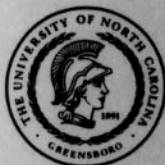


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BAUMGARDNER, ANITA TERESA. A Survey of Research in Television by Graduate Students in Speech and Cognate Fields, 1968-1969. (1972)
Directed by: Dr. Thomas Tedford. Pp. 221.

The purpose of this study was to assemble, classify, analyze, and evaluate the contribution of research in television which was completed by graduate students in speech and cognate fields during the two-year span 1968-69. This was done in order to: (1) fill a gap in the existing literature on the assessment and criticism of television research; (2) refine future research in television by identifying research territory already covered, and by suggesting new directions for this research; and (3) help define the place of television research within the speech field.

A master list of data to be analyzed was drawn from recent indices of graduate research by students in speech and related fields. Abstracts of 102 theses and dissertations on this list were then either extracted from existing sources or from the studies themselves as they were secured through interlibrary loan. Content and method categories of classification were then established and applied to the collection of abstracts, and the results of the classification were analyzed to determine the general nature of the body of research.

The results of the classification according to content revealed that educational television has been the most popular broad topic of investigation in recent research, followed by studies of program problems, of television and society, of audience analysis, and of administrative problems. Specific topics most frequently investigated were

- (1) program genres, trends, analyses, case-studies, and techniques;
- (2) the broad view of ETV-ITV; and (3) ITV in the specific educational

situation. Differences between master's and doctoral research with regard to both broad and specific topics of investigation were discussed, as were trends at both levels revealed by a comparison of the results of the present survey with earlier surveys.

With regard to methods of research used, the survey revealed the popularity of the descriptive method for master's work and the historical method for doctoral work. The creative method was used only for master's research, and there was inadequate use of the experimental method at both levels.

The writer concludes that future research in television by graduate students in speech should be directed toward the goal of understanding how the medium of television influences the constituents of the speech communication act. Specific topics for future research are pointed up by an evaluation of the contribution of the theses surveyed in this report. Generally the author recommends that comparative studies of the mass media and linked studies of related topics be encouraged; the use of the creative method should be somewhat standardized; and more experimental research is needed. Finally, it was suggested that a national broadcasting academy, which could act as a clearinghouse for academic research in television, could do much to publicize the findings uncovered by much of the graduate research in television being done.

A SURVEY OF RESEARCH IN TELEVISION BY
"GRADUATE STUDENTS IN SPEECH AND
COGNATE FIELDS, 1968-1969

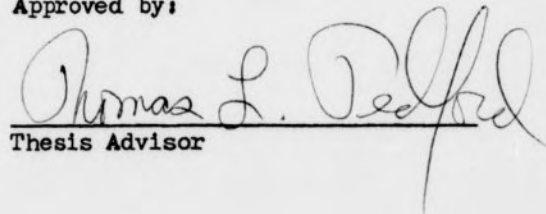
by

Anita Teresa Baumgardner
"

A Thesis Submitted to
the Faculty of the Graduate School
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Arts

Greensboro
1972

Approved by:


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This writer gratefully acknowledges the direction of the thesis committee: Dr. Thomas L. Tedford, thesis adviser, and Dr. Herman Middleton and Dr. David Batcheller. Also, Mr. L. Dean Fadely, Lecturer in Drama and Speech, provided helpful suggestions during the course of the study. Special appreciation is expressed to the reference librarians of the Walter Clinton Jackson Library, UNC-G, for their help in securing the data for this report.

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CHAPTER I
INTRODUCTION

As one of the most dynamic means of communication yet developed in the twentieth century, television has earned its place as an object of academic study within the field of speech communication. The academic researcher in television may study the influence of communication via the medium on the individual or on society, or he may apply himself to a study of the techniques and processes by which this influence is wrought. In conducting his investigation he may use any one of the traditional methods employed in academic research. But whatever his topic or method of investigation, his work necessarily stems from a broad interest in the communication of ideas.¹ If the classic formula for the study of mass communications is Harold Lasswell's "Who says what to whom by what medium and with what effect?,"² then the television researcher can be said to translate this formula into the primary objective of promoting more effective communication among men through the use of the medium of television.³

¹Leo Bogart, The Age of Television (New York: Frederick Ungar Publishing Co., 1956), pp. 315-16.

²Martin Maloney, "Mass Communications Research in Radio, Television, and Film," in An Introduction to Graduate Study in Speech and Theatre, ed. by Clyde W. Dow (East Lansing, Michigan: Michigan State University Press, 1961), p. 318.

³James E. Lynch, "Television and Radio, an Overview: Philosophy, Objectives, and Content," in The Communicative Arts and Sciences of Speech, ed. by Keith Brooks (Columbus, Ohio: Charles E. Merrill Books, Inc., 1967), p. 351.

Since the late 1940's, television has been combined with radio and film to constitute one of the major subject areas of the speech field as listed by the Speech Communication Association. It has also existed as a concern of specialized graduate study in many departments of speech.⁴ Since the advent of broadcasting curricula in colleges and universities, speech has led other departments in both course offerings and degrees granted.⁵ Speech-oriented departments maintained this lead as late as 1970; during the 1969-1970 academic year, the bachelor's degree was offered by sixty-eight of these departments, the master's degree by thirty-four departments, and the doctorate by six departments.⁶

A Brief History of Television Research
Within the Speech Field

Although speech academicians were slow to respond to radio during its early years, they evidenced an almost immediate interest in television. Some departments offered television courses as early as 1945. Admittedly, the number of such courses was limited until the early 1950's,⁷ but this curriculum growth appears rapid when contrasted with the fact that, as

⁴Edgar E. Willis, "Research in Radio and Television by Graduate Students in Speech," Quarterly Journal of Speech, XLI (October, 1955), p. 261.

⁵Jeffrey A. Nelson, "Research in Radio, Television and Film by Graduate Students in Speech," Central States Speech Journal, XIX (Summer, 1968), p. 105, citing "Broadcast Training in Speech Departments," Speech Teacher, XIII (November, 1964), p. 297, and "Tenth Survey of Colleges and Universities Offering Courses in Broadcasting, 1965-66," Journal of Broadcasting, X (Summer, 1966), pp. 229-56.

⁶Harold Niven, "Twelfth Survey of Colleges and Universities Offering Courses in Broadcasting, 1969-70," Journal of Broadcasting, XIV (Summer, 197), p. 338.

⁷Willis, "Research," p. 262.

late as 1933, when radio was well established in American homes, only sixteen colleges were offering instruction in its techniques.⁸

Academicians were also quicker to respond to television in terms of research. The first master's thesis on radio did not appear until nine years after the advent of public broadcasting in 1920; and as late as 1935, radio research by graduate students had been reported by only five institutions of higher learning in the country. Of the 1,186 theses listed by Knower in 1940, only 13 dealt with radio problems.⁹ Graduate research in television, however, was initiated while the newer medium was still in its infancy.¹⁰ Speech journals began to publish articles on television almost at once;¹¹ and the first theses dealing with television problems, six in number, are listed by Knower as being completed as early as 1949--within less than a year of television's initial expansion.¹²

In the years since 1949, research studies in television within the speech field have steadily increased in number. Table 1 shows this increase by giving (1) the total number of theses listed by Knower for each year at five-year intervals from 1949, and the total number of

⁸Willis, "Research," p. 262, citing "The Place of Radio in the Speech Curriculum of Today," Quarterly Journal of Speech, XXIV (December, 1938), p. 622.

⁹Willis, "Research," p. 261, citing "Trends in Research in Radio," Quarterly Journal of Speech, XXVI (April, 1940), p. 286.

¹⁰Bogart, The Age of Television, p. 320.

¹¹Willis, "Research," p. 262.

¹²Franklin H. Knower, "Graduate Theses--An Index of Graduate Work in Speech," Speech Monographs, XVII (June, 1950), pp. 183-201, 203.

theses listed by Max Nelson for 1969; (2) the total number of theses devoted to television for each of these years;¹³ and (3) the percentage of the total theses for each year that the theses in television comprise.

TABLE 1
GROWTH OF TELEVISION RESEARCH
WITHIN THE SPEECH FIELD

Year	Total Theses	Total Theses on Television	
		No.	Per Cent
1949	636	6	.94
1954	555	31	5.58
1959	703	33	4.69
1965	1024	35	3.41
1969	1197	59	4.95

As the table shows, from 1949 to 1954, the percentage of studies within the entire field devoted to television jumped from .94 to 5.58 per cent. Although this percentage leveled off during the late fifties and early sixties, it can nevertheless be said that, in the last twenty years, television research has comprised nearly 4 per cent of the research in all aspects of speech.

¹³Information for the years 1949, 1954, 1959, and 1965 was obtained from Franklin H. Knower's "Graduate Theses--An Index of Graduate Work in Speech," published for each of these years in Speech Monographs; volume, dates, and page numbers for each year are as follows: (1949) XVII (June, 1950), pp. 183-201, 203; (1954) XXII (June, 1955), pp. 111, 113-35; (1959) XXVII (August, 1960), pp. 259, 262-78, and (November, 1960), pp. 328-36; (1965) XXXII (August, 1956), pp. 336, 340-76, 378-79.

Information for the year 1969 was obtained from: Max Nelson, comp., "Graduate Theses and Dissertation Titles: An Index of Graduate Research in Speech Communication, 1969," in Bibliographic Annual in Speech Communication, Vol. I, 1970, ed. by Ned A. Shearer (New York: Speech Communication Association, 1971), pp. 104, 109-49, 227-29.

Several reasons may be given to account for both the immediate interest in and gradual increase in television research by graduate students in speech. One reason may be that the speech field had been chastized by several critics for its slow response to radio--the first medium to greatly expand the impact of oral communication. F. L. Whan in 1944 accused the whole of graduate research in radio of being "so meager as to be of severest condemnation to graduate schools of speech."¹⁴ Perhaps the quick response of speech academicians to television was dictated in part by an awareness of their earlier mistake. Moreover, many of the paths of television research had already been laid out by researchers in radio. Patterns and methods equally applicable to television had already been tried and established, so that television research was able to emerge "full-blown" from the study of radio.¹⁵

Historical factors were also comparatively favorable for the advent of television research. The years of radio's coming of age were the years of depression and world war; after the close of World War II, television met with no such interference. And finally, whether due to the nature of the medium, or to the fact that it followed the success of radio, television was immediately recognized for its potential and power.

This recognition had important consequences for academic research in television. Industry had joined hands with the academic world in financing numerous university projects in radio because pioneer advertisers needed evidence that the unproven medium could exert a social

¹⁴Willis, "Research," pp. 261-62, citing "The Speech Profession Jilts Radio," Quarterly Journal of Speech, XXX (December, 1944), p. 440.

¹⁵Bogart, The Age of Television, p. 320.

influence. This tradition was not, however, continued for television, perhaps because the newer medium needed no testimonial; its advertisers were already convinced that it could sell. Moreover, the television networks were operating at a loss during their early years, and no longer sought opportunities to foot the bill for anything other than market research. Thus, despite the fact that academic researchers were interested in television, they lacked the resources to properly attack its problems. The surveys they conducted were generally based on inadequate samples or exhibited a lack of detailed analysis, so that they seldom gave rise to firm conclusions. Partly because of these limitations, one of the most valuable studies that could have been undertaken was neglected by both industry and academia--long term research on the advent of television and its effects.¹⁶

This history reveals that, despite the growth and establishment of television research within the speech field, shortcomings have existed, and are likely to remain unless this body of research can be assessed and evaluated. Neither the increase in television research nor the fact that it has apparently won a permanent place in the field of speech communication are as important as questions regarding the nature and significance of that research. The present study was undertaken with the need for observation of this nature in mind.

Statement of the Problem

The purpose of this study is to determine the nature and significance of a sample of recent research in television by graduate students

¹⁶Ibid., pp. 316-17.

in speech and cognate fields, in order to posit directions for future research of this nature. In order to do this, the study will undertake to assemble, classify, analyze, and evaluate the contribution of research in television which was completed by graduate students in speech and cognate fields during the two-year span 1968-69.

Related Research

Two investigations have employed methods of research which are similar to those used in this study. In 1955, Edgar E. Willis carried out a study of doctoral and master's broadcasting theses in which he attempted to "analyze the nature of this research, to evaluate its contribution, and to make suggestions regarding future projects."¹⁷ Willis's study classified master's and doctoral abstracts in broadcasting that had been assembled each year since 1946 by Clyde W. Dow.¹⁸ In 1968, Jeffrey A. Nelson published a report updating Willis's study with regard to doctoral work only.¹⁹ The present investigation will constitute a more specialized updating of the Willis and Nelson studies. It will attempt to achieve a measure of continuity with these earlier studies by employing similar methods of classification, by analyzing the data, by evaluating the contribution of the research, and by positing recommendations for directions in future research on the basis of the analysis and evaluation.

¹⁷Willis, "Research," p. 261.

¹⁸Ibid., p. 263, citing Abstracts of Master's Theses in Speech and Dramatic Art 1953.

¹⁹Nelson, "Research,"

It is significant to note, however, that this study departs from the procedures of Willis and Nelson in confining its object of observation to research dealing specifically with television, rather than with the broadcasting field in general, or with the related area of film. The reasons for this restriction will be discussed in the justification of the study.

Justification of the Study

This study was undertaken, first of all, to partially fulfill a gap in the existing literature on the assessment and evaluation of television research. In his 1968 report, Jeffrey A. Nelson noted that no source at that time had "recently published abstracts of master's theses in broadcasting;"²⁰ these abstracts had not, in fact, been either published or analyzed since 1954. A review of the literature by this writer revealed that no source since the date of Nelson's study had either published or analyzed these abstracts. Thus, while Willis's investigation was fairly comprehensive to its date, and while doctoral work up to 1968 had been examined by Willis and Nelson, a gap existed in the literature regarding master's work done since Willis's statement. The present investigation attempts to partially fulfill this gap by making available within the report the abstracts of a more recent sample of master's research in television, along with an analysis based on those abstracts and on the abstracts of doctoral work completed within the two years following the date of Nelson's study. In sum, the present study

²⁰Ibid., p. 106.

is restricted to research completed during the two-year span 1968-1969 because (a) the sample defined within that time period was of a size conducive to the purposes of the study, and (b) continuity with the earlier Willis and Nelson investigations of doctoral research was desirable. Moreover, this time span was also chosen because theses completed in 1969 were the most recent studies in television for which a comprehensive bibliography, consistent with those used by Willis and Nelson, was available.

In addition to fulfilling a gap in the literature of television research criticism, the present study should facilitate future research in television by making available in one source (a) an abstract of each thesis or dissertation included in the analysis, (b) a classification of the abstracts by content and method, and (c) a general evaluation of the contribution of the body of the research. The overview of studies reported here should help refine future research in television by identifying research territory already covered, and by suggesting new areas or problems for study.

The writer has chosen to restrict the present study to television, rather than to the broadcasting field in general, in the hopes that such a distinction will yield more information on the special characteristics of the medium than would a more general analysis. This choice is based on the assumption that the field of mass communications can benefit from such a separate research-analysis of each of the various "media" too often lumped under one head. As early as 1955, such renowned communications investigators as Elihu Katz and Paul F. Lazarsfeld, in their book Personal Influence: The Part Played by People in the Flow

of Mass Communications suggested that, because the effects of the media themselves are so varied, only a separate series of studies could help to isolate the relative effectiveness of particular media.²¹ And, as late as 1968, Erwin P. Bettinghaus observed that such a series of studies had not yet been undertaken.²²

Yet the differences between and among the various media have been stressed by numerous other communications experts. These differences are inherent in the entire structure of Marshall McLuhan's Understanding Media: The Extensions of Man. James E. Lynch has observed that although the ideas communicated by each of the various media may be the same, "the message itself, the manner in which it is presented, and the impact it makes on an audience are all conditioned by the media."²³ Leo Bogart reiterates this observation in noting that although theatre, television, and film may be branches of the same dramatic art,

television, like each of the other two, is unique as a medium because the conditions under which communication takes place in each case shape both the substance of the message and the way of expressing it.²⁴

Bogart further illustrates his point by outlining four characteristics by which television as a medium differs from radio. These are (1) that

²¹Personal Influence: The Part Played by People in the Flow of Mass Communications, cited in Erwin P. Bettinghaus, Persuasive Communication (New York: Holt, Rinehart and Winston, Inc., 1968), p. 177.

²²Erwin P. Bettinghaus, Persuasive Communication (New York: Holt, Rinehart and Winston, Inc., 1968), p. 177.

²³Lynch, "Television and Radio, an Overview," p. 350.

²⁴Bogart, The Age of Television, p. 141.

television mobilizes a greater degree of attention than does radio, (2) that television is concrete, not abstract, (3) that television involves the performer as a "whole man," and (4) that television is more powerful than radio. He explains that television is able to focus attention to a more complete degree than radio because it demands the use of two senses, rather than only one, leaving less room for distraction on the part of its audience. Also, because television involves the use of both sight and hearing, its presentations take on a more literal character, leaving the viewer less room than the listener in which to exercise the abstract powers of his imagination. Thirdly, the nature of the television medium renders it more tolerant of the broadcaster's individuality, while at the same time demanding that he possess effective visual, as well as vocal, skills. And lastly, because television consumes more of our attention and time than does radio, perhaps as a consequence of the more personal relationship it establishes with its audience, it has a greater social, cultural, and economic impact.²⁵

For all these reasons, television needs to be studied as a separate medium. It is in the hope of facilitating more research of this nature that the present study is undertaken.

Finally, the study at hand will attempt to investigate only research in television which has been completed by graduate students in speech and cognate fields. In so doing, the report excludes both industrial research and a large number of academic investigations completed in such fields as journalism, sociology, psychology, education,

²⁵Ibid., pp. 37-39.

and business. These studies have been excluded in order that this report might help to define more precisely the place of television within the speech field, or, conversely, to help identify the unique contribution which the speech field can make to the study of television.

Procedure

Basic to the solution of the problem of this study was the determination of the nature of the problems investigated in each of the studies surveyed, as well as the use of various research methods in each of these studies. The procedure used to meet this objective involved (a) the preparation of a master list of data to be analyzed, (b) the collection of the data, (c) the establishment of classification categories, (d) the application of the classification to the data, and (e) the writing of the research report.

The master list of data to be analyzed was drawn from two sources. Titles and basic information regarding studies completed in 1968 were taken from Knowler's "Index of Graduate Research in Speech and Cognate Fields," for that year, published in Speech Monographs.²⁶ Titles and basic information regarding studies completed in 1969 were taken from a similar report compiled by Max Nelson, and published in the 1970 Bibliographic Annual in Speech Communication.²⁷

²⁶Franklin H. Knowler, ed., "Graduate Theses: An Index of Graduate Research in Speech and Cognate Fields," Speech Monographs, XXXVI (August, 1969), pp. 328-81.

²⁷Max Nelson, comp., "Graduate Theses and Dissertation Titles: An Index of Graduate Research in Speech Communication, 1969," in Bibliographic Annual in Speech Communication, Vol. I, 1970, ed. by Ned A. Shearer (New York: Speech Communication Association, 1971), pp. 227-29.

Abstracts of one-hundred and two theses and dissertations by graduate students in speech and related fields completed during the designated time span were then prepared and assembled. Abstracts of doctoral dissertations were taken from Dissertation Abstracts, from Speech Monographs,²⁸ and from the 1970 Bibliographic Annual in Speech Communication.²⁹ Four of the master's theses were taken from Masters Abstracts. The remaining theses were secured through the processes of interlibrary loan, from colleges and universities throughout the United States. When abstracts did not accompany these theses, the writer abstracted the material of the study according to a format which included the following: (a) the purposes, hypotheses, questions, or objectives of the thesis; (b) the method of study; (c) the results of the study; and (d) the conclusions and recommendations of the study. Categories of classification were then established by the process explained in Chapter II of this study, and each abstract was then classified according to (1) the nature of the problem investigated (content), and (2) the method of investigation employed. The results of the classification were then analyzed in order to determine the general nature of the body of research. Based upon this analysis, an evaluation of the contribution of the research was made, and recommendations for directions in future research were posited.

²⁸Max Nelson, ed., "Abstracts of Dissertations in the Field of Speech, 1968," Speech Monographs, XXXVI (August, 1969), pp. 296-304.

²⁹Max Nelson, ed., "Abstracts of Doctoral Dissertations in the Field of Speech Communication, 1969," in Bibliographic Annual in Speech Communication, pp. 26-33.

Limitations of the Study

The limitations of this study bear upon the confidence which may be placed in the results and conclusions of the report. First of all, the reliability of a study which seeks to analyze or evaluate the significance of a body of research is largely dependent upon the reliability of the research upon which it is based. This limitation is related to the nature of academic, as opposed to industrial research in television. Although academic studies may treat the problem of television more intensely than do their industrial counterparts, they are also subject to the restriction of more limited resources, and are thus generally more narrow in scope. Business grants may sometimes allow for a wider scaling in academic studies, but it is more often the case that the studies are made within the college community, and draw upon small or not very systematic samples, so that their individual results cannot be projected to a wider population. Thus, as Leo Bogart points out, "it is often possible to draw conclusions from such studies only from the fact that they are in general agreement."³⁰

Secondly, this study is limited by the ability of the abstracter to comprehend, interpret, and accurately report the information included in each thesis or dissertation. This is a particularly strong limitation in those cases in which no abstract accompanied the studies and the abstracting was done by this writer.

Thirdly, the study is limited with regard to the sample. Not all theses and dissertations completed by graduate students in speech

³⁰Bogart, The Age of Television, p. 316.

and cognate fields during the years 1968-1969 are abstracted and classified. There are several reasons for this limitation. First of all, this writer chose to assemble and classify only those studies listed in the 1968 Knower's index to research of this nature, and those studies listed in the parallel 1969 index by Max A. Nelson. Undoubtedly, neither of these listings is one hundred per cent comprehensive, but they do represent, in this writer's view, an adequate sampling and cross section of the work being done. Occasionally, the copies of theses obtained through interlibrary loan revealed that their inclusion in the 1968 or 1969 indices was in error, as they had been completed at an earlier date. These studies were automatically excluded from the master list of data, in accordance with the delimitations of the study. Finally, although an exhaustive effort was made to secure each abstract defined by the delimitations of this study, a few of the theses listed by Knower and Nelson were not available through interlibrary loan. These studies, which are designated in Appendix B, were neither abstracted nor analyzed in the report, and were also excluded from the master list in Appendix B.

Despite these limitations, those studies which are abstracted and analyzed in the report constitute a return of 95.32 per cent of the titles listed by Knower and Nelson correctly as falling within the time-span of the study.

Plan of the Report

The report consists of four chapters and two appendices. Chapter I of the report constitutes an introduction to the study including a discussion of the place of television as an object of study within the

speech field, a brief history of graduate research in television by students in speech and cognate fields, the statement of the problem, a discussion of related research, the importance of the study, the procedure of the study, the limitations of the study, and the plan of the report.

Chapter II explains how the scheme of classification used in the study was developed, and sets forth the definition of the individual content categories and their subdivisions, and the individual method categories. Appendix A contains, in alphabetical order by author, each abstract to which the scheme of classification discussed in Chapter II was applied. Appendix B. contains the master list of the abstracts analyzed, which includes the results of the classification.

Chapter III presents a quantitative analysis of the results of the classification, and a discussion of the key points covered by this analysis and by a perusal of the abstracts, in order to establish the general nature of the research.

Chapter IV summarizes the previous chapters and presents an evaluation of the contribution of the research surveyed, based on observations derived from the analysis and including suggestions for directions in future research.

CHAPTER II

CLASSIFICATION OF THE DATA

In order to indicate the general nature of the research surveyed in this study, this writer has followed the example of Willis¹ and Nelson² in classifying each abstract prepared and assembled according to (1) the nature of the problem investigated (content), and (2) the method of investigation used in the study. A modified form of the broad scheme of classification originated by Willis and adopted by Nelson is also used in this study for two reasons. First of all, the scheme was deemed appropriate and useful in organizing broadcasting research by both writers, and is equally applicable in these respects to television research. Secondly, employing a scheme of classification similar to that used by Willis and Nelson allows for general continuity between these earlier studies and the present one.

The scheme of classification discussed in this chapter was applied to a total of one hundred and two theses and dissertations, or 95.32 per cent of the total number of studies as listed in the Knower and Nelson indices. Those studies which could not be obtained for classification are listed in Appendix B. An abstract of each classified study is contained in full in Appendix A. The results of the classification discussed in this chapter are set forth in the master list and

¹Willis, "Research," op. cit.

²Jeffrey A. Nelson, "Research," op. cit.

tabular summaries of Appendix B. The master list of Appendix B designates each study classified in the report by author, title, date, institution, and degree for which it was written; it also presents the classification of each study in terms of content and method. Appendix A and Appendix B are both arranged alphabetically by author, and both are numbered correspondingly for purposes of cross-reference. These numbers accompany all subsequent references to thesis and dissertation titles (underlined numbers) appearing in the text of the report.

Content Classification

The broad content categories used for the purposes of classification in this study are a modified version of those adopted by Willis and Nelson. The original source of the broad categories used by these writers was a pamphlet prepared by the Department of Speech at the University of Michigan for the guidance of graduate students seeking research topics.³ These categories were of necessity redefined by this writer to apply only to television research; hence, the "Education and Broadcasting" category adopted by Willis takes the form of "Education and Television" in this study, and Nelson's category of "Film" is omitted for obvious reasons. Moreover, in keeping with the descriptive approach used in this study, the writer found it necessary to expand and/or clarify some of these categories in order to accommodate more recent research trends, or to more adequately describe the nature of the particular body of research surveyed.

³Willis, "Research," p. 263.

Individual Content Categories

The following broad content categories have thus been established: (1) Education and Television, (2) Administration, (3) Audience Analysis, (4) Television and Society, and (5) Program Problems. In addition, some of these categories have been expanded and/or clarified by this writer in order to accommodate more recent research trends, or to more adequately describe the nature of the particular body of research surveyed. This expansion and clarification takes the form of subdivisions pertinent to each category, and derived from an analysis of the more specific concerns of research falling into each broad category. These subdivisions are defined within the following detailed explanation of the individual broad categories.

Education and Television

This category includes all studies which investigate a problem in television as it is related to education. It may be divided into the following four subdivisions: (a) television curriculum and training, (b) instructional television in the specific educational situation, (c) the broad view of educational or instructional television, and (d) techniques and processes of educational or instructional television.

Subdivision (a) includes all studies dealing with problems in the teaching of courses in television, in the teaching of television training courses, or in the place of television within the college curriculum. Subdivision (b) includes all studies dealing with the functions, implementation, influence of, or attitudes aroused by, television as a tool in or supplement to the specific educational situation.

Subdivision (c) includes all studies dealing with the broad history, development, functions, or societal impact of ETV-ITV, with ETV services, or with the organization and development of ETV-ITV stations and systems. Subdivision (d) includes all studies dealing with the techniques and processes of production or presentation in educational television; the role of television teachers also figures in this subdivision.

Examples of studies falling into these subdivisions are (a) Three Audiovisual Lessons for Utilization in Broadcasting Courses (27); (b) Instructional Television and the Elementary School Instrumental Music Program in the United States (32); (c) Frieda Hennock: Her Views on Educational Television (35); and (d) Viewer Selection of Visual Information: An Instructional Television Experiment (22).

Administration

This category includes studies that deal with questions or problems of primary interest to the administrative staffs of individual stations. The research meeting this criterion can be placed into two subdivisions. Subdivision (a) includes all studies pertaining to the areas of personnel, sales, or public relations within a local station. Subdivision (b) includes all localized studies of the organization and development of individual stations or special television systems. Examples of studies falling into the category of Administration are (a) An Investigation of the Seasonal Variability of Television Spot Revenues (43), and (b) A Study of the Origins and Development of KELO-LAND Television (59).

Audience Analysis

This category includes studies investigating the nature of audiences and viewing preferences. Subdivision (a) of this category includes all studies of the relationship between viewing preferences and perceptions, attitudes, personality, or behavior. Subdivision (b) of the category includes all surveys of the use of television by specific types of audiences, such as age groups or audiences within a specific locale. An example of Subdivision (a) would be The Effect of Television on Aggressive Behavior (76); of subdivision (b) Predictors of Television Viewing Among Junior High School Students (17).

It is important to note that studies treating audiences composed of students in school, or dealing with viewing preferences related to obviously educational programs fall into the category of Education and Television; however, if the subjects of the study are students, but are used to determine the reactions of a larger audience to programs of general interest, then the study falls into the present category.

Television and Society

This category is perhaps the broadest in scope of the five named. It includes studies which attempt to establish the place or functions of television in contemporary life, to measure the impact of the medium on society as a whole, or to determine the use of the medium by forces seeking to influence society. It may incorporate studies that deal in a broad way with political broadcasting or television criticism. The category contains two subdivisions. Subdivision (a) includes all studies which approach television as a psychological,

cultural, or aesthetic phenomenon. Subdivision (b) includes all studies which investigate problems stemming from the relationship of television to the democratic process; this subdivision takes in studies dealing with political broadcasting, the use of television by forces seeking to influence or advance society, and the governmental regulation of the television industry.

An example of subdivision (a) would be The Image of the Negro as Presented in 1966-67 Television (14); of subdivision (b) The Political Use and Abuse of Television (37).

