

APPENDICES

APPENDIX I. INTERVIEWS

The following program directors of commercial television stations now operating in Texas were interviewed personally on the days indicated:

<u>Program Director</u>	<u>Of TV Station</u>	<u>Date Interviewed</u>
Kenneth C. Bagwell	KLEE-TV, Houston	November 26, 1949
Mortimer S. Dank	KEYL, San Antonio	March 11, 1950
J. R. Duncan	WOAI-TV, San Antonio	March 11, 1950
Larry DuPont	KBTB, Dallas	March 14, 1950
Roy George	KRLD-TV, Dallas	March 14, 1950
Bob Gould	WBAP-TV, Fort Worth	February 2, 1950

The following directors of television instruction in senior colleges in Texas were interviewed personally on the days indicated:

<u>Director</u>	<u>Senior College</u>	<u>Date Interviewed</u>
Tom C. Rishworth	Texas University	September 29, 1949 October 25, 1949
John W. Bachman	Baylor University	March 4, 1950 April 3, 1950

APPENDIX II. QUESTIONNAIRE FORM ACCOMPLISHED BY
THOSE IN CHARGE OF RADIO AND TELEVISION
INSTRUCTION IN TWENTY-ONE TEXAS
SENIOR COLLEGES

1. Extent of Instruction in Television

- A. Do you offer instruction in television at the present time? Yes _____ No _____
- B. If your answer is "no", do you intend offering instruction in television in one year _____? Two years _____?
- C. If you offer instruction in television at the present time, how many courses do you offer? _____
On what academic level(s) is this instruction offered? Freshman _____, Sophomore _____, Junior _____, Senior _____, Graduate _____.
- D. Please list the courses you offer at the present time.

_____	_____
_____	_____
_____	_____
_____	_____

2. Have you integrated television materials in existing courses? Yes _____ No _____

Do you plan to integrate television material in radio courses in the future? Yes _____ No _____

Will you offer a major in television? Yes _____ No _____

Will you offer a major in television and radio?

Yes _____ No _____

Will you offer graduate work in television?

Yes _____ No _____

Will you or have you utilized instructors, offerings, or equipment from other existing departments in your school? Do at present _____. Do not at present _____; plan to in future _____. Do not plan to in future _____. If you utilize facilities and instructors from other departments, from what departments are you drawing assistance?

Art _____	Journalism _____
Business _____	Physics _____
Drama _____	Music _____
English _____	Speech _____
Others _____	

(In the above, will you indicate with a "P" those areas that assist you now, and with an "F" those that will assist you in the future?)

3. Nature of Instruction in Television

A. Will you add instructors to your department?

Yes _____ No _____

B. Listed below are possible objectives for your offerings in television. Will you indicate your ranking of these objectives by inserting a "1" opposite the objective that describes your approach to instruction in television, a "2" opposite the next most important objective, et cetera?

Sociological and Cultural Impact of Television _____

Economic Aspects of Television _____

Professional Entry of Student into Television _____

Preparation for Participation in Promoting
Community Activities through Television _____

Utilization of Television in Journalistic
and Business Areas _____

Utilization of Television by Community
Leaders in Art and Music Circles to
Develop Wider Appreciations _____

Other Objectives _____

- C. In like manner will you rank techniques and procedures
you will utilize in presenting your instruction in
television?

Lecture _____

Demonstration _____

Internship with Commercial Telecasters _____

Workshop or Campus Laboratory _____

Student Participation in Television Productions
Using Existing Commercial Facilities _____

- D. If you have facilities for campus production or
rehearsal, what equipment do you have?

Television Cameras _____ Monitoring Equipment _____

TV Lighting Equipment _____ Mock Cameras _____

Templates _____ Motion Picture
Cameras _____

- E. Do you have television studio(s)? Yes _____ No _____

Do you plan on setting up television studios?

Yes _____ No _____

If so, how soon do you plan to set up TV studio(s)?

1 Year _____ 2 Years _____ 3 Years _____

F. If you seek to prepare students for entry into
the commercial field, which skills do you emphasize?
Please list in order of importance.

APPENDIX III. STANDARDIZED FORM USED IN
INTERVIEWING PROGRAM DIRECTORS
OF COMMERCIAL TELEVISION
STATIONS IN TEXAS

1. For program personnel in my TV set-up, I look for the employee who:
 - a. is telegenic _____
 - b. has a good AM voice _____
 - c. is a good ad lib man _____
 - d. has acting ability _____
 - e. is at ease before an audience _____

2. For those employees who don't necessarily work before the cameras, I want people who:
 - a. can construct and paint sets _____
 - b. have training in design _____
 - c. can use a 16 mm movie camera _____
 - d. have had training in stage direction _____
 - e. can design costumes _____
 - f. can execute costumes _____
 - g. know theatrical lighting _____
 - h. can operate motion picture projection equipment _____
 - i. know care and maintenance of motion picture film _____

3. Writers for television should be trained along the lines of:

AM radio _____	Stage _____
Movie-Scenario _____	Printed Media Display Advertising _____

4. I feel that the best professional background for a television director is:
- a. AM radio _____
 - b. Vaudeville and Night Club _____
 - c. Legitimate Theater _____
 - d. Non-Professional Little Theater _____
5. Do you feel that colleges should offer courses that are definitely slanted toward television? _____
- Comments: _____
- _____
- _____
- _____
- _____
6. If you think colleges should offer specialized courses in television techniques, how do you rate the following as training aids and devices?
- a. 16 mm movie camera _____
 - b. Mock cameras _____
 - c. Templates and guide lines _____

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