Program Problems

This category includes studies dealing with all phases of the program, except when the program under study has strictly educational objectives. Subdivision (a) of the category includes all studies based on original scripts as well as all case-studies of original collegiate production efforts with regard to either single programs or series; an example would be The Production of the Television Program THE VANISHING FERRY (94). Subdivision (b) includes all content analyses and case-studies of network programs, program genres, program trends, or specific production and presentation techniques or procedures not restricted to educational television. These studies may examine programs, program genres, or program trends as they reflect societal values, and they may take audience reactions into consideration, but they are more program-oriented than the studies in either the category of Television and Society or the category of Audience Analysis. An example of a study falling into subdivision (b) would be A Descriptive Study of Selected Uses of Dance on Television: 1948-1958 (3).

Method Classification

Both Willis and Nelson construct their classification of research methods along traditional lines, and this study follows suit. To determine what terms might be used to describe the various investigative techniques, Willis turned first to an examination of research texts current at that time, but found no uniformity of either number or definition with regard to research methods. Consequently, he examined the abstracts in his survey for a range of methods used and for a preliminary estimate of their frequency.⁴ In accordance with Nelson, this writer has chosen to maintain these categories because they adequately describe the range of methods used, because they are used traditionally in all fields of research, and because their adoption fosters continuity.

Individual Method Categories

The method categories, five in number, are as follows:

(1) Experimental; (2) Historical; (3) Descriptive; (4) Survey; and (5) Creative. Since many of the studies surveyed in this report employed more than one method, and the classification of such studies was based on the predominant method used, these categories should not be regarded as rigidly exclusive. Based on the definitions given in Clyde W. Dow's An Introduction to Graduate Study in Speech and Theatre and on the observations of both Willis and Nelson, a detailed explanation of the individual categories is given below.

⁴Ibid., p. 264.

Experimental

The experimental method is defined by Milton Dickens and Lee Edward Travis as a plan of research which seeks to discover "predictable relationships among variables" by applying controlled observation to controlled phenomena.⁵ This method is chiefly characterized by the fact that the phenomena it studies have their setting in the present and can be controlled by the investigator.⁶ Using this method, the investigator sets up a laboratory situation "to measure the effects of variations in a single factor or circumstance;"⁷ within this situation, he observes the data, and then usually quantifies and statistically analyzes the data to obtain interpretations and results.⁸ An example of an experimental study would be Effects of the Mosaic and Didactic Forms of Television Presentation on the Audiences' Fact Retention and Attitude (10).

Historical

The historical method as defined by Gregg Phifer is the search for and critical evaluation of "the reports of observers of past events in order to describe accurately what happened and to clarify . . . the

⁵Milton Dickens and Lee Edward Travis, "The Experimental Approach," in An Introduction to Graduate Study in Speech and Theatre, ed. by Clyde W. Dow (East Lansing, Michigan: Michigan State University Press, 1961), p. 201.

⁶Presley D. Holmes, Jr. and James E. Lynch, "Television and Radio Research: Methods, Trends, Ideas," in The Communicative Arts and Sciences of Speech, ed. by Keith Brooks (Columbus, Ohio: Charles E. Merrill Books, Inc., 1967), p. 413.

⁷Willis, "Research," p. 264.

⁸Jeffrey A. Nelson, "Research," p. 108.

relationships among those events."⁹ Whether the historical investigator studies a period, person, or phenomena in human development,¹⁰ his object of study is uncontrolled by virtue of its setting in the past.¹¹ Using the historical method, the researcher endeavors to record the facts he has discovered not only accurately and coherently, but also critically, by positing causations and probabilities.¹² Historical studies may determine the past status of television as a medium or as an institution in order to provide insight into present practices;¹³ and example of such a study would be A Legal History of Obscenity in Mass Communication Media and Its Relationship to Television (47).

Descriptive

Like the experimental method, the descriptive method involves controlled observation, but it differs from that method in that the phenomena it observes are neither controlled nor modified.¹⁴ It further differs from the historical method in that the phenomena it studies have their setting in the present;¹⁵ it involves "observation and analysis

⁹Gregg Phifer, "The Historical Approach," in An Introduction to Graduate Study in Speech and Theatre, op. cit., p. 53.

¹⁰Jeffrey A. Nelson, "Research," p. 108.

¹¹Holmes and Lynch, "Television and Radio Research: Methods, Trends, Ideas," p. 413.

¹²Jeffrey A. Nelson, "Research," p. 108.

¹³Willis, "Research," p. 265.

¹⁴Thomas L. Dahle and Alan H. Monroe, "The Empirical Approach," in An Introduction to Graduate Study in Speech and Theatre, op. cit., p. 175.

¹⁵Holmes and Lynch, "Television and Radio Research: Methods, Trends, Ideas," p. 413.

of current practices, objects, or people" in order to confront specific problems,¹⁶ or to discover norms or standards.¹⁷ Library surveys, non-historical case-studies, and content analyses of programs and program genres are examples of research that would be classified descriptive. An example of a descriptive study within this report is The Uses of Television at a Large General Hospital: An Exploratory Study (88).

Survey

Although descriptive in nature, the survey method is distinguished from the purely descriptive method in that it relies upon "direct contact" with certain persons or groups of people whose attitudes, characteristics, or behaviors are pertinent to the topic of investigation.¹⁸ This "direct contact" may take the form of questionnaires, interviews, or both, and will yield data or interpretations of facts and opinions. If careful sampling procedures are used, the results of a survey may be generalized to a wider population. As Nelson notes, the establishment of a separate category for this method is justified on the grounds of its widespread use in research.¹⁹ An example of a survey study would be An Investigation of the Use of Audio-Visual and Production Techniques in Instructional Television Production (15).

¹⁶Willis, "Research," p. 265.

¹⁷Jeffrey A. Nelson, "Research," p. 108.

¹⁸William M. Sattler, "The Library Survey," in An Introduction to Graduate Study in Speech and Theatre, *op. cit.* p. 31.

Creative

The creative method is employed in studies dealing with the original scriptwriting, direction, or production of educational and entertaining material to be communicated via television, where evaluation is not the prime objective of these studies. This method is also used in studies dealing with the development of curricula materials to be used in television training and study courses. Nelson observes that the use of this method in recent research seems to have been largely confined to work at the master's level.²⁰ His observation is substantiated by the present survey, perhaps because the status of the method has been questioned. An example of a creative study analyzed in this report is THE BAD GUYS--A Television Documentary Series (48).

Application of the Classification

The classification resulting from the application of these categories and subdivisions to the research surveyed is presented in Appendix B. It is important to note that whenever a study might conceivably have been placed in more than one content category, this writer determined its classification according to its major emphases or applications; whenever a study might conceivably have been placed in more than one method category, its classification was determined on the basis of the predominant method, or on the basis of the method given first priority by its author. The categories established in this chapter should not, therefore, be regarded as absolute or rigidly exclusive, either in their conception or their application.

²⁰Ibid.

CHAPTER III
ANALYSIS OF THE DATA

This chapter presents an analysis of the results of the classification, as set forth in Appendix B, in order to determine the general nature of the research surveyed. A total of eighty-three classified theses and nineteen classified doctoral dissertations comprise the data of the analysis.

The data are first quantitatively analyzed according to their distribution by content. The broad content trends revealed by this analysis are then discussed and compared with earlier trends revealed by the Willis and Nelson surveys; possible reasons are given for differences among these earlier trends and those identified by the present survey with regard to both master's level and doctoral research. This is followed by a discussion of the specific nature of the problems investigated by both master's and doctoral candidates. Topical trends not revealed by the distribution are also discussed. The data are then quantitatively analyzed and discussed with regard to method. Finally, the relationship between method and content in the body of the research is analysed and discussed. The analyses and observations in this chapter will form the basis of the evaluation of the research in Chapter IV.

The Nature of the Problems Investigated

Distribution of the Data by Broad
Content Classifications

Table 2 shows how the M.A. and Ph.D. theses surveyed in this report are distributed among the five broad television content categories

explicated in Chapter II, what percentage of each level of research falls within these categories, and the number and categorical percentage of each level of research as reported for the broadcasting categories of the earlier Willis and Nelson surveys.¹

Discussion of Broad Content Trends

It can be seen from Table 2 that the largest number of the total studies surveyed, over one-half of the doctoral theses and one-third of the master's theses, deal with problems relating television to education. This trend is even more significant when compared with the results of the Willis and Nelson surveys. In the early Willis survey, the category of "Education and Broadcasting" included only 25.0 per cent of the master's level research and 5.0 per cent of the doctoral research. Nelson's survey, conducted twelve years later, indicated an increase of doctoral work in this category to 27.5 per cent. Although Willis's survey dealt with both radio and television, and Nelson's survey with radio, television, and film, these differences do not detract from the comparative increase in television studies in this area. The increase is, in fact, probably a reflection on both the recent and growing interest in educational television, and the feasibility of this subject area as a topic of study for graduate students, who have an ideal proximity to the materials essential for this type of investigation.

The second largest broad area of investigation revealed by Table 2 is the category of Program Problems. It includes over one-fifth of the doctoral research and approximately one-quarter of the master's

¹Willis, "Research," p. 264; and Jeffrey A. Nelson, "Research," p. 109.

TABLE 2

BROAD NATURE OF THE PROBLEMS INVESTIGATED
AND COMPARISON WITH EARLIER TRENDS

M.A. Theses					
Present Survey			Willis Survey		
Television Categories	No.	Per Cent	Broadcasting Categories	No.	Per Cent
Education	28	33.4	Education	30	25.0
Administration	10	12.1	Administration	6	5.0
Audience Analysis and Society	11	13.2	Audience Analysis and Society	13	10.8
Program Problems	12	14.5	Pgm Wr/Prod	13	10.8
	22	26.5		58	48.3

Ph.D. Theses							
Present Survey			Willis		Nelson		
Television Categories	No.	Per Cent	Broadcasting Categories	No.	Per Cent	No.	Per Cent
Education	10	52.6	Education	1	5.0	35	27.5
Administration	1	5.3	Administration	1	5.0	16	12.6
Audience Analysis and Society	2	10.5	Audience Analysis and Society	9	45.0	12	9.4
Program Problems	2	10.5	Pgm Wr/Prod	3	15.0	14	11.0
	4	21.1		6	30.0	44	34.6

level research. Comparison with the "Program Writing and Production" category of the Willis and Nelson surveys reveals that this category has decreased in importance on both the master's and doctoral levels. There are several possible reasons for this decrease. First of all, the earlier research in this category no doubt includes studies of radio programs, and comparable television studies may be fewer in number because the television program is a more complex object of research. Secondly, this decrease may be due to the fact that commercial television is no longer a novelty, and its limitations have become more apparent over the passing years; television studies of program problems may thus not appear to be as valuable as they once were.

The third broad area of investigation revealed by Table 2 is that of Television and Society. Here, comparison with the "Broadcasting and Society" category of the Willis and Nelson surveys indicates that master's research in this area has increased, while doctoral research has shown a steady decrease. The increase in master's research may be due to the fact that television has had a greater impact on society than did radio. The writer can identify no apparent reasons for the decrease in doctoral research, as the category should be a valid one for investigation at that level, even with regard to the isolated medium of television.

Audience Analysis studies rank close to those of Television and Society in number and percentage in the present survey, and the percentage of doctoral work equals that found in the Television and Society category. The figures for master's research in this category are slightly higher than those for master's research in the Willis broadcasting

category. The figures given in Table 2 for doctoral work in this category seem to substantiate the sharp decrease that is shown by a comparison of the earlier surveys. Perhaps the reason for this decrease is related to a critical comment made by Leo Bogart in his Age of Television, 1956: "Television research's emphasis on the statistics of audience measurement has left it weak on the qualitative side."² The emphasis of which Bogart speaks may well have been a carry-over from the days of radio research, when academic projects in audience research were frequently financed by industry; and it may also be that radio studies of this nature account for the large categorical percentage of doctoral work in Audience Analysis given by Willis. The fact that master's research in this category has increased may be indicative of the relationship between studies of this nature and training for administrative positions in the television industry or in commercial market research.

Administrative studies comprise the smallest percentage of the research surveyed in this investigation. The figures given in Table 2 for master's level research in this category represent a significant increase over the 5.0 per cent given by Willis for the comparable broadcasting category. One possible reason for this difference may be that the television industry, by nature and by virtue of the growth of the medium, has become more complex than the radio industry, and this has had ramifications on the local administrative level; hence, the television researcher at the master's level may find more material for investigation within this category. When the Willis and Nelson surveys are compared with regard to doctoral work in the category of broadcasting

²Bogart, The Age of Television, p. 317.

Administration, an increase from 5.0 to 12.6 per cent is shown. This trend, however, is not substantiated by the present survey, which classifies only 5.3 of the doctoral research in the administrative category. The writer can identify no apparent reasons for this discrepancy.

Distribution of the Data by Specific Content Classifications

Table 3 shows how the M.A. and Ph.D. theses surveyed in this report are distributed among the five content categories and their subdivisions as explicated in Chapter II, and what percentage of each level of research falls within each subdivision of the categories. For reference purposes, a key to the letters representing categorical subdivisions in this and subsequent tables is given below:

Education and Television

- (a)--television curriculum and training
- (b)--instructional television (ITV) in the specific educational situation
- (c)--the broad view of ETV-ITV
- (d)--techniques and processes of ETV-ITV

Administration

- (a)--personnel, sales, public relations
- (b)--origin and development of local stations and systems

Audience Analysis

- (a)--viewing preferences and attitudes, perception, personality, or behavior
- (b)--surveys of the use of television by specific audiences

Television and Society

- (a)--television as a psychological, cultural, or aesthetic phenomenon
- (b)--television and the democratic process

Program Problems

- (a)--original scripts and production efforts
- (b)--program genres, trends, analyses, techniques, and case-studies

TABLE 3
NATURE OF THE SPECIFIC PROBLEMS INVESTIGATED

Content Classifications	M.A. Theses		Ph.D. Theses	
	No.	Per Cent	No.	Per Cent
Education and Television				
(a)	7	8.43	2	10.53
(b)	10	12.05	3	15.79
(c)	8	9.64	4	21.05
(d)	3	3.61	1	5.26
Administration				
(a)	6	7.23	1	5.26
(b)	4	4.82	0	.00
Audience Analysis				
(a)	7	8.43	1	5.26
(b)	4	4.82	1	5.26
Television and Society				
(a)	7	8.43	1	5.26
(b)	5	6.02	1	5.26
Program Problems				
(a)	13	15.66	0	.00
(b)	9	10.84	4	21.05

Discussion of Specific Content Trends

The subdivisional breakdown presented in Table 3 indicates more specifically the nature of the work in television being done by graduate students in speech and cognate fields. With regard to the total theses, the specific areas most frequently investigated were (1) program genres, trends, analyses, case-studies, and techniques; (2) broad studies of ETV-ITV; and (3) ITV in the specific educational situation. Different trends were revealed, however, by the breakdown between master's and doctoral research. On the master's level, the specific topic most frequently investigated was original script and production efforts; but there were no doctoral studies in this subdivision, perhaps because the topic was not deemed an appropriate one for that level. Broad studies of ETV-ITV ranked fourth in master's research, but second in doctoral research. Studies of ITV in the specific educational situation were slightly lower in rank among doctoral theses than among studies on the master's level, perhaps because the relative narrowness of the topic rendered it more appropriate for the lower level of research; conversely, broad studies of ETV-ITV were more frequently completed by doctoral than master's candidates. The topic most frequently investigated by doctoral candidates, program genres, was third-ranking in master's level research, perhaps because of its relative complexity. There were no doctoral studies of the organization and development of stations or systems on the local level, perhaps because these topics would be too narrow for doctoral investigation. In sum, most of the differences between master's and doctoral research with regard to specific topics of investigation apparently derived from the relative breadth or weight of the topics.

Topical Trends Not Revealed by the
Distribution of the Data

The classification by content of the abstracts surveyed in this report was accomplished by examining each abstract not only for its topic of investigation but also for the objectives of the investigation. Consequently, several topically related studies were classified in different categories. The six investigations of Community Antenna Television (abstracts (4), (20), (39), (55), (57), and (64)), for example, cut across categorical lines, as did the four studies which investigated problems related to race relations or civil disturbance (abstracts (14), (29), (50), and (72)). These latter studies were also related to the problem of television and violence, which was directly investigated in a total of six studies (abstracts (29), (40), (60), (76), (89), and (92)). The interest in topics of this nature was no doubt a reflection of the fact that the decade of the sixties was a period of racial disturbance in our society, and of the fact that the years in which the research surveyed was completed were the years following the Kennedy and King assassinations.

An interesting divergent trend was also apparent within the subdivision of studies dealing with ITV in the specific educational situation. The bulk of the studies in this subdivision related ITV in some way to either specific levels of education (elementary, high school, college) or to specific subject areas (speech, foreign language, science, etc.), or to both (see abstracts (7), (26), (28), (30), (32), (52), (58), (74), (96), and (100)). Three of these studies, however, exhibited an interesting and perhaps new trend by examining ITV as an instructional tool in the extra-academic world (see abstracts (18), (68), (88)).

The Methods of Investigation Used

Distribution of the Data by Method Categories

Table 4 shows how the M.A. and Ph. D. theses surveyed in this report are distributed among the five broad method categories explicated in Chapter II, what percentage of each level of research falls within these categories, and the number and categorical percentage of each level of research as reported for the broadcasting categories of the earlier Willis and Nelson surveys.

Discussion of Method Trends

It can be seen from Table 4 that the descriptive approach is the most frequently used method in the present body of research surveyed, for it includes over one-third of the total studies, approximately 36 per cent of the master's research and 21 per cent of the doctoral research. The table also shows that the percentage of descriptive studies at both levels is higher than in earlier surveys.

The historical and survey methods rank next in order of frequency of use among the present total studies, with the experimental and creative methods following. The breakdown according to master's and doctoral work reveals a slightly different trend, however. On the master's level, the number of studies is still largest in the Descriptive category, but survey studies maintain a slight lead over historical ones, and creative studies lead experimental ones. The use of the historical method was up from earlier surveys, while the use of the survey method was down; experimental studies were slightly higher in percentage, and creative studies slightly lower.

TABLE 4
 USES OF VARIOUS RESEARCH METHODS AND
 COMPARISON WITH EARLIER TRENDS

M.A. Theses					
Present Survey			Willis Survey		
Television Categories	No.	Per Cent	Broadcasting Categories	No.	Per Cent
Experimental	6	7.3	Experimental	2	1.7
Historical	17	20.5	Historical	10	8.3
Descriptive	30	36.2	Descriptive	31	25.8
Survey	18	21.7	Survey	57	47.5
Creative	12	14.5	Creative	20	16.7

Ph.D. Theses							
Present Survey			Willis		Nelson		
Television Categories	No.	Per Cent	Broadcasting Categories	No.	Per Cent	No.	Per Cent
Experimental	4	21.1	Experimental	7	35.0	25	19.7
Historical	6	31.6	Historical	5	25.0	60	47.2
Descriptive	4	21.1	Descriptive	3	15.0	26	20.4
Survey	5	26.3	Survey	5	25.0	16	12.6
Creative	0	.0	Creative	0	.0	0	.0

On the doctoral level, the historical method was predominant in the present body of research, with the survey method following; descriptive and experimental studies ranked third, while no use was made of the creative method. The percentage for the historical method was higher than it was for the Willis survey, but showed a drop from the Nelson survey. The use of the survey method on the doctoral level showed a sharp increase over the Nelson figures, but only a slight increase over the Willis figures. Experimental studies were down from the Willis percentage, but slightly up from the Nelson percentage; descriptive studies showed a gradual increase from Willis through Nelson to the present survey.

In general it can be said of the total studies that the historical method has gained some of the ground lost by the survey method since the time of the earlier investigations of Willis and Nelson. All of the categories except creative and survey increased, with the largest increase shown in the historical category.

With regard to the present survey alone, three trends are apparent. First, the popularity of the descriptive method for the total studies does not carry over to the doctoral level. Secondly, the strength of the creative method is solely dependent on master's level work. And finally, the proportion of doctoral work in the experimental category is apparently inordinately high when compared with the trends of the total studies. Two reasons may be given for this last trend. First of all, the doctoral candidate is usually expected to make an original contribution to the body of knowledge, and the experimental method may provide a means of meeting that obligation. Secondly,

because of the nature of the television medium, experiments in the field may involve more expense and group effort than is usually warranted for a study at the master's level.

The Relationship Between Method and Content

Distribution of Methods Applied to Content

Table 5 shows the distribution of the various research methods as applied to broad areas of study and more specific topics of investigation within the research surveyed. The numbers in the columns refer to the total number of theses classified within each content category and/or subdivision, and within each method category. Abbreviations are used in the table for all categorical headings.

Discussion of the Methods Applied to Problems

Table 5 shows that although all methods were used in studies relating television to education, the survey and historical methods were predominant. The breakdown according to subdivisions shows the predominance of the descriptive approach in studies pertaining to television curriculum and training, and the predominance of the survey methods in studies pertaining to ETV-ITV techniques and processes, or ITV in the specific educational situation. Broad studies of ETV-ITV most frequently employed historical and survey approaches.

In the category of Administration, the historical and descriptive methods were most frequently used, with a clear subdivisional break. Studies of personnel, sales, and public relations were most frequently

TABLE 5
RESEARCH METHODS APPLIED TO TYPES OF PROBLEMS INVESTIGATED

Content Classes	Method Categories				
	Expt.	Hist.	Desc.	Surv.	Crea.
Education & Television					
(a)	1	0	4	2	2
(b)	2	1	2	7	1
(c)	0	8	0	4	0
(d)	<u>1</u>	<u>0</u>	<u>0</u>	<u>3</u>	<u>0</u>
Total	4	9	6	16	3
Administration					
(a)	1	0	5	1	0
(b)	<u>0</u>	<u>4</u>	<u>0</u>	<u>0</u>	<u>0</u>
Total	1	4	5	1	0
Audience Analysis					
(a)	4	0	4	0	0
(b)	<u>0</u>	<u>0</u>	<u>0</u>	<u>5</u>	<u>0</u>
Total	4	0	4	5	0
Television & Society					
(a)	0	3	5	0	0
(b)	<u>0</u>	<u>5</u>	<u>0</u>	<u>1</u>	<u>0</u>
Total	0	8	5	1	0
Program Problems					
(a)	0	0	5	0	8
(b)	<u>1</u>	<u>2</u>	<u>9</u>	<u>0</u>	<u>1</u>
Total	1	2	14	0	9

descriptive in nature, while studies of station-systems organization and development were, by definition, historical.

The survey, experimental, and descriptive methods were predominantly used in Audience Analysis studies. The descriptive and experimental methods were most frequently employed to determine the relationships between viewing preferences and attitudes, perception, personality, or behavior; the survey method was most frequently employed to determine the uses of television by specific types of audiences.

Within the category of Television and Society, most of the studies were either historical or descriptive in nature. The descriptive approach held a slight lead over other methods in studies of television as a psychological, cultural, or aesthetic phenomenon. The historical method was predominantly used to examine problems of television as it is related to the democratic process.

Studies within the category of Program Problems most frequently employed the descriptive and creative approaches. Both methods were employed in studies based on original script and production efforts, while the descriptive method was predominantly used to investigate program genres and techniques.

CHAPTER IV
SUMMARY AND EVALUATION

Summary

The purpose of this investigation has been to determine the general nature of a sample of recent research in television by graduate students in speech and cognate fields, and to evaluate the contribution of that research in order to posit directions for similar research in the future. Chapter I of the study discussed the place of television research in the speech field, presented a brief history of research of this nature within the field, introduced the problem and purposes of the study, outlined the procedure of the study, discussed the justifications and limitations of the study, presented a review of related research, and previewed the plan of the report. Chapter II presented an explanation of the classification scheme applied to the data, explained and discussed the individual categories and subdivisions of that scheme, and indicated that the results of the applied classification are given in Appendix B. Chapter III constituted an analysis of the results of the classification in order to determine the general nature of the research surveyed. The data were quantitatively analyzed according to their distribution by content categories and subdivisions, and by method categories. Each distribution was discussed, and significant patterns or trends were pointed out.

This chapter will draw together observations on the general nature of the research uncovered by the analysis of the data in order to

fulfill the second purpose of the study, evaluation of the contribution of the research. This evaluation will entail a discussion of the place of television research within the speech communication field, and will be based on criteria evolved in that discussion, on observations uncovered by the analysis of the data, and on the critical comments of earlier investigators who have attempted to assess the contribution of such research. The evaluation will also include suggestions for directions in future research of this nature, and will be concluded with a discussion of the problem of availability.

The Nature of the Problems Investigated

Because the place of television in American society is so firmly established, it is highly probable that academic research in television will continue. And, as Harold E. Nelson has pointed out, it is also probable that, for some time, speech departments will assume at least partial responsibility for the guidance of this research.¹ Eventually, however, as other disciplines are increasingly brought to bear upon television research, it should become more apparent that the speech communication field can and should make a unique contribution to this particular subject area. We can begin to determine the nature of this contribution by re-examining the objectives of speech communication study as they apply to television research.

¹Jeffrey A. Nelson, "Research," p. 112, citing "Broadcast Training in Speech Departments," Speech Teacher, XII (November, 1964), p. 297.

The Relationship of Television Research
to Speech Communication

In his early survey of broadcasting research, Willis concluded that administrative studies, or studies relating radio or television to society, were not the exclusive concerns of speech; he maintained that these problems could be just as well researched by students in business administration, sociology, history, or political science. As the basis for this conclusion, Willis argued that the primary concern of researchers in the field of speech should be oral communication.² Twelve years later, speaking, perhaps, for the broadening tendencies within the field, Nelson argued that all of the content categories defining broadcasting research in his survey were important either directly, or, as in the case of Administration, indirectly, to a full understanding of broadcasting.³

This writer is inclined to agree with Nelson, though perhaps for different reasons. Certainly we need a full understanding of broadcasting, as we need a full understanding of television; but the important question is, to what end do we need such understanding? What is the place of television within the speech field? And what special knowledge should the graduate student in speech bring to bear upon the problems in television?

The answer to these questions lies in the nature of the speech field itself. Traditionally, the field has concerned itself with inter- and intra-personal oral communication, and with the speech act as it is defined in the context of face-to-face confrontation. But what once was

²Willis, "Research," pp. 265-66.

³Jeffrey A. Nelson, "Research," p. 110.

the Speech Association of America is now the Speech Communication Association; and the change in name, although slight, is important, for the new designation directs our attention to the communicative function of the speech act, with its constituents of source, message, channel, and receiver,⁴ and to the interactions between and among each of these constituents.

The television researcher within the field of speech communication should thus be concerned with the relationship of the medium to the speech-communicative act. He should examine the channel variable as it interrelates with or influences the source, the idea communicated through speech, and the mass audience-receiver. Essentially, he adopts the classic Lasswell formula in asking "Who says what to whom by what medium?" and adds "with what effect?" in recognition of the fact that speech via television, like speech in the context of face-to-face confrontation, has a persuasive function. With television research in the speech field thus defined, we can now determine which of the major content categories identified within this report qualify as legitimate areas of investigation for the graduate student in speech.

Evaluation of the Broad Content Categories

If we examine the content category of Education and Television, we find that it is surely a legitimate area of investigation for the speech student, because it examines the relationships between and among the variables of medium (channel), teachers (sources), ideas communicated (messages), and educational audiences, with an eye to those "effects"

⁴Bettinghaus, Persuasive Communication, p. 12.

which we call learning. In a similar manner, the category of Program Problems may be said to entail investigations of the relationships between and among the variables of medium (channel), television personalities (sources), programs (message), and the receiver of the mass audience, with an eye to the effects which we call entertainment. The nature of the mass audience as a receiver, about which we still know very little, could be explored through either audience analysis, or by examining television in the societal context.

All of the above areas of investigation can tell us more about how the special characteristics of the television medium as a channel operate upon the other constituents of the speech-communicative act. Only the value of the Administration category seems dubious, for studies within that category are usually concerned with procedures and processes that, at best, seem to bear a vague relationship to the constituents of source, message, channel, and receiver. While administrative studies may advance our understanding of the television industry, they would seem to tell us little about how speech communication functions in the medium of television.

Evaluation of Specific Categories and Directions for Future Research

An evaluation of the categorical subdivisions into which the research surveyed was classified suggests many areas for future investigations. In order to clarify this evaluation, the studies falling into each content category and subdivision are given by number in the tabular summary below. The numbers given refer to the abstracts of the studies

as they appear in Appendix A and to the titles of the studies given in the master list of Appendix B; underlined numbers indicate doctoral dissertations.

Content Tabular Summary

Education and Television

- (a) television curriculum and training: (23), (27), (34), (38), (56), (82), (97), (98), (102).
- (b) instructional television in the specific educational situation: (7), (18), (26), (28), (30), (32), (53), (58), (68), (74), (88), (96), (100).
- (c) broad view of ETV-ITV: (1), (2), (11), (12), (35), (55), (57), (63), (69), (70), (72), (84).
- (d) Techniques and processes of ETV-ITV: (15), (22), (46), (54).

Administration

- (a) personnel, sales, and public relations: (6), (24), (43), (45), (49), (71), (90).
- (b) local origin and development of stations and systems: (5), (20), (25), (59).

Audience Analysis

- (a) viewing preferences and attitudes, perception, personality, and behavior: (29), (40), (60), (62), (73), (76), (89), (92).
- (b) surveys of the use of television by specific types of audiences: (4), (17), (19), (44), (83).

Television and Society

- (a) television as a psychological, cultural, or aesthetic phenomenon: (13), (14), (50), (61), (62), (72), (79), (101).
- (b) television and the democratic process: (37), (39), (47), (52), (64), (78).

Program Problems

- (a) original scripts and production efforts: (9), (33), (41), (42), (48), (65), (66), (75), (81), (87), (94), (95), (99).

(b) program genres, trends, analyses, case-studies, and techniques: (3), (8), (10), (16), (21), (31), (36), (51), (80), (85), (86), (91), (93).

In the category of Education and Television, as the summary shows, the largest number of studies was devoted to the subject of ITV in the specific educational situation. As has been pointed out, the bulk of these studies dealt with ITV in relation to either specific levels of education, specific skills, or both. However, at the time these studies were being done, previous research had already come to some conclusions about the relationship of ITV to both levels of age and types of skills. According to Holmes and Lynch, for example, over 400 comparisons had shown that television teaching was most effective on the elementary level, and that it lent itself best to subjects relying on demonstration techniques;⁵ in view of this fact, much of the ITV research in the present survey seems to have been retracing old territory. While three of the studies in this subdivision ((18), (68), (88)) do examine the relatively new frontier of the non-academic uses of ITV, none of the studies investigated an extremely important topic about which we know very little: the relationship of ITV to levels of ability.⁶ Studies on this topic could have made some original contributions to our knowledge of how speech communication functions in the context of television.

Broad studies of ETV-ITV that fell within the category of Education and Television could be considered important to our understanding of the potential of ETV and of the problems involved in its systematic

⁵Holmes and Lynch, "Radio and Television Research: Methods, Trends, Ideas," p. 426.

⁶Ibid.

establishment; many of these studies, however, appeared to be too administrative in nature to contribute to our understanding of the influence of television on the speech communication act.

Subdivisions (a) and (d) of the Education category both included studies of techniques involved in the production of educational programs. Some of these studies, like those in the (b) subdivision of the Program Problems category, touched on the techniques of oral communication in the context of television; but others dealt with what Willis calls the "collateral" techniques of script writing or visualization.⁷ It would seem to be the responsibility of the graduate student in speech to examine collateral techniques in terms of their influence on the spoken word in television presentations. Many of these studies could have made more important contributions to the speech field had this objective been their primary concern.

As has been pointed out, this writer questions the value of the studies in the category of Administration, at least with regard to their contribution to the speech field. Analyses of staff positions in local stations, or records of the organization and development of local stations may tell us much about the television industry, but add little to our understanding of speech communication via television. Many of these studies could have been just as effectively completed by students in business administration or history. This is not to say, however, that the administrative category should be excluded from the realms of investigation open to the graduate student in speech. A study such as The Influence of Variations in Visual Appearance and Oral Delivery on the

⁷Willis, "Research," p. 265.

Credibility of the TV Newscaster (49), would, for example, seem to contribute to our understanding of speech in the television context. Another possible administrative angle of approach which could be taken by the graduate student in speech would be an examination of how economic demands upon the television industry influence the nature of the speech communication act within the medium. Such studies could, as Bogart points out, examine the social structure of the industry with regard to relationships among creative personnel, performers, and writers, the network program and production people, the local station owners, and the advertisers and advertising agencies.⁸

Or, the student working in the administrative category could undertake "a systematic study of the way in which different elements in the industry think of the audience and its wants."⁹

In predicting the directions that future research in television would take in 1967, Holmes and Lynch noted that there would probably be a continued interest in the audience--its size, composition, and its changing attitudes toward programming and television in general. This writer feels that the primary value of studies limited to the size and composition of audiences, such as those in subdivision (b) of the Audience Analysis category, is their disinterested approach to a problem which could otherwise be just as efficiently tackled by commercial market research. Studies such as those found in subdivision (a) of this category, however, would seem to offer the academic investigator a clearer opportunity of distinguishing his work from commercial research; these studies generally go beyond the problem of audience size and composition

⁸Bogart, The Age of Television, pp. 331-32.

⁹Ibid.

to draw conclusions about the nature of the audience as revealed by the relationships between viewing preferences and attitudes, perception, personality, or behavior. Such studies assume the persuasive function of the speech communication act via television, and thus more nearly approach the standards for television research within the speech field that are outlined in this thesis.

One problem pertinent to the category of Audience Analysis which was not directly investigated in the body of research surveyed is that of rating systems. Since the entire television industry is influenced by the use of rating systems, an understanding of how they work would seem to be essential to our knowledge of the relationship between programming trends and the mass audience. We need, for example, to know why different rating systems produce different results, we need to be able to identify the biases and distortions inherent in each system of audience measurement, and we need to know more about the role of audience research in the planning and production of programs.¹⁰ These suggestions for future research might also pertain to the category of Program Problems, or even to the category of Television and Society. There are also other types of studies which could integrate the aspects of television emphasized by each of these individual categories. As Holmes and Lynch have suggested, we need more examples of periodic studies of programming trends related to the changes in audience behavior that these trends manifest. Such studies would help to answer such questions as "can audience preferences be changed and how?", "how high a

¹⁰Ibid.

cultural level can the mass audience tolerate?",¹¹ or, ultimately, "does television programming set or reflect taste?" Still another type of investigation which could tell us more about audience differences within our society would be an analysis of programming trends in large cities or geographical areas.¹²

The category of Television and Society contains a number of studies dealing with the relationship between ideas communicated in the medium and societal problems or forces. Theses (13) and (61), for example, deal with the problems of aesthetic standards and criticism of television. Other investigations are more cultural in orientation; theses (14), (50), and (72), for example, all deal essentially with the theme of race relations as it is presented through television to the mass audience. Dissertation (67) deals with the psychological effects of television viewing. All of these investigations would seem to be helpful to our understanding of how ideas are communicated through speech via television.

Other studies in the Television and Society category relate the medium to the democratic process. Theses (78) and (47), for example, deal with the problem of free speech and television, and touch on the social responsibility of communicators in the medium. Studies (39) and (64) deal with the regulation of television in relation to free enterprise problems. Yet there are a number of crucial problems which seem to have been neglected by investigators working within this category.

¹¹Holmes and Lynch, "Radio and Television Research: Methods, Trends, Ideas," p. 424.

¹²Bogart, The Age of Television, p. 332.

None of the reports on the relationship of television to violence and crime found within the body of the research were broad enough to be classified in this category rather than in Audience Analysis. Moreover, the category contains only two directly political investigations of television, (37) and (52). Considering television's role in our democratic process as a stimulator and transmitter of political decisions and as a means of non-violent social control important to our political system,¹³ television and politics would certainly seem to be an area more deserving of attention in the future. We need to know more about the history of television in politics, about the influence of television on voting behavior, and about the role of television in presidential power.

Half of the reports in the Program Problems category were based on original scripts and productions, but although these projects apparently provided their authors with much practical technical experience, their contribution to speech communication field is questionable. Despite the related nature of these studies, they share no common or consistent approach. The techniques they discuss are not purposefully related to speech communication. Many offer nothing beyond a record of the production other than a very general evaluation of its successes and problems. With the possible exception of theses (9), (38), (81), and (87), none of these abstracts discussed the use of given aesthetic or technical standards; most were little more than production diaries.

Subdivision (b) of the Program Problems category, however, does seem to contain theses which are recognizably valuable to the student of

¹³Maloney, "Mass Communications Research in Radio, Television, and Film," p. 315.

speech communication. Studies (8) and (36), for example, relate the popularity of program genres to societal values and attitudes. This subdivision also contains several case-studies and content analyses, which, in accordance with Bogart's recommendations, move beyond quantitative analyses to examine the inner dynamics and structure of particular programs or series¹⁴ ((21), (80), (85), (86), (91)). Study (10), which treats the order-of-presentation problem within the television context, would seem to add to the general body of rhetorical theory in speech communication. Several of the reports, however, seem to be less valuable because they examine the program or program genre from only a production standpoint ((3), (16), (31), (51), (93)). With the exception of (91), most of the studies in this subdivision neglected an important area--the identification of network trends in programming.

General Suggestions for Future Research

In 1961, Martin Maloney observed that "almost everything we know about radio or television as special languages is speculative rather than demonstrable knowledge."¹⁵ What Maloney and others have suggested in answer to this lack of demonstrable knowledge is a series of comparative studies which would help to identify the peculiar characteristics of the individual media, such as television's "special language." There were no investigations of this nature in the present body of research surveyed, but surely such studies would be valuable in future research.

¹⁴Bogart, The Age of Television, p. 317.

¹⁵Maloney, "Mass Communications Research in Radio, Television, and Film," p. 314.

Very few theses in the present survey dealt with the source of speech communication via television--i.e., with the television personality-performer. As Holmes and Lynch have pointed out, we need to know more about such personages, not only because many of them are passing from sight, but also because many of them manifest the criteria for successful communication that we need to learn more about.¹⁶

Finally, the very diffusion of topics among the present body of research suggests two new areas of study. First of all, the entire body of research could benefit from more investigations devoted to the refinement of research methods;¹⁷ and secondly, the entire body of research could benefit from the practice of pairing or linking studies systematically. While such a practice may not always be possible, it can be encouraged, and it would help to eliminate erratic jumping from one subject area to another.¹⁸

The Uses of Various Research Methods

Evaluation and Directions for Future Research

In 1956, Leo Bogart observed that few research studies in television at that time had used "non-statistical techniques to describe or understand" the medium's impact.¹⁹ However, if the sample of research surveyed in this report is an indication of recent trends, then Bogart's

¹⁶Holmes and Lynch, "Radio and Television Research: Methods, Trends, Ideas," p. 425.

¹⁷Ibid., p. 412.

¹⁸Willis, "Research," p. 268.

¹⁹Bogart, The Age of Television, p. 317.

criticism has been answered. Approximately 30.0 per cent of the doctoral work (an increase over the percentage of the Willis survey) and approximately 20.0 per cent of the master's research (a sharp increase over the percentage of the Willis survey) in this survey made use of the predominantly qualitative approach of the historical method. Moreover, many of the descriptive studies in the survey were non-statistical in nature (i.e., (36), (45), (62), (67)). The content analyses in the survey ((91), (21), (80)) indicated some movement away from the purely quantitative method of analyzing character and action frequencies, to some exploration of the inner dynamics of the programs. Two program theses ((85) and (86)) were particularly remarkable for this type of in-depth examination, and as examples of Bogart's call for more "case-histories of individual TV programs or program types."²⁰

The most apparent methodological deficiency within the body of research surveyed in this report was the inadequate use of the experimental method; this inadequacy, which is pointed up by a comparison of percentages with those given in earlier surveys, was especially critical at the doctoral level. While such a deficiency may be warranted, on the one hand, by the expense, group effort, command of technique, and commitment that must accompany the television experiment, nevertheless many of the frontiers of speech communication via television can best be explored by the use of the experimental method.

Another remarkable trend within the body of research surveyed was the fact that the creative method was used only by master's candidates. The fact that the use of this method is apparently not acceptable

²⁰Ibid., p. 332.

on the doctoral level should, perhaps, render its use on the M.A. level questionable; the creative thesis would, in fact, seem to be a more appropriate project for the M.F.A. than for the M.A. candidate. At any rate, even if the use of this method is maintained on the M.A. level, it should perhaps be standardized to some extent, or should at least entail a standard method of evaluating the creative product.

The decrease in the use of the survey method that is apparent with regard to master's level work when compared with the earlier Willis survey is, perhaps, favorable. This method should be used carefully, economically, and only for types of investigations that can best be carried out by means of questionnaires and interviews.

On the master's level, at least, the use of the historical method has apparently increased since the time of Willis's survey. This trend is to be expected, and may be anticipated to continue, since the television industry is no longer in its infancy. Historical studies of performers, programs, and program genres are needed, as are periodic historical investigations of program trends and audience preferences over the years.²¹

The Problem of Availability

The significance of the contribution of the research surveyed in this report is also related to the problem of availability. Assuming, for example, that the studies overviewed do contain useful findings about the influence of television on the speech communication act, these reports must also be accessible to the members of the speech field and the

²¹Holmes and Lynch, "Radio and Television Research: Methods, Trends, Ideas," pp. 425-26.

television industry before they can make a significant contribution to our body of knowledge. Both Willis and Nelson pointed out, however, that the bulk of the research they surveyed was no doubt fated for obscurity, and the same may be true of the studies in the present survey. At any rate, a review of the literature by this writer revealed that none of these reports had been published as articles in speech journals in the years immediately following the dates of the survey.

According to Willis, there are two possible reasons why articles based on graduate study in television by speech students are not being published: either students are not submitting their work for publication, or this work is being rejected by the editors of the speech journals because it is not considered worthwhile. Yet at least two articles based on reports in the present survey were published in television periodicals,²² so the question is apparently not entirely one of intrinsic worth. Apparently a better system to gather and distribute the fruits of research is needed and perhaps the answer to this need lies in a suggestion made by Robert P. Crawford in "Reflections on Graduate Programs in Communications Media." In interviewing communications specialists across the country, Crawford found that many expressed a common concern about the absence of a central institution for student training--an "academy" recognized by industry and government alike.²³ Such a central institution could also serve as a clearinghouse for academic research in television in all fields, and thus give direction to the diffuse efforts now being made.

²²James H. Flynn, III, "The Ideal Television Station: A Q Study," Journal of Broadcasting, XVI (Winter, 1971-72), pp. 65-77; and Jack G. Shaheen, Jr., "The Richard Boone Show: Repertory Theatre on Commercial Television," Journal of Broadcasting, XVI (Winter, 1972-72), pp. 111-120.

²³Robert P. Crawford, "Reflections on Graduate Programs in Communications Media," Journal of Broadcasting, XV (Summer, 1971), p. 351.

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APPENDIX A

This appendix contains the abstracts of the studies surveyed in the report. The 102 abstracts are arranged alphabetically by author and numbered to correspond with the titles in the master list of Appendix B, and for cross-referencing in the text of the thesis. Underlined numbers used to designate an abstract indicate that the study abstracted is a doctoral dissertation.

In addition to being numbered, each abstract is designated by author, title, date, institution, and degree for which it was written. The classification for each abstract, as defined in Chapter II and set forth in Appendix B, is given beneath the heading. Those abstracts prepared by this writer are designated with an asterisk (*) following the end of the heading. Two asterisks (**) are used to show that the abstract was taken from the thesis itself, being prepared by the author of the thesis. The remaining theses and dissertations were taken from Speech Monographs, Dissertation Abstracts, Masters Abstracts, and the 1970 Bibliographic Annual in Speech Communication; each abstract in this group is footnoted according to its specific source.

(1) Adams, Penelope A. NONCOMMERCIAL TELEVISION BROADCASTING IN MARYLAND, 1961-1967. M.A. thesis, American University, 1969.

Education and Television (c)
Historical

Every state has an educational television history. This thesis tells the story of Maryland's struggle since the early 1950's to establish a noncommercial television broadcasting network.

The developmental years began with the formation of the Citizens Committee for Educational Television in 1951, and the Baltimore Community Educational Television Corporation in 1954. Both disbanded because they lacked funds.

In 1961, the Child Study Association lent new impetus to the ETV effort and with the passing of the Educational Facilities Act of 1962, Maryland forged ahead.

With the inexhaustible energy of the Maryland Council for Educational Television, the State Department of Education, and an ETV advisory committee set up by Governor Tawes in 1962, Maryland formulated the plan for a state-wide network.

Finally in 1966, the Maryland General Assembly appointed a commission to be the legal agency for ETV in Maryland and appropriated \$931,000 to initiate the first phase of the plan.

Masters Abstracts: Abstracts of Selected Master's Theses on Microfilm (Ann Arbor, Michigan: University Microfilms, Inc.), VII (June, 1970), p. 79. Subsequent references to this source are given as Masters Abstracts, with volume and page numbers.

(2) Averson, Richard A. A STUDY OF FOUNDATION SUPPORT FOR EDUCATIONAL PROGRAMS ON TELEVISION. Ph.D. thesis, Syracuse University, 1969.

Education and Television (c)
Survey

The study dealt with the opinions of 64 persons designated accessors of television, 371 television station-managers, and 19 chief officers of foundations toward cooperation between broadcasters and foundations in foundation-supported educational programs on television. The derivation of the study was the recognition that while foundations presently are supporting educational programs on noncommercial television, there no longer is foundation-support for educational programs on commercial television. The study investigated whether noncommercial TV facilities are the sole broadcasting means now available for foundation-supported educational-programming innovations. Constructed for use in the study were one auxiliary and two primary questionnaires.

The study examined any differences in the roles and needs of commercial and noncommercial stations in providing educational programs. Analysis of response of fifteen TV program-types and fourteen TV program-content areas listed in all of the questionnaires strongly indicated that no single program-type or program-content area described the educational-programming role and needs of commercial or noncommercial stations exclusively. Further, the roles and needs of commercial and noncommercial stations converged more in some program-types and some program-content areas than in others.

There was seeming general agreement among assessors, station-managers and chief foundation-officers that the educational-programming roles and needs of commercial and noncommercial stations converge most in the following program-types: children's programs, cultural programs, news programs, and public-affairs programs, and in the following program-content areas: art, citizenship, government and politics, music, and science. It may be concluded that availability to noncommercial stations exclusively of foundation-supported educational programs that encompass these program-types and program-content areas is not justifiable.

It may be concluded that there is justification, however, for availability to noncommercial stations exclusively of foundation-supported educational programs that encompass the following program-types and program-content areas, wherein the roles and needs of commercial and noncommercial stations were considered least convergent: adult education programs, formal-instruction programs, post-graduate programs for professionals, program-courses for earning college credit and degrees, and programs to encourage personal development; and cooking, installment buying, language skills, and law.

Of interest in the analysis were any differences in the educational-programming roles and needs of commercial and noncommercial stations serving the same community. There was seeming general agreement between

assessors and station-managers that in a dual-coverage community the commercial station should program for "total" audiences, while the non-commercial station should program for specialized audiences. There was little evidence indicating that the presence of a noncommercial station influences the educational programming of a commercial station.

Additional concerns of the study were any differences in attitudes of commercial and noncommercial broadcasters toward cooperation with foundations in educational programs for television; and any differences in attitudes of foundations toward cooperation with commercial and non-commercial broadcasters. Analysis of station-managers' response to the attitude scale included in their questionnaire revealed that noncommercial station-managers were slightly more favorable toward cooperation with foundations than commercial station-managers. Analysis of response of chief foundation-officers to the opinion statements contained in their questionnaire revealed that they were slightly more favorable toward cooperation with noncommercial than commercial station-managers.

In view of the small disparity among attitudes of commercial station-managers, noncommercial station-managers, and chief foundation-officers toward cooperation in educational programs; and in terms of the overall study, it may be concluded that noncommercial TV facilities are not, nor should be, the sole broadcasting means available for foundation-supported educational-programming innovations. Based on the strong indication that commercial TV facilities also may be available, discussions between commercial broadcasters and foundations are recommended.

Dissertation Abstracts: Abstracts of Dissertations and Monographs on Microfilm (Ann Arbor, Michigan: University Microfilms, A Xerox Company), XXXI (July, 1970), p. 410-A. Subsequent references to this source are given as Dissertation Abstracts, with volume and page numbers.

(3) Barrett, John T. A DESCRIPTIVE STUDY OF SELECTED USES OF DANCE ON TELEVISION: 1948-1958. Ph.D. thesis, University of Michigan, 1968.

Program Problems (b)
Descriptive

The purpose of this study was to examine and describe selected dance programming done "live" on United States network television from 1948 through 1958, before videotape recording. This description included the choreographer's method of working, the production techniques of the programs chosen, an evaluation of these particular programs by dance and television critics, and the response and size of audiences watching them. The selection of the programs reported was governed by reputation of the choreographer in other media such as theater and film, by serious critical appraisal, and appeal to mass audiences. Further limitations were that the works should be representative of serious dance programming and that the most important programs described should be those that could be screened by the writer from kinescope recordings. Newspaper and magazine articles, biographies, published criticism, and the kinescope recordings, were the major sources for the study. The study revealed three points of view: dance that was designed throughout to be seen on television; dance that was originally designed to be seen in the theatre, shown by the television camera as if seen by a member of the theatre audience; and a stage performance which was adapted somewhat to the medium of television but was still recognizable as a stage production. It was found that whether the program was conceived for television, adapted to television, or shown as it was seen in the theater, large audiences and critics watched and appreciated the presentations that were described. Some of the programs were demonstrations of the high quality and effectiveness of dance on television made possible when producer, director, and crew are able to realize the concept of the choreographer.

(4) Bell, Robert William. A SURVEY OF THE TELEVISION USE PATTERNS AND INTERESTS AMONG CABLE ANTENNA TELEVISION SUBSCRIBERS IN TWO ADJACENT COMMUNITIES IN HANCOCK COUNTY, WEST VIRGINIA. M.A. thesis, West Virginia University, 1968. **

Audience Analysis (b)
Survey

There have been no cable antenna television use and interest studies done in West Virginia, therefore, the author of this thesis undertook a study in the area.

Findings of the study showed that 100 per cent of the families in the study area had at least one working television set (or receiver). 35.3 per cent of the homes had one working color TV set. In response to why he was on the cable, one respondent who owned a color television set stated that he had to be on the cable so he would get his \$650 worth of color television.

During the 6:00 a.m. to 7:00 a.m. time period, only 10 per cent of the homes were watching television. From 7:00 a.m. to 9:00 a.m., viewing increased 36 per cent and from 9:00 a.m. to 12:00 noon, another 12 per cent. 64.5 per cent of the respondents, or 42 homes, were watching during the noon hour. This was an increase of 6.5 per cent over the 9:00 a.m. to 12:00 noon time period.

Afternoon television increased to 78.4 per cent and evening television claimed 93.8 per cent of the viewers. Only after 10:00 p.m. did the viewing audience decrease to 83 per cent and after 12:00 midnight to 58 per cent of the respondents.

Programs of an entertaining value were most popular in all of the time periods. The soap operas were extremely popular with the housewives during the daytime hours. The sports and cartoon shows were most popular on weekends, with children and the man of the house being the most continuous audience.

The favorite program type of the entire family was the comedy show in 32 per cent of the homes studied.

Television was viewed 8 hours per day or more in 46.1 per cent of the homes on the weekends.

Although 48 per cent of the respondents listed Channel 9, WSTV-TV in Steubenville, Ohio, as the considered local channel, some 56 per cent of the homes said that their local station did not devote much time to either community.

(5) Bench, Francis Gerald. THE CHANNEL AND THE CONTROVERSY, 1951-1956. AN HISTORICAL ACCOUNT OF THE PROBLEMS SURROUNDING THE ACTIVATION OF KUED, CHANNEL 7 IN UTAH. M.S. thesis, University of Utah, 1968. **

Administration (b)
Historical

I. PURPOSE OF STUDY

The purpose of this study is to locate and bring under one cover materials relating to the establishment of KUED, Channel 7, Salt Lake City, Utah, using a documented narrative of past events and human activities, and facts based upon observation, investigation and testimony of witnesses and original documents. This will provide a better understanding of the significance and accomplishments of educational television in the State of Utah.

II. METHOD OF THE STUDY

Materials for this study were obtained through two methods: interviews with eye-witnesses, and the study of original documents located in the files of the University of Utah, Salt Lake Board of Education and the State Department of Public Instruction. The interviews were audio recorded and later transcribed. Interviews were conducted with Wendell B. Anderson, William H. Bennett, M. Lynn Bennion, Harold W. Bentley, Rex L. Campbell, Keith M. Engar, Boyer O. Jarvis, Daniel A. Keeler, J. Bracken Lee, Neal A. Maxwell, A. Ray Olpin, Owen S. Rich and Clyde D. Sandgren.

III. MAJOR CONCLUSIONS AND SUMMARY

Utah educators felt a responsibility for activating educational television in Utah. This tool would enable institutions to bring their education resources to all of the people in the State.

There were three distinct outside influences bearing on the discussions of educational television in Utah: the Federal Communications Commission filing deadline, commercial interest in Channel 7, and the Fund for Adult Education deadline.

From the very beginning there were two opposing philosophies on control of educational television in Utah:

1. the license should be issued to a state-wide organization representing all of the interested institutions, and
2. the University of Utah should be the licensee.

There were two major problems relative to activating Channel 7 in Utah: first--financial feasibility; and, second--control.

Even though the Utah Educational Television Foundation provided a forum for discussion and aroused public interest, it was

basically an impotent organization because both membership in, and contributions to, this organization were on a strictly optional basis. Because it had no legal means of assessing its members, the Foundation was unable to raise the money needed to activate Channel 7.

After the University of Utah had met the FCC requirements for obtaining a license for Channel 7, other institutions in the State did not want to support them in their application.

The key to the successful activation of Channel 7 in Utah was President Olpin's persistence, imagination and determination.

Utah could have had educational television sooner if there had not been so much jealousy and rivalry on the part of the state institutions of education. This rivalry prevented cooperation among the institutions, and prevented any agreement on having one institution as the licensee.

(6) Bender, Martin R. AN INTRODUCTION TO ORGANIZED LABOR IN TELEVISION. M.A. thesis, Michigan State University, 1969. **

Administration (a)
Descriptive

When describing the scope of unionization in television, management estimates between 50 to 80 percent of all stations in America are organized by one or more unions. Total membership from the industry in the talent and technical guilds and unions is approximately 50,000 employees.

The writing of this thesis was undertaken in response to the lack of emphasis placed on the importance of organized labor to television by college broadcast curricula. Further, it was recognized that most books attempting to portray the nature of TV management also fail in this respect. For the student of broadcasting to adequately prepare for a position of responsibility in the TV industry, the author feels a knowledge of the foundations and functions of televisions' labor organizations is essential.

The National Labor Relations Act of 1935 established the ground rules for modern labor-management relations. That law for the first time declared that employees shall have the right to form, join, or assist labor organizations and to bargain collectively with their employers through representatives of their choosing. This paper uses this act as a point of departure for a discussion of the legal basis of unionism. The first chapter speaks of organized labor in general terms since television unionism shares a common foundation with unions in many industries.

The same approach is evident in Chapters III and IV which discuss the process of union recognition and collective bargaining, plus the fundamentals of the grievance procedure. The government has established a definite course to be followed by a union that seeks to represent a station's employees or a unit thereof. After the National Labor Relations Board has certified a labor organization to be the majority choice of the employees, both union and management have an obligation to bargain toward an equitable contract in good faith. When discrepancies arise over the interpretation of contract clauses, the employee or the employer can channel his discontentment through the grievance steps until satisfaction is attained. The importance of arbitration and problems it has created are pointed out during the presentation of the grievance procedure.

Chapter V is concerned with the nature of television unionism as it appears today. In collective bargaining the unions that represent the "talent" people will emphasize a principle of compensation called "residuals." The unions that bargain for the technicians and craftsmen stress "seniority" and "job-security" at the negotiating table. These labor organizations also have over the years developed interesting

personalities by which management can somewhat predict how the groups will react in various situations.

The histories of the principal unions active in television are discussed in Chapter VI. An introduction to their heritage adds perspective to the character sketches drawn in the preceding section.

It is not the intent of this thesis to cite all the problems or answer all the questions that one would face when working in TV union labor relations. It is hoped that the reader may gain some introduction to, and understanding of, the principles upon which the unions in the television industry are structured and function.

(7) Benson, George. A SURVEY OF THE UTILIZATION OF INSTRUCTIONAL TELEVISION IN THE UTAH ELEMENTARY SCHOOLS. M.S. thesis, University of Utah, 1969. **

Education and Television (b)
Survey

A request for a television utilization survey was made by the U. S. Department of Health, Education, and Welfare, Public Law 89-10, Title III grants office during the final year of a federally funded project which had brought into being the Utah Network for Instructional Television (UNIT). The survey, composed of a four-phased questionnaire, was conducted in the Spring of 1968. All of the data which had been received by the UNIT office were made available to this researcher for compilation and study.

The first phase of this study required the school principals to indicate the number of teachers using each of the UNIT-distributed programs together with the total number of students involved, frequency of use, and a rating of the course.

The second phase was a questionnaire distributed to one or two teachers in each school of every district in the state. These called for responses covering the extent and methods of TV utilization in addition to a listing of the factors on which the utilization is based. The teachers were also asked to appraise instructional television and to make recommendations.

Members of UNIT's Curriculum Committee and other individuals with experience in ITV conducted audiotaped interviews for the third phase of the survey. Respondents were homogeneous groups of teachers, principals, instructional media personnel, and administrators. The major purpose of the interviews was to discover the extent and methods of utilization. Responses came from groups different from those involved with the second phase of the study.

The final aspect of the survey was accomplished through visits and observations in schools throughout Utah by the interviewers who conducted Phase III. These observers were primarily concerned with activities in the classroom prior to viewing the program, while-viewing activity, and the teachers' approach to the follow-up.

The survey indicated that the most frequently used lessons fell into the broad subject matter areas of art, music, physical education, social studies, and science. The specific programs were: "Building Blocks of Art," "Music Matters," "Physical Funness," "This is Utah," "Utah, Your World," "Scienceland," and "Exploring Science."

The primary purpose reported for using television was the enrichment it provides to the curriculum. The second most important basis for utilization reported is that television provides instruction that would otherwise not be available.

The broadcast schedule came under a great deal of criticism because of the lack of program repetition, programs scheduled for a school's lunch or recess time, and heavy scheduling of lessons for a specific grade level on one day of the week.

Observers indicated that whereas the follow-up activities for a lesson were generally thorough and meaningful, neither the pre-viewing nor the while-viewing periods were effectively utilized by many of the teachers.

The survey of Utah's elementary schools provided data to conclude that although there are some shortcomings, television is used in the state and accepted as an effective teaching tool.

(8) Blake, Michael Francis. VARIABLES ASSOCIATED WITH THE LONGEVITY OF PRIME TIME TELEVISION SERIES. M.A. thesis, University of Iowa, 1968. *

Program Problems (b)
Descriptive

The primary purpose of this study was to determine some of the variables associated with the relative longevity of prime time network television programs. The four major variables defined and studied were (1) genre, (2) network, (3) night of the week, and (4) time of night. A secondary purpose of the study was to objectively describe the program trends and distribution of prime time television programs dating from the fall of 1955 through January, 1968.

Program charts and listings from television and broadcasting periodicals and from the New York Times were the sources of data for the study. A total of 644 prime time network television series falling within the designated period were quantitatively broken down into sixteen major categorical classifications of genre. The results of this breakdown showed that comedies and dramas were the most popular program genres, with westerns following.

The genres were then analyzed with regard to the other three variables. The results showed that certain genres were more prevalent on certain networks, with the exception of circus type shows, which were equally distributed among the networks. Although a large number of long-running programs remained on the same network throughout their life span, some changed networks as many as three or four times. The results also showed that certain genres were also more prevalent on certain week nights. Again, although the majority of programs were not rescheduled, some of the series did change nights. Similar trends were established by a distribution of genres among times of night.

Chapter III of the thesis examined the relationship between longevity and genre, network, night, and time. While there seemed to be no strong relationship between longevity and the major categories of genre, there was a relationship between longevity and the subdivisions of these categories, and there were also complex relationships between longevity and network, night, and time. Nevertheless, these relationships did not entirely account for the relative longevity of some programs. Aside from entertainment value, there was no apparent reason why some genres were more popular than others, as there was no apparent reason for the network, night, or time changes in scheduling that some of the programs underwent. The investigation did not explain why more of the long lasting series appeared on the CBS network at one time or another.

The investigation did show that almost three-quarters of the programs in any genre were not likely to survive more than three years. Programs broadcast over CBS had the highest survival rate, while those

broadcast over ABC had the highest mortality rate. Programs that changed networks, nights, and times during their life spans tended to have the best longevity records of all. Sunday appeared to be the best night for longevity, while Monday and Saturday nights appeared to be the worst. Early or late prime time periods seemed to favor the survival of a program more than did the middle time periods. In terms of genre, those programs which were so different that they could not be classified under a set category seemed to be the most successful, while public affairs and adventure-type programs were the least successful. If a program was a comedy, its chances were best if it was a featured-comic type. Drama anthologies survived longer than standard drama series. Western and adventure shows directed at children had a longer life than those directed at adults. Quiz shows featuring experts as panel members survived longer than those featuring amateurs. Variety programs lived longer if they used a consistent format which did not emphasize music. The police type of crime-mystery-suspense program was generally more successful than the private eye type. Musical shows of the dance-music format were short-lived.

The investigator recommended that future research attempt more probing analyses of programs and audiences to discover program trends. Such factors as the predominant sex of the casts, or the personalities of highly successful stars could be studied. Such research could determine why scheduling changes are made or could examine the impact of these changes on other programs, on entire nights, or on viewing habits on these nights. The process by which decisions are made to cancel or retain a series in prime time could also be studied.

(9) Boynton, John C. AN ANALYSIS OF THE PRODUCTION OF THE TELEVISION PROGRAM LANDMARK FOR THE DEAF. M.S. thesis, Brooklyn College, 1969. *

Program Problems (a)
Descriptive

The purpose of this study was to discover how the production procedures required for a specific college television program resembled the general steps of television production expressed by authors of selected television production textbooks. In order to do this, the author identified the general steps of television production found in these textbooks, and used the list of steps as the pattern of organization for the specific production's activities.

Data supporting aspects of the study related to pre-production, production, and post-production was acquired through written records of the author's observations and through interviews with personnel directly involved with the Lexington School for the Deaf and with the production at hand.

The following texts were reviewed by the author for the study: Zettl's Television Production Handbook (1961); Stasheff and Bretz's The Television Program (1962); Bleum, Cox, and McPherson's Television in the Public Interest (1962); Hilliard's Writing for Television and Radio (1962); and Willis's Writing Television and Radio Programs (1967).

Production steps culled from these sources were then applied in the production of the television program Landmark for the Deaf, and the resulting procedures were described in detail. The results of the study consisted of noted similarities and differences between the prescribed steps and their application. The author concludes that the program followed nearly all of the steps outlined, with the exception of making a production budget; the program also required the additional steps of photographing original slides and of filming on location. The producer also did not follow the steps given for outlining interview programs and for providing extra "fill" material at the end of a script. In other respects, however, the study did show that the texts provided a general guide for producing a television program; the author concluded that the scriptwriting suggestions were particularly pertinent.

The author recommends that future studies survey other program theses to determine if these productions followed similar procedures. He also suggests that future producers read the review of literature contained in this thesis, and note the influence of this reading upon the ensuing production. Attempts could be made to study existing production theses as guides to help solve specific problems in production of a similar nature faced by student producers. A comparative study of several production theses could also be made in order to determine a uniform thesis format for production projects.

(10) Breen, Myles P. EFFECTS OF THE MOSAIC AND DIDACTIC FORMS OF TELEVISION PRESENTATION ON THE AUDIENCES' FACT RETENTION AND ATTITUDE. Dissertation, Wayne State University, 1968.

Program Problems (b)
Experimental

This study was designed to test whether a mosaic form of television documentary would produce a response different from that produced in a didactic treatment of the same material. The response measured was audience fact retention and attitude towards the understandability of the film. The mosaic form featured the juxtaposition of conflicting arguments presented by a host who made no overt value judgment on the subject. The didactic treatment arranged arguments sequentially and was presented by an authority figure who made an overt value judgment on the subject. Sample size was 132. There were four treatment groups. The first group saw the CBS Reports program, "The Ratings Game"-- a 57 minute television documentary which had a mosaic form. The second and third groups saw two different re-edited didactic versions with favorable and unfavorable biases to the subject. The fourth group saw no film. The groups were further subdivided and the presence of the authority figure was omitted in one subdivision. Each of the groups which saw the film also completed thirty-two semantic differential type scales designed to test the understandability of the film. Two-way and simple analyses of variance were performed on the fact scores and the attitude scores.

Results indicated that the presence of the authority figure made the audience rate the program significantly more understandable. There was no evidence, however, to show that the authority figure affected the amount of information retained. The content of the didactic treatment with the bias unfavorable to the subject was significantly better remembered than the other didactic treatment. Few other measures were significant. Thus no clear-cut dichotomy emerged in behavior toward the mosaic and didactic forms of television presentation. Correlational analysis indicated no significant relationship between fact retention and attitude toward the program.

(11) Brown, Barbara J. A HISTORY OF THE DEVELOPMENT OF THE EDUCATIONAL TELEVISION SERVICES DIVISION OF THE GEORGIA DEPARTMENT OF EDUCATION FROM 1952 TO 1969. M.A. thesis, Pennsylvania State University, 1969. *

Education and Television (c)
Historical

The purpose of this study was to provide a history of the development of the Educational Television Services Division of the Georgia Department of Education by determining: (1) the instructional base of the Georgia Department of Education television; (2) the basic television policies of the department; (3) the financial base for the department; (4) the organization of the television services division; (5) the functions of each part of that division; (6) the nature of the Georgia Educational Television Network; (7) the programming of the division; and (8) recommendations for the future. To obtain background for the study, the author reviewed John Powell's Channels of Learning, and several theses and dissertations.

The historical method of research was used. Primary sources of information were unpublished letters, charts, meeting minutes, budget records, schedule booklets, and teachers manuals. Formal reports prepared specifically for publication were used as secondary sources.

Chapter II of the study discusses the educational policy and financial bases of the Division. This chapter showed that the instructional base of the Division was one of public education in general and that its development had followed that of public education. The basic policies of the department were established by the State Legislature and Board of Education, and emphasized single channel, open-circuit coverage of all classrooms in Georgia, with programs for use at all levels. Financing of the Division has been through the departmental budget, with only minor support from the government and other agencies.

Chapter III describes the organization and organizational functions of the Division, including: (1) the status of the Division within the Department of Education; (2) the development of the Division structure; (3) the present duties of the production, engineering, and utilization units; (4) the administrative offices and structure; and (5) the future organization of the Division. This discussion showed that the development of the Division's organizational structure had followed, rather than led, its activities, due to the financial principle of demonstrated need imposed by the State Board.

Chapter IV describes the Educational Network and its programming. Most programming has been related to math, science, Spanish, music, social studies, and language arts, and has been available to teachers and students at all levels.

The author concludes that statewide coverage for educational television in Georgia has nearly arrived; he cites the quality of programming and the success of the Division's utilization unit as

manifestations of this fact. He also makes the following recommendations: (1) that very long-range plans for the Division be a part of official department planning; (2) that educational research have an additional role in Division planning; and (3) that on-going Division activities be periodically and formally examined. He recommends that future research study the needs of general educational audiences, the effects of programs already being broadcast, or a combination of both. He adds that case studies of program series, of utilization, and of the application of educational psychology to televised learning would also be valuable.

(12) Brown, Jack. DEVELOPMENT OF EDUCATIONAL TELEVISION IN THE STATE OF NEBRASKA, 1961-67. M.S. thesis, University of Nebraska, 1968. *

Education and Television (c)
Historical

The purpose of this study was to record in a single source the key events from 1960 to 1965 that shaped the statewide Nebraska Educational Television network. More specifically, the study focused on the conflicts that arose in the FCC deliberations over channel allocations (1960-62), and sought to identify patterns of interaction which led to settlements of these conflicts, in order to provide guidelines for advancing similar petitions.

The writer researched FCC records, legal documents, and state files for data and interviewed individuals who played key roles in shaping the network. Secondary sources of data, including books, newspaper articles, general studies of ETV networks, and journal articles were used to give added perspective to the study.

Chapter II of the thesis set forth significant events that precipitated the plans for a statewide Nebraska ETV network. Chapter III outlined proceedings before the FCC that generated conflicts threatening the network. Chapter IV traced the passage of Nebraska state legislature bills which made possible the practical utilization of the channels allocated by the FCC.

The study background showed that although ETV in Nebraska did not get off to a very good start, it grew through troubled times to a stable maturity. The writer concludes that this ultimate success was the product of interactions among the following factors: (1) the geography and population of Nebraska; (2) the sympathetic makeup of the FCC; (3) the physical decline of the commercial station contender; (4) the actions of certain state senators; (5) the support of the governor; (6) the quality of group leadership; (7) the competent advice of many; (8) the administration of the University of Nebraska; and (9) the factor of chance.

(13) Carden, John Richard. THE NEW YORK CHAPTER OF THE NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES: HISTORY. M.S. thesis, Brooklyn College, 1968. *

Television and Society (a)
Historical

This study is a history of the organization, consolidation, and expansion of the New York Chapter of the National Academy of Television Arts and Sciences from November, 1955 to December, 1963, in the context of its stated constitutional aims. The study also includes a description of the Chapter's structure, membership, and relationship to the National Academy, as well as a description of its efforts to fulfill its constitutional aims through the activities of various committees.

Data for the study were drawn from internal publications, personal interviews and speeches, news releases and clippings, and annual reports of the Chapter.

The investigator concludes that, in the period studied, the Chapter had successfully fulfilled its constitutional aim of fostering creative leadership for "artistic, cultural, educational, and technological progress" by means of workshops, a talent showcase, a Luncheon and Forum series, a Speaker's Bureau, technical seminars, and the annual bestowal of Emmy Awards. The investigator also recommends that future studies update the history of the Chapter.

(14) Collins, Nancy B. THE IMAGE OF THE NEGRO AS PRESENTED IN 1966-67 TELEVISION. M.A. thesis, Purdue University, 1968. **

Television and Society (a)
Descriptive

This study was intended to determine the image of the Negro as it was communicated to the heterogeneous American television audience by network television during the 1966-67 season. This television season was viewed as the result of prior study and action, or lack of it, concerning the image of Negroes on television. Television is a primary means of communicating to the public what a Negro is in a period of changing racial attitudes. The image of the Negro also is an indication of the transition in television broadcasting from an almost exclusively white medium to an integrated medium. The number, duration, extent of part, and role type of Negro appearances were viewed as the means of determining what television entertainment programming communicated about the Negro.

A two dimensional design was used. The two independent variables were cast into a 3X8 design. The three major commercial networks--ABC, CBS, and NBC--comprised one variable. Program types, the other variable, were divided into three basic types: game, variety, and drama. These three types were subdivided into eight program categories: Game, Variety-Entertainment, Situation Comedy, Fantasy, Western Situation, Prowess Situation, and Serial Drama.

A computer program was used to select a stratified proportional random sample of programs within the 3X8 design. A sample of 587 half-hour units broadcast between April 20, 1967 and June 21, 1967 were selected. Data was collected by the researcher monitoring the units within the sample. Standard viewing forms and electronic timing devices were employed.

Two dependent variables were considered: (1) frequency of appearances of performers classified by race, sex, part and role, and (2) duration of appearances classified by race and part.

The following results were obtained from the study across all networks and program types. In the 587 half-hour units viewed, 207 Negroes appeared in major or minor roles. This represented 2.01 percent of all Negro and white appearances. The number of male Negro appearances was 159, or 2.18 percent of all male appearances. Negroes appeared in 78 major roles, which was 1.52 percent of all major role portrayals. Female Negro appearances number 48 and accounted for 1.43 per cent of all female appearances. Negroes appeared in 129 or 2.51 percent of all minor roles portrayed. Audiences included 36 Negroes, representing .89 percent (estimated) of the audience members shown. Negro appearances accounted for 2.11 percent of the total broadcast time. The ratio between the time during which only whites appeared on the screen and the time during which only Negroes appeared on the

screen was .008. The average length of time for which a Negro appeared was one minute, three and nine-tenths seconds. In dramatic programs 41 percent of all Negroes appeared in the role of African tribesmen. Walk-on parts accounted for an additional 13 percent of the Negro dramatic roles.

It was concluded from this study that during the 1966-67 season television presented a fleeting, blurred image of the Negro. The proportion of the television population which was Negro was less than one-fifth as large as the proportion of Negroes in the American society. Negroes performed largely as background characters in a white context. During the 1966-67 season, television presented the Negro in a sufficient number of cases to demonstrate that he did exist and in a sufficiently broad range of roles to show that he could be seen almost anywhere. The Negro, however, was not fully or fairly portrayed.

(15) Cronin, Barry Jay. AN INVESTIGATION OF THE USE OF AUDIO-VISUAL AND PRODUCTION TECHNIQUES IN INSTRUCTIONAL TELEVISION PRODUCTION. Ph.D. thesis, University of Missouri, 1968.

Education and Television (d)
Survey

The major purpose of the study is to determine the status quo of instructional television production. The problem was to find out how ITV producers are using such production techniques as the cut, fade, dissolve, super and how they are using eight common audiovisual devices as slides and filmstrips, overhead transparencies, chalkboards, motion pictures, charts and graphs, three-dimensional models, sound recordings, and still pictures. Additionally, another concern of the study is how actual production techniques compare with traditional textbook descriptions.

258 institutions were surveyed by questionnaire. The questionnaire was composed of six parts: General Information, Production Techniques, Audiovisual Techniques, Production Integration, Production Philosophy, and Selection Criteria.

Standard frequency distributions were computed for all parts. Point biserial correlations were run between the respondent's total years in instructional television and his use of production and audiovisual techniques; between the respondent's use of the above techniques and whether or not he has had commercial television experience; and between the use of various audiovisual techniques and the production methods used to integrate them.

Kendall's Coefficient of Concordance ("W") was run on selection criteria to determine the amount of agreement among producers on their ranking of nine variables used to determine the selection of audiovisual devices.

The respondent generally goes by the title of Production Director. He has held that position one year, with a total of three years in ITV. His studio is in production 30 hours per week with a staff of one or two producers, one artist and one to four production assistants. The system is probably at a college or university.

The direct cut is used to change shots within a scene. The fade is used to begin or end a telecourse. The dissolve is a transitional device used to bridge a disorientation in time or space. The super is used to show names of people or objects, to indicate new terminology, and for opening and closing credits.

With the exception of the chalkboard, all the audiovisual devices find frequent uses in ITV. Poor handwriting and the difficulty of keeping to a 3:4 aspect ratio were given as reasons for not using the chalkboard.

The direct cut is most often used for the integration of audiovisual devices. The dissolve is used to integrate slides and filmstrips, and motion pictures.

In terms of production philosophy, respondents agree that production should not become more important than content. The producer and the lecturer operate as a team, the producer being the media specialist and the lecturer, the content specialist.

In selection criteria, a Coefficient of Concordance of .4317 was achieved. Producers rank appropriateness as the most important criterion for the selection of audiovisual devices. Lecturer preference, time needed to produce it, cost, time lecturer will use it, ease of integration, freedom for cameras, and "business" follow in descending order.

No significant correlations were obtained. Background and experience evidently have no effect on the respondent's use of the techniques available to him.

The information presented on production and audiovisual techniques appears valid since producers, with deliberation, are choosing techniques described in textbooks.

(16) DeChaine, Virginia H. TELEVISED OPERA: AN ANALYTICAL STUDY OF THE PRODUCTION AND STAGING OF GIAN CARLO MENOTTI'S LABYRINTH. M.A. thesis, University of Oregon, 1968.

Program Problems (b)
Descriptive

Opera presented on television was not uncommon when Gian Carlo Menotti was commissioned to compose Labyrinth for the National Broadcasting Company. The importance of this study lies in the analysis of the production methods employed in that piece, and the use of the devices of television which contributed uniquely to the form.

The paper examines the formulation of the concept. The author was given nearly unlimited access to the files of the National Broadcasting Company which pertained to the opera, as well as the opportunity to interview managers, artists, directors and production personnel associated with the organization.

A series of historical events which lead to the discontinuation of the National Broadcasting Company Opera Company have been included in the conclusion of the paper because of the relevance of the production of Labyrinth to that unhappy circumstance. A summation is also included.

(17) Dervin, Brenda. PREDICTORS OF TELEVISION VIEWING AMONG JUNIOR HIGH SCHOOL STUDENTS. M.S. thesis, Michigan State University, 1968. **

Audience Analysis (b)
Survey

The four purposes of this study were: (1) to replicate some previous work on correlates of frequency of child television viewing; (2) to include certain variables which have been partly or wholly overlooked in past work; (3) to extend the analysis to a multivariate method; and (4) to specifically look at the types of relationships which exist between the criterion variable and its predictors.

Respondents for this study were 252 seventh and eighth grade boys and girls--the entire junior high school class in a suburban school system outside Milwaukee, Wisconsin. The data used here were drawn from a larger survey tapping mass media behaviors and family life style patterns. Survey questionnaires were self-administered in regular classes during the 1964-65 school year.

From the available data, 63 variables were selected--62 predictors and the criterion. Among the major results and conclusions of the study were the following.

(1) Of the 62 predictors, 21 were significantly related (by X^2 and/or r analyses) to the criterion variable.

(2) No single variable alone explained a great deal of variance in the criterion. Maximum variance explained by any one variable was 18% with a curvilinear model, 9% with a linear model. This result suggests the need for multivariate approaches.

(3) Variables were subdivided into seven categories and multiple Rs were run within categories to determine which variables contributed significantly to variance explained, assuming a linear model. The "best" within category predictors were: (a) parent media use--amount of parent TV viewing and variety of parent radio use; (b) respondent media use--amount of respondent radio use, variety of respondent radio use, variety of respondent book preferences, frequency of respondent movie attendance, and medium respondent would miss most; (c) family cohesiveness--none; (d) community integration--none; (e) self-orientation--respondent outside home employment and respondent math knowledge level; (f) consumer orientation--respondent attitude toward credit and variety of respondent spending; and (g) demography--occupational prestige.

(4) Assuming a linear model, the best category of predictors (in terms of variance accounted for in the criterion) was respondent media use (18%). Second best was parent media use (14%), followed by self-orientation and consumer orientation (8% each). Demography accounted for 6%. The multiple Rs for family cohesiveness and community integration were not significant. One of the better predictor categories

--consumer orientation--included almost all new variables--i.e., variables not looked at as predictors of TV viewing in prior research.

(5) When the "best" within category predictors were pooled in one multiple R equation, the resulting R was .50, accounting for 25% of the variance in the criterion. When all 62 variables, regardless of category, were included in one multiple R equation, the resulting R was .65, accounting for 42% of the variance.

(6) A comparison of the linear r with the curvilinear η^2 correlations for the relationship of each predictor to the criterion indicated that the curvilinear model fit the data better.

(7) A comparison of the current results with prior research suggested that certain assumptions derived from early child-television research need re-examination, particularly in light of today's high media saturation environment. As an example, the present results offered little support for two often-used generalizations about television viewing--the frustration hypothesis and the functional displacement hypothesis.

(18) Dittman, Stephen P., Jr. A SURVEY OF ATTITUDES CONCERNING THE UTILIZATION OF TELEVISION IN THE DEVELOPMENT OF COMMUNICATIVE SKILLS OF MILITARY PERSONNEL. M.A. thesis, University of Maryland, 1969. **

Education and Television (a)
Survey

The purpose of this study was to determine the attitudes of selected groups concerning the utilization of television in the development of communicative skills of military personnel at the U. S. Army Medical Field Service School (USA MFSS), Brooke Army Medical Center, Fort Sam Houston, Texas.

The three groups surveyed included resident students and faculty members at the USA MFSS, and directors of instruction at other U. S. Army branch schools. Of the 436 individuals queried, 324 or 74 per cent of the total population returned completed questionnaires.

An analysis of the data resulting from the survey was used (1) to determine the acceptability of the television medium for the development of communicative skills, (2) to identify the ways in which television facilitates the development of communicative skills, and (3) to define the limitations of the medium in the development of communicative skills.

The conclusion was that all groups strongly endorse the use of television for the development of communication skills and recommend increased exposure to the medium for that purpose. The primary advantage of videotape playback is that the student is afforded the opportunity to see and hear himself as others do and can thereby note and correct presentation faults. The principal disadvantage--that of student anxiety upon confrontation with television--is considered to be insignificant when compared to the advantages gained from the use of this medium.

(19) Dorne, Marilyn. A STUDY OF THE TELEVISION VIEWING HABITS OF AUBURN UNIVERSITY STUDENTS. M.A. thesis, Auburn University, 1968. **

Audience Analysis (b)
Survey

A survey of Auburn University students was made to investigate the television viewing habits of the university student body. A representative sample of 180 students was selected and these students were interviewed by telephone during a five-week period from April 3 through May 9, 1968. A questionnaire was used to record the results of the television interview. The results of the survey indicated that almost all respondents viewed television while school was in session. A number of students reported having their own television sets or viewing those of roommates. This was the case of all student viewers who lived off-campus in apartments or homes in Auburn, and 30 percent of those who lived in dormitories. The majority of students viewed television at least five hours a week or about one hour a day. Students with the greatest access to television generally did the most viewing.

Students were selective in their viewing. The preferred contemporary and sophisticated light entertainment programs. Their favorites were adventure-mystery programs, variety programs and feature films. Most students considered newspapers their primary source of news. Television ranked second as a source of news, ahead of radio and magazines.

Few students reported viewing educational television. There was little relationship between television and their schoolwork. The majority of students reported their teachers never referred to or made assignments in connection with television viewing. Students primarily viewed television for entertainment and relaxation, rather than for information.

(20) Drake, Richard. A HISTORY OF COMMUNITY ANTENNA TELEVISION IN NEW YORK CITY FROM FEBRUARY, 1964, UNTIL APRIL, 1969. M.A. thesis, Brooklyn College, 1969. *

Administration (b)
Historical

This study provides a critical history of the growth of Community Antenna Television in New York City with attention to the relationship between this growth and the nationwide development of CATV. The author sought to: (1) explain and evaluate the apparent success or failure of the different franchised and unfranchised CATV systems in New York City; (2) analyze the factors peculiar to New York City and other large metropolitan areas which created a need for CATV and for cablecasting; (3) consider the uses and proposed uses of cablecasting; and (4) present suggestions for further study of CATV growth.

Chapter II of the study presents a review of the literature pertaining to the problem, including unpublished reports and newspaper and magazine periodicals. Much of this material was found in the CBS library; other sources of information were industry periodicals, NCTA publications, New York CATV operators, and a program transcript from the Public Broadcast Library.

Chapter III describes the methodology of the study, which involved selecting, compiling, and organizing the material uncovered by the review of literature. Chapter IV reports all of the findings both directly and indirectly related to the problem of the study. The development of CATV in New York City is traced and related to its nationwide development.

The study shows that, due to red tape, uncooperative city officials and landlords, and cable-laying difficulties, CATV in New York City developed slowly since the grant of its initial franchises in 1956. The problems of CATV were complicated by rigid city-enforced controls over the franchised CATV operators. The industry apparently overcame these obstacles, however. The author concludes that it now offers the public quality reception and programming, and the possibility of two-way use in the future.

The author also concludes that the growth of CATV in New York City reflects what might occur in similar cities throughout the country, and that CATV is needed in other large cities. He recommends that future studies attempt to determine whether or not CATV is fulfilling the needs of the community. Other topics for study suggested by the author include: (a) a critical history of the effect of the many and varied controls already enforced on CATV versus a determination of the actual needs for such controls; (2) a critical evaluation of the philosophies of the major CATV companies relative to the socio-economic needs of their subscribers; and (3) a history of the network and/or other broadcaster involvement in CATV construction and operation.

(21) duMonceau, Michael P. A DESCRIPTIVE STUDY OF THE NETWORK TELEVISION ESPIONAGE PROGRAMS DURING THE SEASONS 1964-65. M.A. thesis, University of Maryland, 1968. **

Program Problems (b)
Descriptive

The study was based on the premise that content analyses of program types such as the espionage genre should be undertaken to provide further insight into the basic elements comprising television series, and to add another dimension to the understanding of network programming.

The phenomenal success of Ian Fleming's James Bond in other mass media was primarily responsible for the seventeen espionage series aired on television during the 1964-65 --1967-68 seasons. This study presented a descriptive analysis of these programs.

Discussion of the locales, plots, and themes emanated from the analysis of two hundred episodes selected from the seventeen series. The protagonists undertook assignments around the world and the color and mystery of the locales added the spirit of foreign adventure to the series. The plots depicted agents investigating murders, security leaks, and mysterious incidents; protecting themselves or others; preventing activities of criminal or espionage organizations; rescuing important people; recovering stolen materials; and acquiring valuable information. The themes were all related to the overt theme of good, personified by agents, forever defeating evil, symbolized by the antagonists.

Analysis of the thirty-three agents showed the typical agent to be a highly competent individual leading a dangerous and often unrewarding life; additional traits included his anonymity, solitariness, and transient relationships. While combatting enemy soldiers, enemy agents, archcriminals, and unbalanced scientific geniuses, the agents, besides being experts in self-defense, utilized numerous electronic gadgets. Character analyses of individual agents appeared in the appendix along with the history, production information, and premise for each series.

(22) Efron, Gilbert J. VIEWER-SELECTION OF VISUAL INFORMATION: AN INSTRUCTIONAL TELEVISION EXPERIMENT. M.A. thesis, Michigan State University, 1968. **

Education and Television (d)
Experimental

The instructional television director, whose primary responsibility it is to interpret the instructor's lesson and convey his message through the syntax of television production, may deter rather than enhance effective communication. The purpose of this study was to design and text an experimental television message which required the student to perform the role generally assumed by the television director.

Design

Treatment I, the experimental television treatment, consisted of two video channels and one audio channel. Each video channel displayed different visual material simultaneously. The left receiver carried the image of the instructor throughout the entire presentation. The right receiver conveyed the visuals which were used to supplement the instructor's message.

Treatment II, the conventional television treatment, consisted of one video channel and one audio channel. The single video channel presented both the image of the instructor and the graphic materials. The audio tracks for both treatments were identical.

Treatment III, the control group, received no televised instruction.

A questionnaire was designed to measure achievement and attitudes. Achievement or Information Accrual scores were obtained for each group based on a multiple choice test covering information contained in the television message.

Attitudes and evaluations of the television treatments were obtained from students in Treatment I and Treatment II who completed the second portion of the questionnaire. Students were asked to respond to questions concerning various aspects of the television treatments and were encouraged and permitted to explain their answers.

The third part of the questionnaire was completed only by the Treatment I group for the purpose of obtaining specific information of attitudes toward, and evaluation of, the experimental television treatment.

Findings

1. Information Accrual scores for each treatment were computed. A mean score for each group was obtained and compared statistically with a one-way analysis of variance. Scores were significantly different

at the .05 level of significance. A posteriori comparisons between pairs of means were computed. Both the conventional and experimental television treatments scored significantly higher than the control group. There was no significant difference in Information Accrual between the experimental television treatment and the conventional television treatment at the .05 level of confidence.

2. The general information portion of the questionnaire revealed favorable attitudes by both television groups. Less than half the students in the conventional television presentation compared with all students in the experimental treatment indicated having ample time to study the visuals.

3. Students reported having no difficulty in shifting their attention between the two television receivers. The system produced little or no confusion. There was little or no consistency in the amount of time students attended to each receiver. The experimental television treatment provided each student with the option of selecting the amount of time he viewed each receiver.

(23) Emrick, Michael Ray. ANALYSIS OF THE RATIONALE AND COST OF WMUB-TV COVERAGE OF A PROJECTED SCHEDULE OF MIAMI UNIVERSITY INTER-COLLEGIATE SPORTS FOR THE ACADEMIC YEAR. M.S. thesis, Miami University at Ohio, 1969. **

Education and Television (a)
Survey

Sports enthusiasm and broadened television sports coverage have characterized life in the 60's in the United States.

So that an educational television station, owned by a college or university might not only better serve the growing public interest in sports, but provide better training for its students, the author, using WMUB-TV as the subject for the study, endeavored to determine if a program of televised Miami University sports events would be practical for the academic years 1969-70.

The practicality of the program would be determined by analyzing the rationale and costs.

It was found, through a mail questionnaire of males with either a general or specific interest in Miami's sports teams, that the public interest would be served. In comparing the proposed programs with those currently in existence, it was also found that the training of broadcasting students at Miami University would also be enhanced through the inception of the program.

In the cost analysis, figures pertaining to the purchase and rental of equipment, relay service, personnel salaries and expenses, rights charges, and miscellaneous expenditures were computed by contacting those responsible for projecting such estimates.

The conclusion reached from the investigation that the extensive initial cost and limited time for delivery of equipment made the inception of the proposed program impractical for academic year 1969-70. Some suggestions for further study were presented. This continued study might produce stronger justification for the implementation of the program described or one similar to it.

(24) Flynn, James H., III. TELEVISION STATION IMAGE: A Q-METHODOLOGICAL STUDY. M.A. thesis, Ohio State University, 1969. *

Administration (a)
Descriptive

The purpose of this study was to determine what factors, if any, are important to a television station's audience in distinguishing that station from others, and what factors therefore constitute the station's image. Related questions investigated by the study were (1) what images do the three stations in the Columbus, Ohio market have?, (2) how does the image of each Columbus station compare with the "average" television station?, and (3) how does the image of each of the Columbus stations compare with the "ideal" television station?

The method used to answer these questions was a combination of Stephenson's Q-methodology and open-end interviews. An instrument was constructed using a balanced block design with forty-eight factors obtained from source credibility findings and from statements made about the stations by respondents in a pilot study. Twenty-nine Columbus, Ohio residents of all ages and socio-economic levels sorted the items once for each of the commercial stations, once for an average station, and once for an "ideal" station. This data was then subjected to factor analysis, and comparisons were made between each set.

From the results, the author derived the following conclusions: (1) descriptions of commercial station images were mostly favorable, except for people who disliked television in general; (2) most of the respondents had some difficulty distinguishing among stations, and were unable to perceive consistent station images; (3) more discriminant viewers had clearer perceptions of station images; and (4) most subjects perceived their local stations as "average" but far from the ideal in presenting interesting and exciting programs. In sum, the study showed that the factors of excitement, professionalism, taste, realism, and beneficiality were the most important factors of station image to audiences. These results were consistent with the findings of small group source credibility studies; consequently, the author concludes that small group communication theory may apply to the mass media process.

The author recommends that future research use techniques other than Q-analysis to examine the factors of station image, especially from a quantitative standpoint. He also suggests that a similar study be conducted in another market.

(25) Freed, Mark E. AN ANALYSIS OF THE FAILURE OF SUBSCRIPTION TELEVISION IN CALIFORNIA IN 1964. M.A. thesis, University of Oregon, 1969. *

Administration (b)
Historical

The purpose of this study was to analyze the failure of the 1964 attempt to establish pay-TV in California, in order to provide insight for future attempts of this nature.

The historical and descriptive approaches were used in the study to analyze the demise of Subscription Television both as a business and as a form of demand television. The following factors were among those considered by the author: (1) the legal difficulties faced by STV; (2) programming within a limited budget; (3) the early opposition of theatre owners; (4) pro and con arguments by organized groups; (5) basic financing of the corporation; (6) the technical set-up of the pay-TV system; and (7) public response to the system. These factors were treated within a chronological framework. Data were gathered from newspaper reports, public documents, and interviews with people who had been involved with the California pay-TV system.

The creation and early formation of the California attempt are described in Chapter II. This description includes events leading up to the introduction of pay television in California, the proposed system and its purported programming benefits, and the initial public and industry response to the system. Chapter III outlines the problems encountered in setting up the system and in developing a program schedule. This chapter also discusses the methods used by STV to sell subscriptions, and the continued opposition to pay-TV.

Chapter IV reports the public controversy surrounding the STV proposals, including an analysis of pro and con arguments, campaigns, and legal maneuvers. Chapter V traces the dissolution of the STV programming and reports the details surrounding Proposition 15, which led to a suspension of operations by STV. It also describes the ensuing lawsuits by performers and the financial abandonment of the whole idea by STV.

The study points to the two major factors of programming and financing as the main causes for the downfall of STV in California. The author posits an initial and continuing lack of financial reserve as the single most important factor working against STV. Inadequate initial funds could not support the high cost of programming, and hence programming quality suffered. Promotional, political, and legal difficulties presented additional and unexpected expenses. Court battles over the constitutionality of STV were a drain on the corporation's resources. Public support did not meet the expectations of the backers, and as the poor financial status of the system became publicly apparent, even attempts to revamp programming proved ineffective.

All of these weaknesses made STV an easy target for its well-financed opposition in the form of theatre-owners, the Citizens' Committee for Free TV, and the Crusade for Free TV. As STV was unprepared for this campaign, its efforts to combat it were both costly and unfruitful. Finally, STV collapsed because it conducted no marketing research to assess its audiences' needs and desires, but relied instead on the programming ideas of stockholders, producers, and its president. Consequently, it failed to deliver on program promises. In sum, STV's defeat was not due to public rejection of the pay-TV concept, but to the inevitable outcome of the well-organized political and legal maneuverings of an opposing corporation.

The future of pay-TV has been favored by the California Supreme court's ruling on its constitutionality, and by the definitions and guidelines provided by the 1968 FCC rulings. Opposition, however, is still well-organized, and programming functions are still not clearly defined. New factors such as educational television, public television, and better network programming have entered the picture since 1964, and might alter the course of future attempts to establish pay-TV. If such an attempt is made, however, the author recommends that it be accomplished by (1) solid financing, (2) market research, (3) fulfilled programming promises, and (4) an awareness of the legal aspects of the medium.

(26) Fuller, Blanford W. A SYNTHESIS OF EDUCATOR-STUDENT ATTITUDES TOWARD TELEVISION AS REPORTED IN AVAILABLE RESEARCH. M.A. thesis, Kent State University, 1968. *

Education and Television (b)
Descriptive

The purposes of this study were to compile and organize research data available to June 30, 1967, on the attitudes of teachers and students toward instructional television, and to formulate suggestions for future research in this area on the basis of the data surveyed and analyzed.

Detailed formal studies of over one year's duration which measured attitudinal responses by means of various evaluative instruments, and studies pertaining to the effectiveness and feasibility of instructional television, were surveyed. Representative studies were summarized with regard to (1) composition of experimental and control groups, (2) evaluative instruments employed, (3) types of instructional courses used, (4) expressions of re-test and post-test attitudes, and (5) findings.

The results of the survey showed distinct attitudinal differences on the part of elementary, secondary, and college-level teachers.

Elementary teachers strongly approved the use of instructional television as a supplement to conventional instruction in subjects not requiring classroom drill. However, these attitudes shifted in a negative direction after teachers became aware of the additional time and effort that actual use of televised instruction demanded. Administrators, perhaps because they did not share this awareness, maintained highly positive attitudes throughout the studies.

Secondary teachers also accepted instructional television, but favored its use only in courses for which it could provide useful demonstrations or special assistance to the teacher. Actual involvement in televised teaching by these teachers resulted in a generally positive attitudinal shift toward the medium. Neither secondary nor elementary teachers viewed the medium as a threat to teacher prestige.

Unlike secondary and elementary teachers, college-level teachers expressed initially negative attitudes toward instructional television. Factors contributing to these negative attitudes included (1) fear of reduced teacher prestige, (2) fear of professional rivalry, and (3) fear of invaded classroom privacy. However, these negative attitudes shifted in a positive direction when the faculty was given basic information about instructional television prior to its establishment, or after the faculty became involved in televised instruction over an extended time period.

In general, the survey showed that teachers of all levels recognized the strength of instructional television in presenting demonstrations,

experiments, or highly visual material, as well as its weakness in terms of the additional time and effort it demanded of the classroom teacher. All teachers discriminated among the types of courses conducive to televised instruction; secondary and elementary teachers preferred to use the medium as a supplement to conventional instruction rather than as a substitute for classroom lectures and/or drills, while college-level teachers preferred its use in large, low-level, lecture-survey courses. Attitudes of teachers at all levels seemed to be positively influenced by a program of familiarization or by actual participation in televised teaching. Where negative attitudes were expressed, they seemed to derive from (1) fear of mechanized education, (2) fear of reduced teacher prestige, (3) concern for lack of student-teacher feedback, and (4) distrust of research methodology. Teachers at all levels felt the need for more research on the potential, strengths, and weaknesses of instructional television.

The results of the survey also showed that a similar pattern of attitudinal differences relative to educational levels was expressed by students. Elementary students expressed highly positive attitudes toward instruction by television. Secondary students shared these positive attitudes, but discriminated among courses conducive to televised instruction on the same bases as their teachers, and, like their teachers, preferred its use as a supplement to, rather than as a substitute for, conventional instruction. Both secondary and elementary students said they liked televised instruction as much as or more than conventional instruction. After exposure to the medium, their attitudes generally shifted in a positive direction. This was accompanied by a more positive acceptance of the course content, concepts, materials, and requirements when they were presented by means of televised instruction. Although they rated the classroom teacher above the television instructor, even this preference seemed to be a function of their approval of the use of the medium.

College-level students favored televised instruction in some beginning courses in English, history, sociology, psychology, speech, chemistry, and education, but feared that it would limit questions and student-teacher personal relationships in some courses. These attitudes seemed to be based on the same non-television factors of approval and disapproval (quality of instruction, situation, seating arrangement, etc.) that the students applied to appraisals of conventional instruction. However, after prolonged exposure to televised teaching, the attitudes of college-level students toward the medium shifted in a negative direction. Unlike secondary and elementary students, these students contended that they neither learned as much nor were as attentive as they had originally anticipated.

The investigator also concludes that the attitudinal differences among teachers and students at different educational levels may be a function of research methodology, since the college-level studies were found to be more sophisticated in approach and methodology than were studies of the lower levels.

The following recommendations for future research on the attitudes of teachers and students toward instructional television were given in the report: (1) the development of more sensitive and accurate

evaluative instruments for measuring attitudinal responses; (2) the increased use of consistent and detailed research methodology; (3) more analysis of attitudinal responses relative to various educational levels; (4) more analysis of attitudinal responses with regard to the types of courses most conducive to the medium; (5) the development of special materials and procedures to identify the strengths and weaknesses of the medium; and (6) more study on the methodology of familiarizing teachers and students with the advantages and limitations of instructional television.

(27) Garlick, Richard D. THREE AUDIOVISUAL LESSONS FOR UTILIZATION IN BROADCASTING COURSES. M.A. thesis, Michigan State University, 1968. **

Education and Television (a)
Creative

Broadcasting courses typically suffer from the lack of studio time, compelling the teacher to continually seek new ways of using classroom time most efficiently. Many new audiovisual techniques are available, but at least one has scarcely ever been used to any degree, according to literature. Ordinary 35mm slides offer all the advantages of film strips, plus the additional advantages of versatility, and ease of production; they permit the professor to prepare his own lessons and modify them at will. Providing a script to accompany a slide sequence and recording it on tape provides a slide-tape lesson package which can be used in many different classes.

Having established the need to compensate for the lack of studio time in broadcasting courses and demonstrated the efficiency of the slide-tape lesson, this thesis develops three such lessons on broadcasting concepts which students frequently have difficulty mastering; on television lighting, on the physics of radio, and on educational television programming. The lessons are reproduced as appendices to the theses and the bulk of the thesis itself discusses problems encountered in preparing the lessons, and concludes by suggesting a simple series of steps to follow in building such a slide-tape lesson. The slides and audio tapes of the scripts are submitted as part of the thesis.

(28) Godoy, Kathleen L. A SURVEY TO INVESTIGATE THE EXTENT OF THE USE OF COMMERCIAL TELEVISION AS A TEACHING AID BY SELECTED SOCIAL STUDIES TEACHERS IN THE SECONDARY SCHOOLS OF INDIANA. M.A. thesis, Purdue University, 1969. **

Education and Television (b)
Survey

The general purpose of this study was to investigate the utilization of commercial television by selected social studies teachers in the secondary schools of Indiana. The specific objectives of this study were: (1) to determine the extent to which teachers use commercial television for out-of-class viewing assignments; (2) to gain an understanding of the manner in which commercial television is presently used by teachers; (3) to investigate the reasons for non-use of commercial television as a teaching aid; and (4) to identify the difficulties encountered by teachers in using commercial television.

A number of studies have been concerned with commercial television in education and the classroom, but the great proportion of them have not resulted in conclusive or consistent findings. This study sought to fill the gap between the known and unknown by determining what the existing conditions were for a specific population of teachers.

The population to be studied was limited to the Chairman of the Social Studies department at 397 secondary schools in state of Indiana. A 16-item questionnaire, a covering letter, and a postage-paid business reply envelope were sent to each of the 397 chairmen. The questionnaire was divided into two categories of questions: background and situational and consisted of structured questions. The questionnaire was mailed May 11 and carried a deadline date of May 24. A total of 207 (52.12%) responses were received, and 199 (50.13%) of these useable. Two of these respondents made off the air recordings with VTR equipment but did not assign out-of-class viewing. Because they constituted TV users, these two were counted in the total N, but all other responses were calculated from a base of 197 (50.13%). Treatment of the data was limited to computer processing of frequency distributions.

Social studies teachers do not utilize commercial television in their teaching. Only 4 percent of those sampled used commercial television programs within the classroom as a routine procedure. Of the 199 useable responses, 162 (81.41%) used television in their teaching and 37 (18.59%) did not. The frequency of use by these respondents was low; most used television only during special events (46.86%), and a few other times during the semester.

Television was used for the purpose of enrichment 51.24 percent of the time, and for purpose of supplement 44.63 percent of the time. Televiewing assignments were, for the most part, on a suggested basis (36.14%) or assigned with a few general guidelines (25.70%),

documentaries and special events were the most frequently used programs. General discussion was the major follow-up procedure after a viewing assignment (70.95%).

The factors limiting use of television for the non-user were basically the same as those given by the TV users. The greatest obstacle in using television was the lack of advance information which was reported by 98 (28.74%) of the TV users and 18 (24.66%) of the non-users. Inconvenient scheduling of programs and student inability to control program selection at home also figured prominently as factors limiting use.

There were no significant differences between the two groups in regard to: school size, grade level, subject matter, age, training, or experience. The findings of this investigation bear out the earlier studies made on the use of commercial television by teachers.

(29) Gordon, Thomas F. TELEVISION PREFERENCES, ATTITUDES, AND OPINIONS OF INNER-CITY RIOTERS AND NON-RIOTERS; AN EXPLORATORY STUDY. M.A. thesis, Michigan State University, 1969. **

Audience Analysis (a)
Descriptive

With the increase of racially oriented civil disorder in the American society, the cry has gone out for an effective means of dealing with the complex problems which are currently inhibiting racial understanding. The purpose of the present research is to explore the role television is playing in the lives of those individuals who are most directly associated with civil disturbances in the hope of gleaning information relevant to their personal involvement in riot activity. At the same time, an effort is made to formulate guidelines for further research efforts. The study concentrates on an analysis of the degree of violence orientation in the entertainment programming preferred by rioters and nonrioters. Other areas examined include attitudes and opinions concerning violence on television, television coverage of the Detroit riot, coverage of inner-city problems as well as civil rights issues and spokesmen, and the area of television news programming.

The television programs used in the violence analysis were those telecast by the three commercial networks during the prime time evening viewing hours of the 1967-68 television season. The programs were established as violent or nonviolent by a panel of judges consisting of graduate students from the Departments of Television and Radio, Psychology, and Political Science. The panel was supplied with a definition of a violent television program and rated each program accordingly on a five point bipolar scale between "violent" and "nonviolent." Counterpart to the violence ratings was the program checklist used to obtain respondent program preferences. The checklist contained the 115 prime time program offerings for the Detroit area. The checklist was utilized to insure respondent consideration of all possible choices in his selection of those programs he watches almost every week.

The results of the present study indicate that the rioter does not attend to any more violent television entertainment programming than does his nonrioting neighbor. At the same time, age appears to be the most relevant factor in determining how much violent programming an individual in either sample will watch. Overall, the rioter is less preoccupied with television than is the nonrioter, although television is still the dominant medium for both individuals. The preoccupation factor was most evident in a check of the number of shows watched regularly by both groups. The difference, in this case, was significant at the .001 level of confidence.

Through a Chi square analysis, the data revealed three areas of difference which proved significant at the .01 level of confidence.

The first area was respondent choices of moderate vs. militant civil rights leaders, with the rioter more likely to chose the militant leader although the majority of rioters still preferred moderate leaders. The second area involved the respondent's initial reaction to seeing the riot for the first time. In this case, the nonrioter displayed a greater degree of shock or surprise. The third area of significance revealed that the rioter is less likely to see violence on television as harmful.

(30) Gorick, Larry W. AN ANALYSIS OF THE KENT STATE UNIVERSITY SCHOOL OBSERVATIONAL TELEVISION SYSTEM. M.A. thesis, Kent State University, 1969. *

Education and Television (b)
Survey

The purpose of this study was to analyze the components of the Kent State University School observational television system from 1967 to 1969, and to provide a description of an observational television system as used by one of the nation's largest colleges of education. The system was analyzed in terms of (1) its current existence, (2) the rationale for its existence, and (3) its evaluation by the faculty, in order to explore the role of television as a tool for the training of professional teachers.

A survey method was employed in this study. A questionnaire was administered to the teacher education faculty at Kent State to evaluate the television productions of the system, and to determine its past and future patterns of use. Finally, personal interviews were conducted with selected administrators and teachers.

Chapter II of the thesis reviews previous research on observational television, provides a perspective on the system in the context of educational television, and recounts a brief history of the Kent State system itself. Chapter III describes the school's television facilities, programming procedures, and production techniques. Chapter IV discusses the rationale for the television system as it was perceived by teachers and administrators in the College of Education, and describes the administrative structure of the system. Chapter V describes the utilization of the television facilities in both teacher education and in the university instructional program. Chapter VI examines the procedures and findings of the faculty survey, and discusses the subjective evaluations made by the interviewees.

The findings of the study identified the source of the system's production problems as plant and equipment limitations. Faculty evaluations of the system revealed that its primary purpose should be the provision of the experience of viewing a professional teacher or his class in action. A second purpose identified by the survey was the recording of micro-teaching lessons for pre-service training. A third purpose was the communication of educationally significant classroom situations to future teachers; most faculty preferred remote telecasts from a wide variety of schools--a demand which would require the use of video tape.

Although the system was currently used only for demonstration purposes, the investigator predicted from these findings that it would be used in the future for general observations via video tape, for library collections of instructional classroom situations, and for micro-teaching. A description of the new facilities to be added in

1969 was included in the report. The author also made recommendations for improving television service in teacher education. These recommendations included (a) better administrative coordination, (b) more centralized administrative control, and (c) the outline for an ideal organizational structure.

Recommendations for future research were given in the form of seven questions formulated from the findings of the study. These questions concerned the use of new equipment and technology, the value of televised as opposed to in-person observations, the Kent State system as compared with other systems, the improvement of administration and organization, the effects of television production on the personal relationships of students and teachers, the role and place of micro-teaching, and the attitudes of college students toward these televised operations.

(31) Grant, Roger. ELEMENTS OF TELEVISION NEWSFILMING. M.A. thesis, Michigan State University, 1969. **

Program Problems (b)
Creative

This thesis consists of two parts. First, a 16 mm. film was produced entitled "Elements of Television Newsfilming" in which the fundamentals of basic cinematography for television was expressed. Ideally, the viewer will learn: (1) to recognize the value and function of the visual dimension in news, (2) the vocabulary of film making, and (3) the filmic devices and their purposes which are appropriate for newsfilm.

The content of the film can be divided into four major areas. The first includes statements of the nature of newsfilm, the second, an exposition of the various shots, the third, a section on composition and the last, a section on the principles of continuity.

The second part of the thesis is a description and evaluation of the film. In Chapter 1, the uses and importance of newsfilm are discussed. It is important because television news is potentially the most dynamic and personal form of communication to date. It is dynamic because it can and often does possess an emotional impact and drama. Television news is personal because it allows the viewer to experience the event as it actually happened.

Television news is different from other media because it provides the viewer with a visual grasp of the event. In the minds of many, it is newsfilm which gives television news this characteristic of personalized mass communication.

Edited newsfilm, on the local level, is being used for expanded and more in depth reportage than ever before. Newsfilm is used to cover daily news events, editorials, news features, sports coverage, in depth reportage and documentaries.

In Chapter 2, each scene in the film is identified and defended under the headings -- Discussion of Video and Discussion of Audio.

To evaluate the effectiveness of the film, it was shown to a class in television news at Michigan State University. After viewing, the students were administered an examination including questions on some of the information presented and open-ended questions on their opinion of the effectiveness of the film.

The students, for the most part, answered the questions correctly and displayed sufficient knowledge of the information presented. However, some of the information in the film was presented previously to the students by the instructor and the text. Thus, for some content areas, the film served only as a review and as a reinforcement.

Many of the students responded favorably to the open-ended questions. On the whole, they feel that the film is of educational

value in a course in television news, is clear, and has the ability to hold interest. Also, the majority of the viewers believe it is useful to view the film twice.

When asked if they noticed any physical imperfections, the most common response concerned the jump cuts in the Beaumont Tower sequence. The results of the examination are analyzed in Chapter 3.

(32) Gratto, Sharon Winifred Davis. INSTRUCTIONAL TELEVISION AND THE ELEMENTARY SCHOOL INSTRUMENTAL MUSIC PROGRAM IN THE UNITED STATES. M.A. thesis, American University, 1968.

Education and Television (b)
Survey

The survey method was employed in the study for the purpose of determining (1) whether televised instrumental music instruction exists on the elementary school level in the United States, (2) what elementary music programs are being broadcast, and (3) what views educators throughout the country have concerning televised music instruction. The returned questionnaires also revealed certain facts about the elementary music curricula of the responding educators. Questionnaires were mailed to selected schools, school systems, educational television stations, and instructional television associations.

The major finding of this study was that televised elementary instrumental music instruction only exists in the form of videotaping for self-evaluation. The survey indicated that non-television schools lead television schools in the quality of their instrumental music programs. Both lack of time and money were cited as major reasons for not increasing the amount of existing televised general music instruction and for not initiating televised instrumental music instruction.

(33) Graw, Julius A. AN EXPERIMENT TO TEST THE POSSIBILITY OF PRODUCING AN ACCEPTABLE MUSICAL SERIES FOR TELEVISION WITH LIMITED FINANCES, PERSONNEL, FACILITIES, AND PERFORMING TALENT. M.A. thesis, Texas Technological University, 1969. *

Program Problems (a)
Descriptive

This study was an attempt to prove that it is possible to produce a musical series for television with limited finances, personnel, facilities, and performing talent. Information for the study was derived largely from the experience of the writer as a producer of the Tech Musical Showcase, broadcast during the 1967-68 academic year at Texas Technological College. Most of the study enumerates production problems, and the latter chapters include detailed explanations of the production methods.

Chapter Two of the thesis constitutes a history of the Tech Musical Showcase. Chapter Three explains the financial problems encountered by the series and how these problems were solved. Each area of budget expense is described and the overall expenses of the program are evaluated.

Chapters Four, Five, and Six discuss each of the respective problem areas of Personnel, Facilities, and Performing Talent in detail. Personnel problems included the securing of available personnel, additional personnel, recommended personnel, the use of personnel, and an evaluation of problem solutions. Facility problems involved a comparison of available to preferred facilities, and evaluation of the problems. Performing talent presented problems in terms of availability, time limitations, and training limitations; an evaluation of the effects of this problem on the series is included.

Chapter Seven includes a discussion of miscellaneous problems such as time, production/engineering and staff-performer relations, audience promotion, the securing of musical instruments, and the production of slides and visuals. Chapter Eight is the discussion of production techniques and procedures and outlines specific production problems encountered in each individual show of the series. Chapter Nine discusses the final production of Tech Musical Showcase, an opera which entailed many of the problems confronting other shows. Each stage of this production is described, including advance planning, the selection of the opera, the use of visuals, pre-production planning, audio arrangements, staging, studio rehearsals, and program production and taping.

The author concludes that it is possible to produce an acceptable musical series within the limitations proposed by the study. He points out that the seventeen-program musical series was well-received by community viewers, and by numerous professors in the music department. It was given a qualified commendation by the station program manager and by the writer himself.

In the light of the shortcomings of this series, the author recommends that future productions of this nature (1) obtain a full-time producer, (2) appoint a representative of the music department as associate producer, (3) secure an adequate budget to be approved by the producer of the series, (4) secure videotape machines with electronic editors, (5) obtain adequate and properly trained personnel from the local station, (6) schedule the series on a regular weekly basis, (7) set aside a specific time acceptable to both the station and the department of music for production programs, and (8) design the program to be acceptable for distribution by National Educational Television.

(34) Gray, Bruce R. A CASE STUDY OF MSU: SIGHT AND SOUND-- A STUDENT-PRODUCED TELEVISION SERIES. M.A. thesis, Michigan State University, 1969. **

Education and Television (a)
Descriptive

The student-produced television series under study consisted of nine thirty-minute programs produced for WJIM-TV, Lansing, Michigan. The purpose of the series was to provide the local television audience with a look at a number of different student activities on the campus of Michigan State University, as well as providing university students with an opportunity to work with the station's complete production facilities.

The production experience was especially significant since this was the first opportunity open to students of the university's Television and Radio Department to cooperate on a regular basis with WJIM-TV which was the only commercial television station in Lansing, Michigan. The primary problem under study in this paper is the problem of organizing and maintaining a well-coordinated production team to produce the series of television programs. There was relatively little time after the opportunity had been made available to Michigan State University students until the beginning of production of the series, so establishing the production unit went hand in hand with producing the program.

The problem of organizing a student team offered a number of considerations unique to a production situation involving students. These considerations included the lack of students experienced in the responsibilities of television production, the fact that most students were not very much acquainted with the many problems of a commercial broadcast operation, and the lack of financial backing for the series.

This study initially presents the problem of organizing the student production unit with the several related considerations. This is followed by a look at the brief history of the "MSU: Sight and Sound" series, indicating the manner in which the opportunity was presented by WJIM-TV executives to Michigan State students and how the students accepted that opportunity.

A long record of the programs describes in some detail how each of the programs was put together, the problems involved, and the roles of the people who worked on the productions. Some of the more general problems are discussed in a successive chapter and a listing is presented of the many routine production procedures necessary to complete such a television series. Finally, there is an evaluation of the effort to organize and sustain a production team, offering reasons why this should be considered a relatively successful project. The evaluation of the WJIM-TV staff is expressed by the operations manager, Mr. Thomas Jones, who was quite satisfied with the work that was done and has urged Michigan State students to make the series a continuing project at WJIM-TV.

(35) Grossman, Gerald Bruce. FRIEDA HENNOCK: HER VIEWS ON EDUCATIONAL TELEVISION. M.A. thesis, American University, 1968.

Education and Television (c)
Historical

Frieda Hennock was the first and only woman to serve as Commissioner on the Federal Communications Commission. Miss Hennock served from 1948-1955. During those seven years, she worked tirelessly for the cause of educational television. No one has yet made a study of her work. This paper fills that gap. Through a descriptive and historical approach, in which I include excerpts from Miss Hennock's decisions, speeches, published works, and interviews with those who knew and worked with her, my study primarily concentrates on her efforts and contributions on behalf of educational television.

A former successful criminal lawyer, Miss Hennock was a superb negotiator. But in the area of educational television, she could not compromise. An idealist and zealous advocate of the consumer against the corporate interests, Frieda Hennock spoke out vehemently against the profit motive of the networks, the weakness of the FCC's regulatory power, and the general apathy of the public towards television.

(36) Hagerman, William L. SIGNIFICANT FACTORS IN THE DECLINE OF LIVE ANTHOLOGY TELEVISION DRAMA IN THE UNITED STATES, 1954-55, 1955-56. M.A. thesis, University of Oregon, 1969. *

Program Problems (b)
Descriptive

The purpose of this study was to discover and analyze the reasons for the decline of live anthology television drama in the United States in order to foster the development of future cultural pursuits in mass entertainment. The author approaches this problem by analyzing the functions which television drama fulfills for its audiences, for the networks, for advertisers, and for society. In a review of literature he cites reasons given for the decline of live anthology television drama from several graduate studies and from several books by Neil Postman. A brief history of the "golden age of television" is also given as background for the analysis. This history traces the rise of original television drama from a single anthology series in 1948 to the decline of the form after 1956 due to (1) the new audience demand for diversion, (2) new competitive genre, (3) conforming restrictions on live drama, (4) the saturation of the genre itself, (5) the physical and economic advantages of filmed as opposed to live drama.

Chapter III of the study presents a "functional analysis" of television anthology drama based on a study by Lasswell and Wright. Eight categories of functions were formulated. Two models were presented to indicate the physical functions of the various elements important in live anthology television drama and the interrelationships of these elements. This analysis was applied to anthology dramas from the 1954-55 and 1955-56 seasons in comparison with similar analyses of dramas or stories adapted for television, Broadway drama, and motion pictures. Most of the functions uncovered by the analysis were economic; they included (1) the stimulation of sales through advertising, (2) of profits through product sales, (3) the perfection of advertising techniques through scientific approaches, (4) station and network profit, and (5) consumer benefits. Additional functions identified were those of prestige, entertainment, education, companionship, surveillance of the environment, correlation of society to the environment, and cultural transmission to the uninitiated.

Chapters IV and V identified the following factors as contributing to the demise of live anthology television drama: (1) the lack of variation in the genre; (2) the exhausted supply of adaptable material to provide diversity; (3) the negligible influence of television critics; (4) the preferences of a less educated audience majority as reflected in ratings; and (5) restrictions placed on the genre by the conservative leadings of the audience and advertisers. As a result, live anthology drama was replaced by formula programs of strict entertainment and economic functions.

The author concludes that financial considerations would prevent the rebirth of live anthology television drama even if future prospects dictated a trend to more specialized groups of television viewers. Viewer expectancy of technical smoothness, a result of the now prevalent use of video-tape, would also prevent a return to live drama. The author predicts that the movies which have replaced the dramas will, however, be eventually repleted, and will be replaced in turn by talk shows and by movies made especially for television.

The author recommends that future studies use functional analysis to determine if the new genre of movies or other types of drama have the potential to survive for long. He suggests also that functional analysis be applied to news, documentary, and educational programs.

(37) Hartzler, James R. THE POLITICAL USE AND ABUSE OF TELEVISION.
M.A. thesis, Michigan State University, 1968. **

Television and Society (b)
Historical

This thesis studies the evolution of political broadcasting on television from its beginnings to 1968. The study was undertaken to determine how television has been used by politicians in the past, what form the utilization has taken, what the consequences of the politician's use of television has been on both their careers and the American voter, and what significance all of this will have on future elections.

The sources of data for the study were threefold: (1) published material, (2) discussions with individuals directly involved in producing political commercials and programs, and (3) firsthand experiences of the author in working on numerous political TV campaigns.

The findings indicate that television has had a considerable influence on American politics. Whereas in 1948 television was ignored by both major parties during the national elections, in 1968 political broadcasting on television has become the single most important factor in waging a political campaign. Instead of merely being one element in an overall campaign strategy, the use of TV has become the prime consideration around which most major candidates are basing their future successes on election day.

In addition, as a result of either their use or misuse of television, some men who have spent a lifetime in politics have found their careers either suddenly catapulted upward or abruptly ended.

At the same time, because of the influence which television has come to have on the American voter, the requirements for seeking political office have changed drastically in the past ten years. No longer are such factors as intelligence, administrative ability, and general political experience major requirements for seeking political office. Instead, personal wealth and one's image as shaped by television advertising have, in too many cases, become the two most important prerequisites for achieving victory on election day.

Furthermore, the study documents how television has increasingly been manipulated falsely by candidates and their advertising agencies and supporters to secure the defeat of their respective opponents on election day.

Finally, this thesis concludes that drastic changes are urgently needed to protect the American voter from a "wholesale buyout" of his vote on election day because of the lack of intelligent guidelines for the political use of television.

(38) Hayes, Donald. SLOWLY I TURNED AROUND (A TELEVISION PRODUCTION). M.F.A. thesis, University of Georgia, 1968. *

Education and Television (a)
Creative

The purpose of this study was to direct and videotape a television play that would (1) provide students in the existing television-drama curriculum sequence at the University of Georgia with needed production experience, (2) provide an instructional tool for future use in this curriculum or in the curricula of secondary schools, and (3) provide a study which might be useful in the future expansion of television facilities at the university.

Since no criteria for judging the qualities of a dramatic television production were existant, the writer used the aesthetic principles as interpreted in Alexander Dean's Fundamentals of Play Directing as guidelines for the production. Herbert Zettl's Television Production Handbook was also used as a reference for guiding the picturization and visualization processes of the production. Other sources used were Charles Adams' Planning and Directing for Television, and The Television Program: Its Direction and Production, by Edward Stasheff and Rudy Bretz.

Chapter I of the study includes a discussion of the limitations imposed on the production by studio facilities, studio personnel, and the student training program. A careful selection of the play to be produced was made on the basis of these limitations. The play was then analyzed in detail for problems of interpretation in order to adapt the stage script to the more intimate presentational demands of a television production. Further pre-production planning included the submission of scene designs and a floor plan, and the blocking of the essential action of the script in terms of plot, action-reaction, character relationships, and visualization.

The writer then selected his production heads and includes a description of each specialized production task in the study. The study also includes both a diary of production problems encountered in studio rehearsals, and a complete copy of the production script used.

The writer concludes that the perfectionist approach is impossible in television directing, as the finished production of his play suffered from unavoidable technical difficulties. Audio defects resulted from inadequate studio facilities and video defects, though of a less severe nature, resulted from inadequate rehearsal time. Another fault of the production was its lack of visual interest; this fault derived from the director's attempt to use theatrical techniques where close-up or tight shots were needed. Blocking of the action suffered from a rigid floor plan. Although cast performances were generally good, fatigue due to the need for repeated taping was apparent at some points in the production. The most serious problem reported by the

director was that of coordinating the production process with his organization plan; schedules were often difficult to meet, and there was a lack of discipline and organization among studio personnel.

To avoid these problems in future productions, the writer counsels the use of good audio engineering, the provision of adequate rehearsal time (especially for untrained personnel), the use of a flexible floor plan, and the need for support by all academic departments involved.

The writer suggests that future studies undertake to establish criteria for television dramatic productions based on this and other production theses at the University of Georgia.

(39) Hickson, Marcus, III. A STUDY OF COMMUNITY ANTENNA TELEVISION REGULATION BY THE FEDERAL COMMUNICATIONS COMMISSION. M.A. thesis, Auburn University, 1968. **

Television and Society (b)
Historical

In its two decades of growth community antenna television (CATV) has both helped and hindered its parent industry, television broadcasting. With the birth of CATV came regulatory problems. Since there was no agency with specific authority to regulate CATV, broadcasters turned to the Federal Communications Commission (FCC) for action.

As television grew, so did community antenna systems. The FCC at first attempted to regulate one type of CATV system which used microwave. This still left over fifty per cent of the CATV systems without regulation since they fell in the non-microwave category. Through later actions the FCC finally extended its jurisdiction to all systems, but this still did not solve the difficulties since systems already in operation were exempt from its rulings.

Five regulatory problems resulted: (1) station consent, (2) ownership, (3) CATV versus pay television, (4) program origination, and (5) local station carriage. This study develops each problem from its inception to 1968. An additional area, economic impact, is also discussed. This study describes the twenty-year feud between broadcasting and CATV which took place in federal courts, the Congress, and the Federal Communications Commission. It investigates these regulatory problems and various attempts to solve them by the cooperative organizations of the two industries, the National Association of Broadcasters and the National Community Television Association.

One can make several observations concerning the regulation of CATV. First, the regulatory problem has ~~not been~~ solved by unilateral action on the part of the FCC. Not only are numerous systems exempt from its control but also the rules that the FCC applies to broadcasters are not equally applicable to the CATV industry. Secondly, some regulation of community antenna systems is necessary to protect the interests of broadcasters and the public. However, regulation of the CATV industry cannot be founded on the principle of protecting the broadcasting industry. Finally, court decisions have tended to be contradictory and indecisive creating conflicting precedents for other cases; thus a Supreme Court decision will be necessary to finally settle the differences. The FCC, the Congress, and the industry have tended to react rather than act, and passivity cannot pass for leadership.

(40) Hirsch, Kenneth W. CHILDREN'S DISCRIMINATION BETWEEN AND REACTIONS TO ACTUALITY AND MAKE-BELIEVE IN VIOLENT TELEVISION/FILM MESSAGES. Ph.D. thesis, University of Oregon, 1969.

Audience Analysis (a)
Experimental

This study sought to test two general assumptions from the literature concerning children's response to film and television violence. Seven hypotheses were derived from cognitive maturation theory to test general assumptions that (1) children are able to correctly discriminate between actual and fictional material in film and television presentations, and (2) the degree of emotional response to violent material is a direct function of the degree to which the film/television material is seen as a part of actual real life.

The seven hypotheses in this research were:

- (H1) Children will discriminate more correctly between make-believe and actual violence-content messages with increasing age.
- (H2) Children will discriminate more correctly between make-believe and actual violence-content messages with increasing distance between messages on the reality cue continuum.
- (H3) Children's degree of discrimination between make-believe and actual violence-content messages will increase with increasing age.
- (H4) Children's degree of discrimination between make-believe and actual violence-content messages will increase with increasing distance between messages on the reality cue continuum.
- (H5) The interaction of increasing age with increasing message distance will result in children displaying an increasing degree of discrimination between make-believe and actual violence-content messages.
- (H6) Children will report having experienced more affect when presented with the message perceived as most realistic of a make-believe, actual violence-content message pair.
- (H7) Children will exhibit a higher pulse rate measure of affect during the presentation of the message perceived as most realistic of a make-believe, actual violence-content message pair.

Four age-graded groups of children, 6, 7, 9, and 13 years old, were exposed to specially constructed videotape recorded television messages containing violent scenes of varying adult-judged realism. The pairs of violence-messages were systematically varied according to the adjudged distance between pair members on a hypothetical "actual real life--make-believe" continuum. Each pair contained one message which consisted of a sequence of scenes of actual violence. For half of the pairs, the second message sequence consisted of scenes of realistically portrayed fictional violence (the Message Distance--Close condition). In the other half of the pairs, the second message consisted of scenes of unrealistic, broadly portrayed fictional violence (the Message Distance--Distant condition.)

During an interview the following presentation of the messages on the basis of their (perceived) actuality, and to indicate the magnitude of any differences seen. Also, he indicated if he was emotionally affected more by one of the messages. The interview determined if he conformed with the hypothesis predictions regarding correctness and magnitude of his actuality--make-believe judgments, and the presence or absence of emotional effects as a consequence of exposure to the violent television/film material. Graph recordings of pulse rate were made simultaneously with each child's exposure to the stimulus-message pair and provided data for the hypothesis concerning physiological indication of emotion and for a check on the child's interview report of his emotional state during the exposure.

The hypothesized relationships between age and (H1) correctness of discrimination, and (H3) degree of discrimination were supported. The hypothesized relationship (H5) between the interaction of age with message distance on increased degree of discrimination was partially supported. Hypotheses (H2, H4) relating message distance to correctness of discrimination and degree of discrimination failed to be supported. Hypotheses (H6, H7) relating reported affect and pulse rate affect to perceived realism were not supported. However, secondary, post-hoc analysis suggested that the inclusion of age as an independent variable in (H6) would have resulted in support.

Discussion of results suggest needed research into children's "reality" concept formation and adult/child reality cue differences.

(41) Honchar, George B. THE PRODUCING OF THE TELEVISION PROGRAM PREPARATION FOR SKYDIVING. M.S. thesis, Brooklyn College, 1969. *

Program Problems (a)
Creative

This study is a full description of the production procedures and techniques used in the WNYC-TV program "Preparation for Skydiving." The description encompassed (1) preproduction planning and preparations for filming, (2) filming procedures and techniques, (3) pre-studio production and film editing, and (4) in-studio production. The study was done in order to provide a guide or approach for production programs of this type, and to show how programs of this type could be produced for very little expense.

A written record was kept of approaches, problems, and procedures used throughout all phases of the program's development. The study also includes a history of the sport of skydiving and a review and evaluation of existing films on the sport.

Finally, the production itself was evaluated by the writer. One fault of the production noted by this evaluation was a difference in pacing between studio and filmed segments. The effect of this fault was to emphasize the up-tempo film segment in the middle of the show, thereby disrupting the coherence of the entire program. The writer attributes the fault to inexperienced talent, inadequate studio preparation time, and to the fixed film and studio format of the series of which the show was a part. To eliminate this problem in future programs about skydiving, the writer recommends that such programs be covered entirely on location rather than partly in the studio.

For future study, the writer recommends that an entire program be built around the advanced or experienced skydiver, as his program covered only the beginner. Such a recommended program could include explanation and coverage of national and international competition taking place within the sport, at the same time it would require more production time and an equally elongated program budget.

(42) Hyder, Abdur R. Z. THE SMALL HOUSE BESIDE A HIGHWAY, A PLAY FOR TELEVISION WITH AN ESSAY: DEVELOPMENT OF DRAMA AND THEATRE IN EAST PAKISTAN. M.F.A. thesis, University of Hawaii, 1968. *

Program Problems (a)
Creative

This thesis includes the complete video and audio track for an original television play set in Pakistan and concerning the problems of modernization in that country. The essay that follows the play traces the development of drama and theatre in East Pakistan. This development dates for 1850, with the activities of Hindu patrons in East Pakistan, who established the Bengalee theatre. After the partition of British India in 1947, these patrons were forced to withdraw. However, a great deal of Hindu prejudice against Muslims in the theatre remained. The author concludes that the present condition of the theatre is better and that plays now emphasize social, as well as historical, themes; Moslem culture has been introduced to the stage, and even co-acting has been permitted. This new freedom dates from the year 1954, which saw a new wave of political, cultural, and social life in East Pakistan, and the development of student theatre. 1961 was another turning for Bengalee theatre; in that year professional companies and playwrighting competitions developed under the influence of the Bengalee Academy. Despite these improvements, the present theatre exhibits shortcomings in the areas of building facilities, talent, equipment, and even audiences.

The final section of this thesis discusses the new outlet of the studio play that a pioneer television station in East Pakistan has provided for young native playwrights. However, like the new theatre, the studio play is beset with numerous production and technical problems.

(43) Kassi, Robert E. AN INVESTIGATION OF THE SEASONAL VARIABILITY OF TELEVISION SPOT REVENUES. M.A. thesis, Ohio University, 1968. *

Administration (a)
Descriptive

The purpose of this study was to describe the seasonal patterns of television spot revenues, and to relate these indices to certain other variables, such as affiliation, geographic region, type of station, age of station, and market size. The study was based on the actual monthly spot billing figures of some fifty stations, with a variety of physical characteristics, during the years 1961 through 1966.

Coded onto data cards along with each station's spot billings were data pertaining to certain physical characteristics of the stations, including the station's network affiliation, the geographic region in which the station was located, the year the station went on the air, the number of VHF and UHF stations in the market, and the population of the market. These variables were then used as bases for developing the various sub-samples necessary to the study. The data were then tabulated and treated by using a computer program. This treatment involved the generation of seasonal indices using a modified ratio-to-moving-average method. The means of the spot revenues for each month of the year were determined for each categorical division. Further statistical computations yielded residual figures, for the individual months of each year in each division were summed and averaged to determine one figure for each of the twelve months. Final tabulations produced an index number for each month. Each division of the data was treated by this index process with the final results being a set of twelve monthly index numbers for each category and division. The results provided seasonal indices of spot revenues with trend and cyclical variation removed.

The eight major indices developed and examined revealed the following conclusions: (1) that television spot revenues had a clear and meaningful seasonal pattern, reaching their highest points during the first two months of the fourth quarter and their lowest points during the first two months of the third quarter; (2) that seasonal variations of television spot revenues changed distinctly during the years 1961-1966, with the first and third quarters moving more closely together; (3) that the seasonal pattern of spot revenues for affiliated stations was basically different from that of independent stations, with affiliated stations demonstrating higher indices during the fourth quarter and independent stations producing higher indices during the latter part of the second quarter and the first two months of the third quarter; and (4) that seasonal indices of spot revenues were not directly related to such factors as the age of television stations, whether stations transmit on UHF or VHF, or the geographic region in which stations are located.

The author recommends that further research should determine and substantiate causal relationships among the variables examined in this study. Also, additional descriptive studies using larger samples and spanning a broader time period would be useful. The author adds that these indices should be related to similar indices of the network and local revenues of television stations.

(44) Keller, Beverly Turnpack. A SURVEY OF THE ADOLESCENT'S USE OF TELEVISION IN 1967. M.A. thesis, Ohio State University, 1968. *

Audience Analysis (b)
Survey

This study explores the attitude of adolescents comprising the first true "TV generation" toward television. This report includes a review of pertinent literature and student comments on new ideas for television.

The survey method was used to determine how and why a sample of adolescents used television in 1967. A heterogeneous sample of 300 non-grouped 15- to 17-year-old high school students (100 each from grades 10, 11, and 12) was used. The sample encompassed several socio-economic classes and a normal distribution of intelligence levels. The questionnaire used covered the three broad areas of (1) program selection, (2) amount of time spent in viewing, and (3) attitudes and ideas about television. Specifically, the study related these three areas to the factor of age.

With regard to program selection, the survey results showed that in general adolescents prefer escape or entertainment-type programs to informational ones, although they tend to dislike programs such as soap operas and "Batman," apparently because of their high degree of unreality. The results also showed that adolescents evidence a rising level of viewing sophistication from the tenth to the twelfth grades, as shown by the fact that documentaries were more frequently preferred by older than by younger adolescents. The results also showed that adolescents tend to do most of the program selection in their homes and that generally the family agrees with that selection.

With regard to the amount of time spent by adolescents in television viewing, the results showed that more non-school time was spent at this activity than at homework or pleasure reading, although the subjects recognized a wide variety of activities as alternatives to television viewing. Although generally fewer of the students watched television in the summer than in the winter, the older adolescents appeared to do more of the summer viewing than the younger ones. More evidence for the hypothesis that adolescents undergo a rising level of viewing sophistication with age is found in the results of this part of the survey, which showed that most subjects felt they were watching less television in 1967 than in the previous year. Other results showed that the saturation point of television sets in the sample was over 99 per cent. Only about half of those who had access to the local ETV channel, however, said they viewed it, with the twelfth graders comprising the largest ETV audience.

With regard to attitudes toward television, the survey showed that most adolescents regard viewing as a means of relaxation, with younger adolescents feeling more strongly about this. While younger

adolescents appeared to watch television to escape boredom, older adolescents reported that they usually watched television only when there was nothing better to do. While subjects of all ages expressed a preference for reading over television viewing, this conclusion was contradicted by the results of the other questions. While only part of the subjects felt they watched television to learn new things, most did not feel guilty about viewing, nor did most find it boring, although there was more indication of boredom response among older adolescents. The survey showed also that adolescents have both definite criticism of and new ideas about television, including the desire for more teen-oriented programs. The investigator concludes that television is not presently satisfying adolescent viewing needs.

On the basis of these results, the researcher recommends that (1) adolescents be given the opportunity to enjoy programs designed for them before entering the world of adult program fare, and (2) the television industry direct its effort toward designing teen-oriented shows by examining the adolescent viewer to determine how and why he uses television, and by deciding what impact television has on this audience. The writer also recommends that local stations draw upon the community youth for more programming.

(45) Kellner, Clarence A. THE DEVELOPMENT AND APPLICATION OF CRITERIA FOR DEFINING TELEVISION MARKETS IN THE UNITED STATES. Ph.D. thesis, Ohio University, 1969.

Administration (b)
Descriptive

The problem had its genesis when the author was vice president of the American Research Bureau in charge of station services. In this capacity he was faced with the claims and counterclaims of broadcasters and advertising agencies that specific television markets were ill-defined. In these cases there were no written standards or criteria to apply or else the criteria were ambiguous and incomplete. Therefore, the author's purpose in this study is to examine the present definition of television markets and to determine the extent to which useful, meaningful and equitable criteria exist. The study also examines criteria, developed by government offices, for defining geographic areas as well as criteria for defining television markets in the United States. The researcher applies the new criteria defined in the study to establish a list of television markets and to determine their principal components.

The author first reviewed available literature and then researched the variety of standards and criteria for defining markets in general. In the study, he included criteria for establishing standard metropolitan statistical areas developed by the Bureau of the Budget. These are utilized by many marketing organizations, including the rating services, as well as by the Bureau of the Census. He also investigated the standards the Postoffice Department used for defining ZIP areas. For media other than television, he researched the procedures used by commercial research organizations and the government to define markets for newspapers, magazines and radio.

For television markets, the author examined in detail the procedures and criteria for defining such markets used by the two principal television rating services, the American Research Bureau and the A. C. Nielsen Company. He analyzed areas of agreement and disagreement in rating services' definitions of television markets. Many of these are published in appendixes to the study. He also examined the work of industry committees and the Broadcast Rating Council in the problem areas. In addition, he interviewed practitioners in the television industry to whom market definitions were useful and important. These included officials in national advertising agencies, television representative firms, broadcast stations and the offices of group broadcast station owners.

In the analysis of criteria for defining non-television markets, the author finds that criteria developed by the government for standard metropolitan statistical areas have the most direct application to the television medium. ZIP areas are found to be important to the market researcher. Even though the standards the Postoffice Department uses for defining ZIP areas are appropriate for the purpose of facilitating

the distribution of mail, the researcher states they do not apply to television. However, the ZIP areas may be useful to the television market research organization as sampling units. The author does not find criteria for defining other media markets helpful in writing new criteria for defining television markets.

In the study, the author concludes that criteria are necessary, but not available, to solve major problems in defining television markets. In the concluding chapters of the dissertation he details criteria for this purpose, including the definition of the principal components of television markets, viz., metro rating areas, exclusive market areas and survey areas. In addition, the criteria provide for combining television markets under certain circumstances, for reporting combined parent-satellite station audiences in research reports and for reporting new television stations in the appropriate market. Finally, he applies the criteria to each one of the commercial television stations in operation, thereby, establishing a new list of television markets. This master list is included in two appendixes. In them, the author details the stations constituting a market, the appropriate name for the market and the geographic definition of the metro rating area and the exclusive market area.

(46) Keezer, Philip W. A STUDY OF THE RELATIONSHIP BETWEEN SELECTED VARIABLES AND JOB SATISFACTION AMONG TELEVISION TEACHERS. M.A. thesis, Michigan State University, 1969. **

Education and Television (d)
Survey

It was discovered that little, if any, research had been done on the job satisfaction of those in instructional television. This study was undertaken in order to fill a portion of this void. The problem of the study was to answer this question: "What are some of the variables which, if properly manipulated, should produce a higher degree of job satisfaction among television teachers?"

A questionnaire was sent to a national sample of television teachers to gather information about various factors related to their job situations and to measure their job satisfaction. Through computer assisted statistical analyses, the relationships between the selected factors and the respondent's job satisfaction was determined.

The following is a summary of the major findings of the study. The sex of the teacher and the region of the country in which he works were found to be unrelated to job satisfaction. Current and former TV teachers were found to have no significant difference in their satisfaction with the job of teaching via television.

The study revealed what appears to be a positive correlation between job satisfaction and years of teaching before teaching via television. Job satisfaction was found to be not significantly related to either the nature or the number of modes which transmit a teacher's courses. Job satisfaction was also found to have no significant relation to whether or not a teacher has or even knows whether or not he has a contract covering his rights and responsibilities in teaching via television.

While job satisfaction was found not only to be significantly related to the nature of the initial relationship between the teacher and members of the TV organization staff, it was found that job satisfaction is significantly higher for those who do than those who don't feel that they have been given adequate aid in adapting their teaching to television by TV organization staff members.

On-camera feedback was found to have no significant bearing on job satisfaction. Those who indicated that they generally received post-presentation feedback, in forms other than telephone calls, were found to have significantly high job satisfaction than those who most often received no feedback after make a TV presentation.

The findings of the study indicate that job satisfaction is significantly higher among TV teachers who are notified when one of their superiors intends to observe their TV presentation from a location where they cannot observe him than among those who don't know if they are notified under such circumstances.

Job satisfaction was found to be significantly lower among those who do than among those who do not feel that the characteristics of the TV medium combine to make their TV presentations less effective than their classroom presentations. Academic freedom was found not to be a significant determinant of job satisfaction.

Job satisfaction was found to be significantly higher among those who do than among those who do not think that the salary and/or release time from non-TV duties which they receive is adequate.

Full-time TV teachers were found to be more satisfied than some categories of part-time teachers. Job satisfaction was found to be unrelated to both the amount of preparation time which teachers require and the method by which they became involved in TV teaching.

(47) Kollof, Fred. A LEGAL HISTORY OF OBSCENITY IN MASS COMMUNICATION MEDIA AND ITS RELATIONSHIP TO TELEVISION. M.A. thesis, Michigan State University, 1968. **

Television and Society (b)
Historical

The concept of obscenity, chiefly as it applies to offensive sexual expression through mass media, has become a matter of increasing concern to television's audience, government officials, and the members of the television industry. According to a portion of the general public as well as to a number of government officials, there is a trend in some television programs to present an increased amount of questionable sexual material bordering on the obscene. Television's exhibition of "adult" motion pictures has been especially criticized. The broadcaster is aware that the institution of governmental control over programming may be the result of the criticism. The broadcaster is also aware that he is subject to penalties under the provisions of Section 1464 of the United States Code which prohibits the broadcasting of profanity, indecent language, or obscenity.

On the other hand, in view of the broadcaster's present freedom to program as he wishes under Section 326 of the Communications Act of 1934, critics inside and outside the television industry have pleaded for a more creative and meaningful, less bland and innocuous type of programming. This programming would furnish the television audience with more mature and socially valuable themes, including a realistic treatment of sex.

In view of these contradictory criticisms, the broadcaster should understand as clearly as possible what constitutes obscenity on television. Section 1464, however, offers no definition of obscenity in broadcasting. Also, in the absence of positive scientific evidence concerning the affects of alleged instances of obscenity on audiences, opinions regarding what is harmful tend to vary from individual to individual. Furthermore, what society in general considers offensive can vary with the progress of time.

In view of the relativity of the concept of obscenity as well as the necessity for the broadcaster to understand what program material might be considered legally obscene, this study reviews the legal regulation of obscenity, not only in radio broadcasting, but also in two of the older mass communication media. By these means it is the purpose of this study to explain what materials have legally been determined obscene and also the reasoning behind the determinations. This information provides valuable insight into the reasoning to be used by the Federal Communications Commission and the courts if, and when, a legal decision is necessary concerning a case of obscenity on television.

One section of the study reviews the legal regulation of obscenity in books of fiction and non-fiction, including not only American but also English regulation, since the latter greatly influenced court decisions and attitudes in the United States. A second section, restricted to the United States, deals with the regulation of obscenity in motion pictures. This regulation was influenced by that of literature and in turn influenced that of television. Each new medium introduces characteristics not contemplated by the regulations imposed on the previous media and therefore poses new challenges for the courts. A third and final section contains the major cases which have dealt with indecent language in radio broadcasting.

Although the decisions applied to older media serve as a basis for regulating an emerging one, the unique characteristics of the emerging media appear to prevent the older regulations from being completely binding on it. This study indicates that the degree of leniency legally allowed regarding what constitutes obscenity in literature and, to a lesser degree, in the motion picture, cannot, at the present time, be applied to television in the United States.

(48) Konietzko, Dianne F. THE BAD GUYS--A TELEVISION DOCUMENTARY SERIES. M.A. thesis, Michigan State University, 1968. **

Program Problems (a)
Creative

The writer has written a series of half hour television documentaries which are of a biographical nature. The series, comprised of three programs, is called THE BAD GUYS A TELEVISION DOCUMENTARY SERIES.

The purpose of this series is threefold. First of all, the writer has written the programs to entertain and inform the viewing public. Secondly, THE BAD GUYS shows the drama of everyday living, and how man, the product of his environment, is often adversely influenced by it. A third purpose of the series is to provide socially useful information by informing the viewer of the relationship between man and his environment, by giving examples of this relationship and its possible effects through the dramatization of the lives of individuals in the series. This information, in turn, will provide the viewer with knowledge and a social awareness which he can put to use in his own social situation.

THE BAD GUYS has its roots in historical research and in creative writing. Each program is a product of these two processes.

The script of each program contains many of the ingredients necessary in drama: a situation and theme, characterization, and conflict. Besides these elements, each script also contains aspects of news or special events features.

Each program tells a story about an individual involved in conflict with all or part of his environment, and the effect of such a situation upon his life. The biography of each person is told by a narrator, sometimes aided by dialogue, sound effects, and music. The story is told visually on film, with actors illustrating certain phases of the individual's life or actions.

The purpose of the thesis is twofold. The first and main objective is the development of a television documentary series, which is biographical in nature, and while having dramatic interest and impact, within the capabilities of stations which do not ordinarily attempt large scale elaborate productions. The second objective is an analysis of the production problems in televising the series, and suggested solutions. This involves consideration of all the many phases of production.

(49) Ksobiech, Keneth Jerome. THE INFLUENCE OF VARIATIONS IN VISUAL APPEARANCE AND ORAL DELIVERY ON THE CREDIBILITY OF THE TV NEWSCASTER. M.A. thesis, Indiana University, 1968. *

Administration (a)
Experimental

The purpose of this study was to determine whether or not the credibility of professional TV newscasters was influenced by variations in visual appearance and oral delivery.

The experimental and survey procedures were used. The experiment carried out was designed to measure the credibility of ten professional newsmen to determine on what basis the subjects thought a newscaster was credible. Photographs and recordings made of actual newscasters delivering newscasts were used as separate experimental stimuli for each of four test groups. Subjects then used paired comparisons or a set of semantic differential scales for measuring credibility on the basis of each of the variables. Other factors were controlled through counterbalancing.

A survey of 140 telephone homes in Bloomington, Indiana, was conducted to indicate the social significance of the factors which were manipulated in the experiment. 93 respondents answered questions regarding the functions of the television newscaster and the characteristics of the ideal TV newsmen.

Substantial agreement between the experiment and the survey yielded reliable data which showed that (1) subjects could differentiate various degrees of credibility on the basis of visual or oral cues alone, and (2) subjects believed that both types of cues are important in the television news situation. The investigator notes, however, that factors not uncovered by the experiment or survey may also influence the newscaster's credibility.

The author recommends that future studies seek to determine the effects and relative importance of such credibility-influencing factors as age, neatness, clarity, rate, or pitch, and such factors such as previous experience and personal knowledge.

(50) Kosofsky, Joel M. THE USE OF BLACK ACTORS ON NETWORK TELEVISION. M.A. thesis, Brooklyn College, 1969. *

Television and Society (a)
Descriptive

The purpose of this study was to establish the validity or non-validity of industry claims regarding the elimination of tokenism and the portrayal of the black man in terms of equality and human dignity. In order to do this, the author carried out a content analysis of network television programming during prime time viewing hours. Specifically, the study sought to determine: (1) the number of black actors seen in any given program and what percentage of the total number of actors in the program it represented; (2) the amount of time given to screen appearances of black actors and what percentage of total program time that amount represented; (3) the kinds of program the black actors appeared on, the kinds of roles he was given, and the importance of those roles to the program; and (4) what messages about race relations were communicated by these black actors' appearances.

Key studies reviewed for this research included several reports by Lawrence Plotkin and associates on the frequency of television appearances by Negroes, as well as a similar report published by the American Civil Liberties Union.

Content analysis was applied to three viewing samples of randomly selected programs and their commercials broadcast on New York stations in a thirteen week period from October 1, 1968 to January 4, 1969. Sample #1 was a CBS sample chosen as typical of network programming in general. Sample #2, the ABC and NBC sample in conjunction with the CBS sample, was used for detailed analysis of the roles which black actors played. Sample #3 was a survey of all commercials which fell within the samples. All network programs in the samples were viewed three times and were timed and logged on prepared forms. These forms were also used to record the frequency and analysis of black actors' appearances in relation to other actors and to the entire program. Commercials were logged and analyzed in the same way.

The results of the analysis showed that although black actors appeared in over half of the sample programs viewed, their appearances were usually short or "token" in nature; black actors in commercials usually appeared in "extra" rather than in lead roles. The results did show, however, that old stereotyped images of the Negro were being replaced.

The author concludes that tokenism does exist in television programs and commercials, but that the situation is improving, both with regard to the vanishing stereotypes and to the beginning trends for future improvement.

(51) Lane, Philip Joseph, Jr. NBC-TV'S PROJECT XX: AN ANALYSIS OF THE ART OF THE STILL-IN-MOTION FILM IN TELEVISION. Ph.D. thesis, Northwestern University, 1969.

Program Problems (b)
Descriptive

The problem posed by this study was, Can the creative artist working in the medium of television produce a work of television art? Its basic aim was to determine some of the creative elements which compose a work of cinematic art made for television and to discover what effect these creative elements have on the quality of the film. The study was based on the belief that the artists at NBC-TV's Project XX unit are truly creative artists and work under conditions conducive to the creation of still-in-motion films for television which can be described as works of art. Still-in-motion is a technique by which still photographs and paintings are "set-in-motion" by means of the motion picture camera.

Included in the study was a brief history of the Project XX unit, a biographical sketch of each of the major contributors to the still-in-motion films, a description of the procedures followed by the unit to produce a still-in-motion film, an analysis of the philosophy and the artistry of the artists relative to the films, and a critical analysis of two representative Project XX still-in-motion films, The Real West and The Law and the Prophets. The dissertation demonstrated that the creative artists of the Project XX unit have created works of cinematic art for television when they have expressed themselves in the still-in-motion film form.

Max Nelson, ed., "Abstracts of Doctoral Dissertations in the Field of Speech Communication, 1969," in Bibliographic Annual in Speech Communication, Vol. I, 1970, ed. by Ned A. Shearer (New York: Speech Communication Association, 1971), p. 27. Subsequent references to this source are given as: Max Nelson, ed., "Abstracts," with page numbers.

(52) Langston, Billie Joe. A HISTORICAL STUDY OF THE UAW TELEVISION PROGRAM TELESCOPE. Ph.D. thesis, University of Michigan, 1969.

Television and Society (b)
Historical

Between June, 1951, and September, 1963, the United Automobile, Aerospace, and Agricultural Implement Workers Union of America (UAW) produced a television program. The union entitled it Meet the UAW-CIO but later changed its name to Telescope. UAW was the first international labor union in this country to employ personnel to write, produce, and perform on a regularly scheduled basis.

This study was an account of how and why the UAW entered video production, a description of the broadcast, and an explanation of why the program was discontinued. Material used in the study included interviews, reports, memoranda, films, kinescopes, scripts, notes, legal records, labor and commercial newspapers and journals, and correspondence.

The UAW sought to fulfill two general purposes by producing a television broadcast: to communicate with its members and to facilitate a better understanding of the UAW by non-union listeners. The union also sought to convey to UAW members information of immediate importance, to inform its members of what the union did to benefit them, to promote UAW-backed politicians, and to explain how viewers could save money by prudent buying.

The UAW cancelled Telescope after long internal dissension over the broadcast. Union officials wanted the money spent for Telescope used for other kinds of public relations work, such as producing filmed documentaries.

The study led to the conclusions that the UAW telecast was effective in accomplishing the objectives intended for it; cancelling Telescope was probably a mistake; and the union should reinstitute a television program.

(53) Larson, Robert Frederick. THE EFFECTS OF A SEX-EDUCATION TELEVISION SERIES ON THE ATTITUDES AND FAMILY SEX COMMUNICATION PATTERNS OF SENIOR HIGH SCHOOL STUDENTS. Ph.D. thesis, University of Michigan, 1969.

Education and Television (b)
Experimental

This study was designed to investigate the effects of viewing and discussing a sex-education series Sons and Daughters on the attitudes and communication patterns of senior high school students. Students from a public school ($N = 150$) and a parochial school ($N = 149$) were tested before and after the five-week series utilizing a semantic differential and a questionnaire that secured information about the incidence of family discussion of sex matters. The influence of the following variables was investigated: number of programs viewed, number of programs discussed in a structured situation, sex, exposure to a sex-education course, parental vocation, grade, and physical environment.

All significant changes in attitude in all comparisons of pre- and post-mean scores were in a direction consonant with the objectives of the series.

Involvement in a discussion group and prior exposure to a sex-education course apparently supplemented the effect of viewing the programs in producing significant change. Females generally were nearer the "desirable" levels of attitude as defined by the goals of the series on both pre- and post-scores, but male viewers changed on more concepts than female viewers, resulting in a diminishment of the disparity in attitudes between sexes. In most cases of attitude change, the effect was one of reinforcement.

Differences in change of family sex communication were related to prior exposure to sex-education course and grade level. Viewers increased significantly in frequency of family sex discussion, and non-viewers showed no change. The results of this study indicate that television was effectively utilized for sex-education purposes.

(54) Lewis, Caleb Ansel. ADJUSTMENT PROBLEMS OF SELECTED CLASSROOM TEACHERS IN CONVERTING TO TELEVISION TEACHING. M.A. Thesis, San Diego State College, 1968. **

Education and Television (d)
Survey

America's best teachers should be available to as many students as possible, and by using television, they can be. But few great teachers convert to television, and some who do are not completely successful in adjusting to the new medium.

This study looked for ways to make the conversion from classroom teaching to television teaching easier and more effective to attract more teachers into television.

Many teachers fear television; others lack the confidence to try it; many more need only encouragement. Assuming that a teacher's own words telling his feelings as he adjusted to television teaching would be helpful to prospective TV teachers, the study asked fourteen San Diego, California, college, university extension, and adult high school teachers to tell in their own words how they adjusted to TV, what personal problems they encountered, and what they could recommend to help new teachers adjust.

The complete interviews are included, in which each teacher describes his experiences as he faced the cameras and the problems of TV teaching for the first time. The interviews were semi-structured to encourage the teachers to speak freely, and a core of common, basic questions was asked.

Each teacher converted successfully from classroom teaching to television teaching. Chances for success appear vastly greater than the potential teacher's natural fear of television causes him to believe.

The new teacher can expect to experience stage fright, television terror, when he converts to television. Such fear is common, normal, and to be expected.

Increased familiarity with television appears to bring increased confidence. The teacher usually loses his self-consciousness through involvement in the teaching process and a thorough knowledge of his material.

A good classroom teacher is not automatically a good television teacher; he has his own individual adjustment problems. Probably he can become a good TV teacher, if he receives sufficient practice in the studio, recorded on video tape, to know and understand himself as that little figure on the screen in the viewer's living room.

In two of the three school systems examined, the teacher was seldom adequately prepared for his first telecasts. All school systems should require adequate training in the mechanics and techniques of television, and adequate experience before the camera, as absolute prerequisites to on-the-air teaching by television.

(55) Logan, J. Daniel. COMMUNITY EDUCATIONAL TELEVISION: A STUDY OF THE DETROIT EDUCATIONAL FOUNDATION AND ETV STATION WTVS. Ph.D. thesis, Wayne State University, 1968.

Education and Television (c)
Historical

The purpose and intent of this study was to chronicle the forming of the Detroit Educational Television Foundation and the first decade of operation of the Foundation's community-owned television station, WTVS. The major emphasis is placed on the structure and function of the administrative organization. The unique feature of the Detroit Educational Television Foundation was its complete control by as many as twelve committees, each with a membership of from four to eighteen people.

The results indicated that: (1) The Detroit Education Television Foundation was not financially equipped to begin the broadcast operation of WTVS in 1955; (2) the unique committee structure with no strong central authority failed to solve the vital administrative problems of the organization; (3) the conflicts of interest, i.e., the employer-employee relationships, created by the committee structure were untenable; (4) the internal structure of each committee created many conflicts; (5) the numerous committees determining policies and procedures caused a constant cycling of problems and no solutions; (6) the "many committee" theory of involvement seems not to have worked; (7) the Board of Directors, made up of the only community representatives in the Foundation's organization, was not sufficiently active.

Many organizational modifications occurred in the period 1961-1965. Toward the end of the first decade, the changes had reached significant proportions. The reasons for such changes were both administrative and financial.

Private funds and federal grants received by WTVS over the past several years, plus the noted administrative changes and much needed amendments to the by-laws, have finally given the Detroit Educational Television Foundation the opportunity to develop community educational television. WTVS will continue to have problems, but at the beginning of this new decade they seem to be different problems with possible solutions.

Max Nelson, ed., "Abstracts of Dissertations in the Field of Speech, 1968," Speech Monographs, XXXVI (August, 1969), pp. 300-301.

(56) MacLennan, Donald Wallace. DEVELOPMENT OF A LINEAR, CONSTRUCTED-RESPONSE PROGRAM FOR TEACHING BASIC TELEVISION PICTURE COMPOSITION TO COLLEGE STUDENTS. Ph.D. thesis, University of Missouri, 1968.

Education and Television (a)
Experimental

Researchers have reported programmed instruction as effective as, and often more effective than, other methods of teaching. The purpose of this investigation was to determine the effect of teaching television picture composition to college students by means of a linear, constructed response programmed textbook.

Learning theories state that active learning behavior during programmed instruction yields learning gains superior to passive learning behavior during face-to-face lectures. This study is concerned with the application of this theory to aesthetic judgments by students of television production techniques.

Fifty subjects with no significant differences in scholastic ability or knowledge of television picture composition were selected for this experiment. The subjects were college sophomores. Twenty-five students in one section were assigned as a control group and an equal number were assigned as an experimental group.

Two types of instructional materials were prepared to teach the subject matter. The control group was taught by a face-to-face lecture, while the experimental group was taught by a 125 frame program. Both instructional methods had a common base in a pool of instructional items prepared from a content analysis of six textbooks on television production.

Subjects taught were (1) basic elements of the picture (mass, line, tone and depth), (2) location and selection of a center of interest in each picture, (3) techniques of picture balancing, (4) psychological interpretations of movement and tone, and (5) techniques for creation of an illusion of depth in a television picture.

A fifty-five item teacher-made test was developed as the criterion test. As a pretest an alternative form of the test was administered as a measure of pre-instruction subject-matter knowledge. The content of the posttest was validated by selection of the test items from the subject-matter textbooks. Task factors in the instruction and the posttest were similar. The posttest was concurrently validated with scores on the SAT. Reliability was evaluated through the calculation of a Kuder-Richardson equivalence coefficient (formula 21).

Significance of learning with groups was measured by analysis of variance between pretest and posttest scores. The evaluation of the two methods of instruction was accomplished through analysis of variance of the posttest scores.

All subjects in the experimental group achieved the objective educational goals established for the instructional program. The criterion test yielded an average discrimination rate of 13% and an average success rate of 75%. Non-significant correlations were found between posttest scores and scores on the SAT. the reliability coefficient of the posttest was found to be $r = .72$.

All subjects learned significantly from both instructional methods. The control group yielded a mean gain of 3.84 points ($t = .359$, $p < .01$). The experimental group yielded a mean gain of 7.36 points ($t = 8.97$, $p < .001$). No significant difference was found between pretest scores of both groups ($t = .95$, $.4 > p > .3$).

After instruction the experimental group scored significantly higher (2.36 points) on the posttest than the control group. ($F = 9.84$, $p < .01$). An intraclass coefficient of correlation for programmed instruction was found to be $R = .15$.

From the experimental results it was concluded: (1) programmed instruction produced significantly greater learning gains than face-to-face teaching of the basic elements of television picture composition; (2) further support was found for the acceptance of the theory which states active instructional behavior produces learning gains superior to passive instructional behavior; (3) measures of general academic ability did not correlate well with measures of knowledge of television picture composition; and (4) textbooks of picture composition did not validate the concepts they presented. Research studies of picture composition as a variable in instructional uses for television show no significant effect on information gains when textbook concepts are violated.

(57) Mayer, Mary Alice. AN HISTORICAL STUDY OF THE ISSUES AND POLICIES RELATED TO THE EDUCATIONAL APPLICATION AND UTILIZATION OF COMMUNITY ANTENNA TELEVISION; INCLUSIVE OF 1949, EXCLUSIVE OF 1969. Ph.D. thesis, Northwestern University, 1969.

Education and Television (c)
Historical

The study was divided into four parts: (1) the origin and early development of community antenna television (CATV); (2) the evolution and regulation of CATV; (3) the educational application and utilization of CATV; and (4) a prediction for the future of CATV, including technological development, regulation, and its impact on education.

CATV grew out of a need for television service by a segment of the public to whom it was otherwise **unavailable**. The study treated the early history of the CATV industry in detail.

The tremendous growth of CATV in terms of operating systems and subscribers indicated the need for regulation. Primary jurisdiction over CATV was vested in the Federal Communications Commission (FCC). The FCC consistently has been concerned with the possibility of adverse economic impact of CATV upon broadcast stations and has adopted pertinent rules and regulations.

The study analyzed the municipal levels relative to controlling and taxing CATV.

Specific regulations on the federal, state, and municipal levels relative to educational CATV were examined. It was pointed out that the ETV-CATV relationship affected educational application and utilization of CATV and three alternative types of ETV-CATV relationships were evaluated with specific illustrations.

Prognostications were made with regard to the future growth and regulation of CATV. Observations and recommendations were advanced which focus on the issues and policies related to the educational application and utilization of CATV. Finally, it was concluded that educational leaders and CATV executives might well review their common interests in order to design and implement a program aimed at the achievement of desired objectives.

(58) McLaughlin, Mary H. A TELEVISED SERIES OF SPEECH IMPROVEMENT AND LANGUAGE DEVELOPMENT FOR PRIMARY GRADES. M.A. thesis, Chico State College, 1969. *

Education and Television (b)
Creative

The purpose of this study was (1) to determine the need for and acceptance of a televised series of lessons on speech improvement and language development, (2) to locate an existing series of this nature, and (3) to suggest a course outline for a series of this nature for the primary grades.

Literature concerning speech improvement in the primary classroom was reviewed, along with research regarding the use of educational television in the classroom and two studies of speech improvement using television. Television sources throughout the country were then surveyed in order to locate currently available televised series in speech improvement and language development.

A sample of eighteen primary grade teachers were questioned regarding their current viewing practices, their current methods of teaching speech improvement and language development, and their attitudes toward a televised series of lessons in this subject area. Information from this survey was then used to develop the twenty-six lessons of a series in speech improvement and language development. The series includes the following six general areas of the subjects: (1) introduction to communication; (2) auditory discrimination; (3) listening to speech for effective perception; (4) speech production (5) language development-words; and (6) language development-sentences. Each lesson was designed to (1) motivate students to anticipate the next lesson, (2) stimulate active awareness of and creative thinking about certain aspects of speech and language, and (3) improve oral communications skills. In addition, each lesson was accompanied by a more specific set of objectives, guidelines for establishing a preparatory set within students prior to the lesson, audio-visual aids, follow-up guidelines, and references to aid the teacher.

The author makes the following recommendations: (1) that further speech and language training be required in the preparation of primary school teachers; (2) that further research investigate what can be done to increase the use of television in primary grade curricula; (3) that the effectiveness of classroom utilization programs be studied; (4) that further study be devoted to the teaching of speech improvement and language development through television; and (5) that the series developed in this thesis be produced, presented, tested, retested, and evaluated to determine its efficiency and effectiveness.

(59) McNamara, William Craig. A STUDY OF THE ORIGINS AND DEVELOPMENT OF KELO-LAND TELEVISION. M.A. thesis, South Dakota State University, 1969. *

Administration (b)
Historical

As used in this thesis, the term KELO-LAND refers to three separate stations. The purpose of the study was to provide a history of the development of the three stations to 1969, including the origins, the early operations, and the development of each.

Data were gathered from newspapers, recordings, personal interviews, and from publications of the Federal Communications Commission. This material was then organized in the text of the thesis into a chapter on the origins of the station, its further development, and its history from 1959 to the present.

Chapter Two of the Study records the background of KELO Radio, dating from the association of its purchasers to the grant of the station's construction permit by the FCC. Chapter Three records the smooth development of the station as a result of initial plans for the expansion and a well-developed promotional effort. Chapter Four records the efforts of KELO-LAND officials to expand their audience from 1959 to 1969. These efforts included the construction of a tower to increase signal strength and quality, the introduction of full color programming, and the support of educational broadcasting in terms of equipment, services, and scholarship sponsorship.

The author concludes that the origin and growth of KELO-LAND television appears to have been influenced strongly by the following five factors: (1) the video-oriented background of one station owner, which insured the programming success of the station; (2) the lack of initial competition from other stations; (3) the competency and loyalty of the staff; (4) the initial master plan for the station's development; and (5) the original owner's intuitive sense of "showmanship" which resulted in a successful promotional effort. The author recommends that future studies undertake additional historical research of early and contemporary commercial and educational television stations.

(60) Meyer, Timothy P. AN EXPERIMENTAL STUDY OF THE EFFECT OF SEXUALLY AROUSING AND VERBALLY VIOLENT TELEVISION CONTENT ON AGGRESSIVE BEHAVIOR. M.A. thesis, Ohio University, 1969. *

Audience Analysis (a)
Experimental

The purpose of this study was to determine how verbal violence and sexually arousing television content affect aggressive tendencies in viewers. The first hypothesis tested held that subjects who were angered and viewed verbal violence on television would exhibit a greater degree of aggressive behavior than would subjects who were angered and viewed a neutral program or no television at all. A similar hypothesis was tested for the effects of sexually arousing television content.

Chapter I of the thesis gives the background for the study. Chapter II constitutes a review of literature on the subjects being studied. This review dates from the "catharsis hypothesis" set forth in 1939 to the more recent research by Feshbach in support of this hypothesis and the research by Berkowitz contending against it. However, these studies were concerned with the effects of physical violence only. More recent studies on verbal violence indicated that the vicarious observation of aggression increases aggressive behavior, but even these studies were concerned with the direct participation of subjects in simulated interpersonal situations and not with the observation of verbal violence from television or film. While the studies suggested that the observation of physical violence by subjects who are angered increases aggressive behavior, the effects of sexually arousing material had not been examined.

The methodology used by the author was a near replication of that used by Berkowitz, with the substitution of sexually arousing material and segments of verbal violence as the independent variables. Each subject was angered prior to the viewing of a segment of verbal violence on television; after this viewing, he was given an opportunity to aggressively vent the anger he had previously experienced. The degree of aggressiveness exhibited by the subject was then measured. The same procedure was repeated for subjects who viewed a neutral television program or no television at all. Finally, the entire experiment, using all three groups, was repeated with the substitution of sexually arousing content for the verbal violence segment.

The data gathered from these two experiments were then analyzed by means of the Planned Comparison Test. The analysis revealed that subjects viewing the verbal violence segment did exhibit a greater degree of aggressive behavior than did the control groups. No significant differences were observed in the case of subjects who viewed

sexually arousing content, although a larger number of subjects might have revealed such significance.

The author concludes: (1) that verbal violence on television can lead to a significant increase in aggressive behavior for those persons who are initially angered; (2) that the increase in aggressive behavior resulting from viewing verbal violence is comparable to the increase in aggressive behavior resulting from viewing physical violence; and (3) that the results concerning the effects of sexually arousing material on aggressive tendencies are inconclusive. Although the study was limited by the use of laboratory methods, and by its focus on immediate effects, the author concludes from the results that fears of the effects of TV violence may be justified.

The author recommends that future studies replicate the part of this study concerning the effects of sexually arousing material, using more subjects in the treatment group, to determine if such material does affect behavior. Future research might also attempt to determine if aggressive tendencies can lead to anti-social effects. If possible, this future research should employ field methods.

(61) Michael, Larry D. A STUDY OF THE RELATIONSHIP BETWEEN CRITICAL REVIEWS AND THE PREFERENCES OF VIEWERS FOR SELECTED NEW TELEVISION PROGRAMS OF THE 1963 THROUGH 1967 SEASONS. M.A. thesis, Louisiana State University, 1969. **

Television and Society (a)
Descriptive

The purpose of this study was to determine if a relationship exists between critics' reviews and the preferences of viewers for new television programs from September 1963 through September 1967.

Chapter II examined the critic, his function and his impact on the medium. Each critic has a definite opinion regarding his purpose or function within the medium. Some television critics write for the television audience and others aim their comments at the industry executives and program originators.

It was found that today's television critic occupies a position of great potential influence. However, most critics agree that their impact on the public is very minute. What influence the critics do have is usually exerted within the industry. It was suggested that one reason for the critics' relatively small impact was the lack of quality in their criticism.

In Chapter II the rating systems were discussed. Today, several research companies, employing different methods and procedures, are providing audience measurement information.

One of the primary criticisms directed against the rating systems is a question of their accuracy. Ratings have come under attack from many areas, including government, the television industry and the press. However, the importance of the ratings cannot be denied. They are the only method of making the broadcaster and advertiser aware of audience preferences.

Chapter IV consisted of a detailed description of the methodology employed in this study. Then, each television season utilized in this study was examined and analyzed to determine the degree of relationship between critic and viewer that did exist for that year.

The degree of correlation, or relationship, between critic and viewer preferences tended to vary from year to year between 1963 and 1967. It can be concluded from this study that at times during the periods examined, a relationship did exist between critics' reviews and the preferences of the viewers. To what extent these were true relationships or coincidental ones cannot be determined at this time. It can be stated, however, that there was no consistent evidence that a relationship did or did not exist between critic and viewer preferences during the examined period.

(62) Miller, Eric S. AN INVESTIGATION OF THE EFFECTS OF TELEVISION BROADCASTING ON THE ATTENDANCE OF NON-MAJOR FOOTBALL PLAYING INSTITUTIONS' FOOTBALL GAMES. M.A. thesis, Michigan State University, 1969. **

Audience Analysis (a)
Descriptive

The National Collegiate Athletic Association, in its attempt to control the extent and conditions under which the football games of its member institutions may be televised, has devised a comprehensive NCAA Television Plan that governs the use of television by NCAA members. Article I of this plan states, as the primary purpose of this regulation, "To reduce insofar as possible the adverse effects of live television upon football game attendance and, in turn, upon the athletic and physical education programs dependent upon the proceeds from that attendance."

Of particular concern throughout this Plan is the possible adverse effect of televised broadcasts on the attendance at football games of NCAA colleges and universities. Advocates of the plan support the proposition that the televising of such games will result in a smaller attendance at those games, thus seriously hindering the athletic programs at those institutions.

It was the intent of this study to determine whether the televised broadcasts of non-major football-playing institutions' football games would result in a lessened spectator attendance at those games with consequent losses in revenue for the institutions.

In an attempt to arrive at this determination, statistics were solicited and obtained from a non-major football-playing institution that had engaged in some televised broadcasting of its home games during the 1967 season. These statistics pertained to game attendance, gate receipts, monies received from the sale of broadcast rights and as best as possible, the breakdown of who attended each game (students, season ticket holders, individual ticket buyers, etc.). Secondly, a telephone survey was conducted in the home area of another non-major football-playing institution. The purposes of this survey were to check the indications of the gathered statistics and to determine the attitudes and intentions of the season ticket buyers as compared with those of the students and with those of the individual game ticket buyers.

In general the findings of this study indicate that there is reason to believe that the telecasting of the football games of non-major football-playing institutions may not cause a serious loss of attendance and gate receipts at those games and that whatever financial loss that might occur could be compensated for by the revenue from the sale of the rights to televise those games.

Further, the results of the study suggest that the broadcasting of non-major football-playing institutions' games can serve much the

same function as an advertising or a promotion campaign, creating greater community interest in the institution and in its athletic programs.

Because this problem has been under-researched, this study may be regarded as a pilot study in the hope that future research will be conducted which will pursue and attempt to expand upon the indications found herein.

(63) Miller, Nancy H. A HISTORY OF THE DEVELOPMENT OF THE RADIO AND TELEVISION SERVICES IN THE DEPARTMENT OF PUBLIC INFORMATION OF THE PENNSYLVANIA STATE UNIVERSITY. M.A. thesis, Pennsylvania State University, 1969. *

Education and Television (c)
Historical

The purpose of this study was to examine the development of radio and television services within the Department of Public Information of the Pennsylvania State University from 1914 to 1968. The study sought to determine: (1) how the need for broadcasting services was recognized; (2) what kinds of staff positions were created to establish these services; (3) how the programming policy was established; (4) what kinds of production facilities were used; (5) what means of program distribution was used; (6) what procedures were established for evaluating the effects of the programs produced; and (7) how effective the programs had been.

The historical method was used to secure data. Primary sources were (1) personal interviews conducted with persons directly and indirectly involved in the development of the television services, and (2) files containing records of such services.

Chapter II of the study presents a history of the development of the broadcasting media in this country. This history shows that educational programming of the kind studied by the author was fostered by various FCC rulings and by the development of educational stations.

Chapter IV traces the development of a radio-television section within the department. The remaining chapters of the study examine programming that has emerged from this section of the department. Chapter V describes the development of radio services. Chapter VI discusses the development of four kinds of television services, including production of current events programs for WFBG-TV, programs for educational television, new films, and feature films.

The author concludes that the development of the radio-television service within the Department of Public Information has resulted from the professional and personal interests of various persons rather than from any formal policy regarding broadcasting activity. However, the study does point up recognizable policy trends; it shows, for example, that most programs produced by the department feature discourse, that while radio offerings are decreasing, television offerings are increasing, and that distribution patterns have changed to include broader geographical areas and large metropolitan stations. The author also concludes that the department should have established procedures by which its offerings could be evaluated, and that its failure to do so has been crucial.

The author makes the following five recommendations for the development of a radio-television service within a college public information office: (1) that some formal policy be established to guide the development of the section; (2) that production facilities be evaluated; (3) that a staff be acquired; (4) that distribution systems be established; and (5) that evaluative procedures be established. He also recommends that future research study similar situations at other colleges or universities.

(64) Moates, William J. THE EVOLUTION OF COMMUNITY ANTENNA TELEVISION IN THE UNITED STATES, 1949-1968. M.A. thesis, University of Alabama, 1969. *

Television and Society (b)
Historical

The purpose of this study was to determine factors that influenced the growth of CATV in the United States from 1949 to 1968. Particular emphasis was placed on what motivated the 1965 and 1966 FCC regulations and the outcome of those regulations on CATV, the broadcasting industry, and, indirectly, the public.

The historical method of research was used. Primary sources were Congressional records and FCC reports. Secondary sources included periodicals and journals in both the broadcasting and legal fields, as well as books and publications relevant to CATV. Chapter II of the study reviewed the development and growth of the CATV industry. Chapter III discussed the FCC's assertion of regulatory authority over CATV with emphasis on events preceding each of the FCC rulings. Chapter IV of the study noted special problems that were encountered in the industry's growth and which could still affect its future.

Although CATV was originally considered a short-term venture, the system grew in response to the FCC "freeze," and rapid financial growth has followed its establishment as a long term operation. According to the study, the 1960's were years of expansion for the CATV market. These years were, however, followed by rising costs and repeated legal rulings, especially by the FCC, on questions of CATV control. These rulings were finally settled in favor of a form of indirect regulation by the FCC, including measures designed to slow the expansion of the system until its force can be estimated. The author concludes that broadcasters who once opposed CATV are now entrenched in the industry. He adds that the major issue in the growth of CATV remains its economic competition with television broadcasting systems. CATV has divided broadcasters into three factions: (1) those opposed to the system for competitive reasons; (2) those supporting the system because it extends their station's signal and increases their audience; and (3) those who own CATV systems. National networks have evidenced the same ambivalent attitudes, according to the study.

The author suggests that future studies could compare the business practices of CATV operations in different states, or compare within a single state the stipulations imposed on CATV systems in city franchise grants. Past CATV issues and copyright fees could be traced, or the results of the 1970 Congressional action on CATV examined. The author also suggests that the response of a community to CATV could be surveyed, or a single city system analyzed, in order to provide information about system operation and management.

(65) Morton, Patricia. THE PRODUCTION OF THE TELEVISION PROGRAM ROADS TO UNDERSTANDING. M.S. thesis, Brooklyn College, 1968. *

Program Problems (a)
Creative

The purpose of this study was (1) to accumulate data on the N.D.E.A. Summer Institute for Teachers of Disadvantaged Children and Youth at Brooklyn College, and (2) to scriptwrite and produce in video tape form the program "Roads to Understanding" in order to publicize all over the country and reveal what was being done to improve the education of the ghetto child.

The writer chose a television documentary-discussion format for the production, including the use of film, photographs, slides, discussion between institute participants, and voice over commentary. The study itself is a detailed description of these and other production techniques used.

Literature on past N.D.E.A. institutes was used as background for the script, and visual materials were collected to comprise material pertinent to the Institute of 1967. Literature reviewed was related both to the Institute and to the subject of teaching the disadvantaged child.

A written record maintained throughout all phases of the program's production is included in the thesis. This record covers the eight production steps of (1) obtaining approval for the submitted program idea, (2) locating materials, (3) locating films, photographs, and people, (4) scriptwriting, (5) printing and editing available film, (6) editing the audio track and taping the voice over commentary, (7) rehearsing and preparing the discussion portion of the program, and (8) videotaping.

The writer recommends that programs similar to this one be produced in order to stimulate public awareness of the efforts toward educational advancement being made by both public and private institutions, and in order to encourage the establishment of new programs of this type. Such programs could also encourage Federal Government sponsorship of projects like the N.D.E.A. Institute all over the country. Other programs could focus on special research projects attempted by colleges and universities around the country.

(66) Neufield, Victor Samuel. AN ANALYSIS OF THE PRODUCTION OF THE TELEVISION PROGRAM VOICES OF THE CHILDREN. M.S. thesis, Brooklyn College, 1969. *

Program Problems (a)
Descriptive

The purpose of this study was to examine the production procedures and problems involved in the WYNC-TV program "Voices of the Children," an aesthetic and subjective treatment of the poetry of black children.

Chapter II of the thesis constitutes a review of two literary studies that deal with the creative output of black children within the context of a public school system in a large city: Death at an Early Age, by Jonathan Kozol, and 36 Children, by Herbert Kohl. Both books describe the "ghetto" school experiences of their authors, and both offer insight into the background and educational situations of black children.

Chapter III of the study records the events and obstacles faced by the producer throughout all phases of the production. These phases include: (1) pre-production conception and planning, and the talent-producer relationship; (2) an analysis of the children as individuals; (3) the advanced stages of production, including filming, compilation of the poetry, and reading rehearsals; (4) the aesthetic and technical construction of the program, including sets, lighting, music, and the open and close; and (5) the actual videotaping of the program.

The author concludes that the program was both an aesthetic and a formal success in that it accomplished the goal of capturing the mood of the children's poetry. The success, however, would only be apparent to the active viewer who was seeking more than entertainment. The audio presented the only major technical difficulty of the program, due to the inept handling of the boom microphone, and to the inability of some of the children to project their voices. The producer-writer also felt that the production process exemplified a high level of sensitivity to the needs of the children, which made the production a learning experience for all involved. He suggests, however, that the program could have been improved by the use of "lavalier" microphones.

The author recommends that future productions be devoted to a presentation of the creative activities of other ghetto children in order to create a public awareness of their problems.

(67) Oglesbee, Frank W. THE BASIS FOR MARSHALL McLuhan's CONCEPTS OF THE EFFECTS OF TELEVISION VIEWING. Ph.D. thesis, University of Missouri, 1969.

Television and Society (a)
Descriptive

The purpose of the study was to examine the factual basis underlying some of Marshall McLuhan's statements on psychological and physiological effects of television viewing.

McLuhan's statements were compared with studies in evolution, vision, physiology, and television. Applicable studies were found by searching Psychological Abstracts, Education Index, Research Studies in Education, Research in Education, Current List of Medical Literature, and the Cumulated Index Medicus.

Principal difficulties in conducting the study lay in McLuhan's lack of logical presentation and in his unusual methodology. He used dubious interpretations of Shakespeare and James Joyce as proof of psychological and physiological change in man. Further, he used terms ambiguously and without definition, often cited no relevant references, and used differing inconsistent and incomplete methods of citation. Most seriously, he based some of his statements on the results of what he termed well-known and numerous scientific studies, non of which could be found in the literature.

The conclusions of the study were that McLuhan's statements were invalid; that most of his errors lay in poor scholarship, which increased in degree with each of his publications from The Gutenberg Galaxy to Through the Vanishing Point, and that in consequence, future McLuhan comments on television effects should be considered suspect. Suggestions were made for studies on other aspects of McLuhan's work.

(68) Onder, James John. THE USE OF TELEVISION IN PSYCHIATRIC EDUCATION. Ph.D. thesis, University of Michigan, 1969.

Education and Television (b)
Survey

The purpose of the study was to survey the ways in which television is being used in the departments of psychiatry, primarily at the University of Nebraska, the University of Michigan, and the University of Mississippi. The study deals with the many ways television is used to view the patient and therapy sessions for (1) teaching students, (2) helping residents learn interviewing techniques, (3) aiding staff members in in-service training, and (4) allowing patients to view themselves for therapeutic purposes.

Students feel that television and videotape allows them to view a greater variety of patients with greater clarity.

Television has helped residents to improve their interviewing techniques through the recording, observation, and supervised review of videotaped interviews.

Members of the psychiatric staff found that television can provide in-service training for them through the recording of therapy sessions and by stocking videotape libraries which serve as reservoirs of visual material.

Psychiatric patients benefit by television through the recording of the patient during psychotherapeutic interviews and the subsequent replay of these videotapes. These replay sessions confront the patient with a dramatic, objective image of himself.

The production techniques used in psychiatric television are significantly different from those used in commercial television. All aspects of psychiatric television production are, ultimately, based around the patient's comfort and well-being during the therapeutic process.

It was concluded that there is a need for greater communication between therapists and production staff and the need for re-organization. The thesis also contains suggestions for a more creative use of the medium.

(69) Orme, Maynard E. A DESCRIPTIVE STUDY OF SCHOOL INSTRUCTIONAL TELEVISION AND ITS ROLE IN EDUCATIONAL TELEVISION STATIONS BROADCASTING IN CALIFORNIA. M.A. thesis, University of California at Los Angeles, 1968. **

Education and Television (c)
Survey

Rapid growth of educational television (ETV) has created complexities. Teachers and administrators not directly connected with ETV often remain ignorant of the problems. Also, committees formed to establish ETV stations or implement instructional television (ITV) programming are not often sure of their goals. This paper reviews organizations of existing ETV stations in California, and ITV Coordinating Committees that use their services to determine the role each plays in carrying out the ITV mission, hopefully clarifying the many effective approaches that may be used in establishing ETV-ITV organizations in new areas.

A self-designed questionnaire was used when interviewing representatives from existing ETV and ITV organizations. Most interviews were recorded to insure accuracy. ITV meetings were attended to obtain additional information.

Conclusions indicated less than one-fifteenth of one per cent of California's education budget was spent for ITV broadcasting. Organizations varied, but ITV roles were determined either by ETV stations or the ITV Coordinating Committee. Both work together to accomplish the ITV mission. ITV is far from its potential utilization due, in part, to apathy, lack of adequate programming in quality and quantity, and difficulty in program scheduling. ITV for large area coverage will still be broadcast on ETV stations despite increased use of ITV fixed service systems in school districts. In many cases work needs to be accomplished to increase communication effectiveness of ETV and ITV liasons, and state to regional local communications between ITV organizations, whether closed circuit or broadcast oriented.

(70) Face, Thomas Edward. A SURVEY OF METHODS UTILIZED FOR SUPPORTING EDUCATIONAL TELEVISION BROADCASTING. M.A. thesis, University of Cincinnati, 1968. *

Education and Television (c)
Survey

This study used the survey method to discover the means of financial support currently available to educational television stations. N.E.T.-affiliated stations, stations outside the U.S. supported by government grants, and stations operated and supported by colleges were included in the survey.

The questionnaire used asked each station surveyed to identify by percentage its means of financial support over the past year by choosing from a list of such means based on a preliminary survey of ten ETV stations. Fifty N.E.T.-affiliated stations were randomly selected to be interviewed, with a response of thirty-seven. Each source of income was analyzed with regard to its place in the total income of each station, and the totals of each income source were also analyzed to determine the percentage of the total income each source should yield. Books and reports from N.E.T.-affiliated stations were also analyzed for data and the data were presented in graphic form.

The study includes a brief financial history of ETV, as well as an analysis of federal support of ETV as revealed through the Carnegie Commission Report.

The results of the study revealed that "community-owned" ETV stations had been experiencing severe funding shortages which downgraded the quality of programming. Community financial support was found to be motivated by a desire for public relations impressions rather than by a desire to promote ETV as such. Corporate support, public contributions, special grants, and governmental appropriations were all found to be growing but still inadequate sources of support. Income for production services was found to be low, although the bulk of ETV financial support appeared to derive from the provision of programs to school systems.

To alleviate these inadequacies, the author recommends that: (a) corporate support and public contributions derive from a faith in the informational and educational capacities of ETV; (b) stations rely on diverse income sources to prevent financial collapse in the event that one income source is withdrawn; (c) stations maintain quality programming to insure financial success; and (d) grants and governmental appropriations be increased to protect stations against unpredicted expenses and to insure stations of a projected income. The author also indicates that this last recommendation could be fulfilled by an implementation of the recommendations of the Carnegie Commission Report.

(71) Palm, Duane Coulter. THE ROLE OF THE DESIGNER IN THE TELEVISION PRODUCTION PROCESS; A CASE STUDY OF THE NICK CLOONEY SHOW. M.A. thesis, Ohio State University, 1968. *

Administration (a)
Descriptive

The purpose of this study was to examine the television designer's function in the production process of local stations by (1) defining design and design method, (2) observing and describing the designer's role in the local production process, and (3) describing the design method as applied to the actual operation of creating a new program.

The introduction to the study explains why local stations have not been quick to use designers in the past, but may do so in the near future as there have been more attempts made to reconcile design methodology to television.

The investigation was applied to the one-hour talk-variety program The Nick Clooney Show because it was produced by local station WLWC-TV (Columbus, Ohio) with the aid of a designer. Although most of the study was original, due to a paucity of literature on the subject of television design, the writer does acknowledge reliance on Richard Levin's Television by Design for description of network-level design processes, and on Robert Wade's Designing for TV for design theory. Design periodicals were also used as sources for current developments.

Chapter II of the thesis provides a short history of design, describes the type of television design, and defines design and design method. In this chapter, the investigator concludes that design is unlike art in its essential scientific concern with communication rather than with artistic personal expression. The designer uses an analytical approach based on the Bauhaus theory formulated in the early part of the century by German architect Walter Gropius. This theory can be summed up by the phrase "form follows function." Operating in this tradition, modern design theory utilizes science and technology as tools to solve design problems. Thus, the designer as researcher must be aware of current technological developments, must draw upon an interdisciplinary educational background for ideas, and must be able to function within a group of other professionals.

Chapter III outlines the role of the designer in the television production process and emphasizes the fact that the designer should be team-conscious in his awareness of the function of each person within the production group. Chapter IV describes the designer's method of operation. The author concludes that the designer of The Nick Clooney Show did attempt to apply correct design methodology by researching the needs and problems of the total production before attempting to design the final production of sets and graphics.

The writer concludes that the designer of The Nick Clooney Show was generally successful in his role and method within the production process. He recommends that future research deal with the problem of evaluating designs, or with the more fundamental question: "Are set and graphic design necessary to television at all?" Future research should explore the influence of design on audience interpretation and on talent performance; it should also relate design method to television technology in terms of the use of color, the use of special effects, and the use of background.

(72) Paine, Robert S. TELEVISION AS A MEDIUM OF COMMUNICATION IN AN ATTEMPT TO SOLVE RACE-RELATED PROBLEMS. M.S. thesis, Brooklyn College, 1969. *

Television and Society (a)
Descriptive

The purpose of this study was to examine programming related to ghetto life in New York City during the six month period from July 1, 1968 to December 31, 1968.

Using the descriptive method, the author gathered information from (1) interviews with programming or public relations departments at various stations contacted, (2) program listings found in TV Guide and the New York Times, and (3) various newspaper and magazine articles on the problems of the ghetto and on programming done for the ghetto. After defining the areas of need in the ghetto, the author then developed a series of categories by which to classify the programming being considered. Each program or program series was assigned to one or more of these categories, and the percentage of ghetto-related programming covered by each category was computed. This information was then compared with a similar computation based on a comprehensive national survey, in order to determine how programming done in New York City compares with that done in the country as a whole.

Several national surveys of ghetto-related programming were reviewed by the author. These included a survey by Dr. Richard J. Meyer done for Hubert Humphrey in 1968, and surveys published annually since 1961 by Television Magazine. These surveys revealed that little ghetto-related programming had been done prior to 1967.

Chapter II of the study presents a brief history of the growing concern over ghetto problems and of the efforts of the National Advisory Committee on Civil Disorders. It also briefly summarizes the present status of ghetto problems and states the premise of the study.

Chapter III defines and develops the areas of need in the existing gap between black and white societies. These areas are identified as economic, educational, social, and cultural. On the basis of these areas, sixteen categories were formulated for analyzing, designing, and classifying ghetto-related programming broadcast on a regular basis by eight New York City channels in the period covered by the study. All programming considered was briefly described and then assigned to one or more of the previously established categories.

Chapter IV presents computations and comparisons, both on a local and a national base. From these results, the author concludes that New York City broadcasters seem to consider ghetto-related programming merely as a type of public service necessary to maintaining a license or as "filler programming," for non-viewing time periods; this was true of even high-quality programs. The author also notes that very little ghetto-related programming was actually done by blacks; programming

for the social needs of the Negro in the ghetto was also lacking. Few station managers surveyed appeared to have considered the problem of balancing ghetto-related programming with programming for a more general audience. Most programming done was of an ineffective "discussion" format.

The author recommends that programming be directed at the economic, educational, social, and cultural areas of need in the ghetto, and that such programming be at least partially produced, controlled, or presented by blacks. Specific approaches outlined by the author include programs on employment opportunities, job training, consumer information, home budgeting, academic education, education for living, family and community entertainment, and ethnic culture. The author also suggests that these programs be aired at reasonable viewing times. He notes that, although such programs could be sponsored by manufacturers of Negro products, they should be broadcast in the public interest regardless of their profit potential.

The author recommends that future studies compare the conclusions of this study with those of a survey made at a later date or in other large cities. A similar type of study could examine special broadcasts rather than regular programs. Intensive studies could be made of the programming philosophies at stations in cities with large ghetto problems; such studies could evaluate present programming, anticipated programming, and current thinking in program philosophy as it concerns ghetto-related programming.

(73) Parker, Helen J. THE RELATIONSHIPS BETWEEN TELEVISION VIEWING BEHAVIOR AND THE INTER-PERSONAL COMMUNICATION OF CHILDREN. M.A. thesis, Michigan State University, 1969. **

Audience Analysis (a)
Descriptive

A field study of 79 fifth grade children of Okemos, Michigan, investigated the relationship between the hours spent watching television and the inter-personal communication of the children.

Four testing instruments were used: (a) a teacher's rating scale of the child's relative communicativeness, (2) a forced-choice questionnaire on the circumstances of the students' television watching, (3) a sociogram of each of the four classes, and (4) an aided recall list of television programs.

Using the Pearson Product Moment Correlation Coefficient formula, only two significant correlations were found. The results of the teachers' ratings and the sociograms correlated .30 and the results of the students' opinions and the hours watched correlated .22. The critical value for .05 significance was .18.

An inverse relationship was predicted in the hypothesis and was not found, perhaps due to the small size of the sample and the fact that no weekend television viewing was included. These fifth grade children accept and enjoy television and their inter-personal communicating is not adversely effected by their watching on an average 4.39 hours a day.

(74) Patterson, Dorothy F. AN HISTORICAL, DESCRIPTIVE STUDY OF THE TELEVISION TEACHING OF SPANISH IN THE DETROIT PUBLIC SCHOOLS FOLLOWING THE PRINCIPLES OF FOREIGN LANGUAGES IN THE ELEMENTARY SCHOOL (FLES). Dissertation, University of Michigan, 1969.

Education and Television (b)
Historical

It was the purpose of this study to investigate the television teaching of foreign languages in the elementary school. The teaching techniques examined were based on the philosophy of FLES. The specific focus of the study was the television teaching of Spanish for elementary grades in the Detroit School System.

The Detroit project was studied from its inception as part of a national experiment in television teaching through its development as a regular part of the curriculum of the Language Education Department for Detroit Elementary Schools. The content of the television courses was the responsibility of Language Education. The production and direction of the television lessons was the responsibility of the Department of Educational Broadcasting. The time period covered was September, 1957, through, June, 1964.

The evolution of the television series was shown, beginning with the initial workshop in 1957. The courses of study for each semester were studied and the revisions in methodology and teaching techniques were summarized. In the same manner the development of the television production and direction was presented. The utilization of the television lessons in the classroom was an important aspect of the total project.

The roles of the television teacher, the classroom-viewing teacher, and the producer-director were studied. The changes in these roles were indicated.

There were no control classes so no true scientific data were available. The body of evidence presented was empirical and indicated that children did learn to speak and understand Spanish with the television and FLES methods used.

(75) Perkins, Ruse Donald. THE PRODUCING OF THE TELEVISION PROGRAM THE DEATH OF A CENTER. M.S. thesis, Brooklyn College, 1969. *

Program Problems (a)
Creative

The purpose of this study was to record and examine the procedures involved in the production of the television program "The Death of a Center," aired over WYNC-TV. The subject matter of the program was the Ackley Community Center in Harlem and the financial difficulties it was facing. The following four steps of the production process were examined in detail: (1) pre-production planning and script writing; (2) filming; (3) pre-studio planning; and (4) in-studio recording.

Chapter II summarizes the literature reviewed as background for the production effort. This includes material related to the history of the Ackley Center and to its present structure and activities. Chapter III constitutes a complete record of all production events, problems, solutions, and pertinent material, based on a production diary kept by the author. This record includes: (1) the aesthetics and scheduling of the program concept and planning phase; (2) the procedures of the filming stage; (3) pre-editing, editing, and final editing activities; and (4) pre-recording production.

The author-producer concludes that the program suffered from a neglect of pre-planning for filming on location. Secondly, the obstacle of working with non-professional teenagers posed a problem as the producer was inexperienced in dealing with talent of this age group; he indicates that difficulties in this area could have been avoided by scheduling a production meeting with the talent. Other difficulties were posed by restrictions of the amount of film allocated for the production and by the artificial requirement that the production include an in-studio segment. The strong point of the production was its technical smoothness during the taping phase.

(76) Phillips, Dennis D. THE EFFECTS OF TELEVISION ON AGGRESSIVE BEHAVIOR. M.A. thesis, Ohio University, 1969. *

Audience Analysis (a)
Experimental

The purpose of this study was to determine the effect of television violence on aggressive behavior by studying the subsequent responses of people who had been exposed to physical violence on television. The study was based on a series of studies by Leonard Berkowitz and others on the behavioral effects of filmed violence.

In the first chapter the author describes how television violence became a national issue. Chapter II constitutes an extensive review of research concerning aggression and the relationship of television to aggression. Particular attention is given to the research of Feshbach and Berkowitz, as these two investigators reached different conclusions.

The methodology for this experiment was a near replication of that used by Berkowitz, except for the use of a television screen, rather than a motion picture screen. An identical violence segment was used, along with a violent-TV group, a non-violent-TV group, and a no-TV group, to test the hypothesis that angered subjects who watched violence on television would exhibit significantly greater aggressive behavior than would subjects in the other two groups. The true purpose of this experiment was hidden from each subject until after his test was over. Each subject was angered, then exposed to a segment of television violence, then given an opportunity to aggressively vent the anger he had previously experienced. The degree of aggressiveness expressed was then measured for each group of subjects, and this measure was compared among the three groups to determine behavioral differences.

The results of the experiment revealed that the violent television group exhibited a greater degree of aggressiveness than did either of the other two groups. The author concludes that the results confirmed both the hypothesis and the findings of Berkowitz in showing that television violence did arouse aggressive tendencies in people who had been angered. He further concludes that television violence increases aggressive tendencies in cases where prohibitive behavior and other mediating factors are minimal. These results cannot be generalized, however, because of the limited structure of the study.

The author recommends that future study consider the problem of methodology in testing violent television effects, specify different types of violence, test different types of violence, or consider violence in the context of news programs.

(77) Pringle, Peter K. SCHOOL TELEVISION BROADCASTING IN BRITAIN: THE FIRST DECADE, 1957-1967. Ph.D. thesis, Ohio University, 1969.

Education and Television (c)
Historical

The study analyzes the growth of school television broadcasting in Britain from its experimental beginning in 1957, through its period as a nationwide, network service, to the time when it begins to assume a "local" character with the provision of closed-circuit programs by local education authorities. During the period studied, the major responsibility for school television rested with the two national broadcasting organizations, the British Broadcasting Corporation (BBC) and the Independent Television Authority (ITA).

The author sought information on the policy, organization, aims, and other methods of the school services through interviews with Education Officers of the BBC and ITA. Because the Independent Television Authority is organized on a regional basis, it was necessary also to consult the Education or School Liaison Officers of the fourteen different Independent Television (ITV) companies to determine their role in the provision of school series.

Details of the school programs broadcast by the two national networks were gathered from Annual Programme booklets. The response of the viewing schools was ascertained through a study of teachers' and pupils' comments in educational journals and in periodic reports published by the program producers. Additional material was obtained from the handbooks and annual reports of the BBC and ITA. Use also was made of journal and periodical articles written by those involved in the school broadcasting activities of the two networks.

Only one education authority, Glasgow in Scotland, introduced a regular service of local, closed-circuit television transmission for schools during the period embraced by the study. Information on the origins, development and aims of the service, as well as the programs provided, began with an interview with the Administrative Assistant to the Director of the operation. Unpublished reports by those working in the service, by the Glasgow Education Authority and by observers also were consulted. The author interviewed the Directors of the Inner London Education Authority Television Service and the Plymouth Educational Television Service to determine plans for the introduction of closed-circuit television for schools in their areas. Correspondence with other educators, together with journal and periodical articles, assisted in tracing the increasing interest of other local authorities in closed-circuit television for schools.

This study finds that the BBC and ITV school series generally achieved their aims of supplementing or enriching the work of the classroom. They widened knowledge and interest, sparked new enthusiasm, and stimulated many creative activities. The school programs imparted

facts successfully, taught new skills, and gave classroom teachers new ideas for the presentation of their lessons. Preliminary results in Glasgow show that the French series for primary schools and the mathematics programs for secondary schools produced more successful results, and on a wider scale than would have been possible without television.

The study concludes that the next decade will see an increase in the number of closed-circuit television systems, financed and controlled by local education authorities. These systems will strive to mitigate the effects of the teacher shortage by providing programs geared to a common curriculum and syllabus. They will attempt also to keep teachers in step with changing content and teaching techniques. The BBC and ITA, however, will continue to provide network school television programs, drawing on resources beyond the scope of local authorities.

There will be a need for greater cooperation among producing agents than has been evident in the past. Steps will have to be taken also to avoid wasteful duplication and haphazard development of school television, especially among the local authorities. Finally, a greater effort will be necessary to remove the mistrust of many teachers toward television as an educational tool. The result should be a situation in which television is able to play a greater role in helping to solve Britain's educational problems.

(78) Printz, Edward Martin. AN INVESTIGATION OF THE EDITORIAL POLICIES OF BROADCASTING STATIONS SERVING THE NEW YORK CITY METROPOLITAN AREA. M.S. thesis, Brooklyn College, 1968. *

Television and Society (b)
Survey

This study investigated the editorial policies of broadcasting stations in the greater New York City area, from September 1, 1967, to February 1, 1968, in order to determine: (1) which stations do editorialize, (2) the editorial policies of these stations, and (3) the differences and similarities among existing editorial policies. The study also includes a brief history of broadcast editorializing and a review of pertinent literature.

Data was collected by means of both questionnaires and personal interviews with station representatives. Questionnaires were sent to nineteen AM and sixteen FM radio stations and to seven television stations, with replies from thirty-nine of these stations.

The results of this survey showed that only 26 per cent of the commercial stations serving metropolitan New York City at that time did editorialize; the figure is well below the national average. Most stations editorializing limited their topics to local issues; a few restricted topics to issues of direct interest to certain minority groups. All stations offered invitations for rebuttals and replies to their editorials. Most stations cited community responsibility as the reason for the establishment of editorializing, and most reported positive feedback from the community. Despite this fact, broadcast editorializing in the New York City area had not increased since 1965, and showed no signs of increasing in the near future. Where existant, broadcast editorializing appeared to be largely governed by the policies of the many corporations owning stations in the area.

Suggestions given by the author for possible related areas of study include: (a) a content or word-analysis of broadcast editorials; (2) a study of station approaches to certain editorial topics; and (3) the use of motivational appeals in editorials.

(79) Richardson, Reta J. A DESCRIPTIVE-HISTORICAL STUDY OF THE INTERNATIONAL TELEVISION FEDERATION, 1960-1965. M.A. thesis, Pennsylvania State University, 1969. *

Television and Society (a)
Historical

The purpose of this study was to describe in detail the origin of the Intertel Series and the International Television Federation and their development during the five-year period of their history, 1960-1965. This was done in order to determine how five television organizations in four different English-speaking countries attempted to advance international understanding by program exchanges through a cooperative series of documentary programs. Literature reviewed for the study included Bleum's Documentary in American Television, Dizard's Television: A World View, and several studies, articles, and UNESCO publications.

Primary sources of information for the study were: (1) promotional material for Intertel; (2) taped interviews with the president of N.E.T. and with the Intertel coordinator; (3) the Intertel files at the N.E.T. offices in New York City; and (4) extensive notes compiled by staff researchers upon request from Rediffusion Television Limited in London. This data was then classified under one of the three major headings of (1) Origination, (2) Organization and Policy, and (3) Programming. A chapter of the study is devoted to each of these headings.

The results showed that Intertel was originated by Associated Rediffusion Television in 1960 in response to demands for regular hour-length informational programs. It was designed to be an international pool of talents and faculties. Programs were to be shared among members and transmitted in prime time. The objectives of the organization were to increase the potential for high-quality programs, to insure objective approaches, and to foster financial economy. The thesis also includes a description of each of the five series of Intertel programs produced.

The author concludes that perhaps the most important lesson to be learned from this study was that, due to the organizational policy of the Federation, the commitment to the Intertel series has been sustained by top-level personnel.

(80) Roch, Madeline F. A CRITICAL ANALYSIS OF THE CONTENT AND DEVELOPMENT OF YOUNG CHILDREN'S TELEVISION PROGRAMS. M.A. thesis, Michigan State University, 1969. **

Program Problems (b)
Descriptive

The purpose of this thesis is to analyze the content, development, philosophy, and production techniques of various types of creative television programs for young children and to determine if the material of these programs satisfies their interests and needs.

Before analyzing various aspects of different types of television programs, the author discusses the aims and purposes of young children's programs as well as the principles of programming and production.

The first section of this thesis presents a complete examination and evaluation of "Captain Kangaroo" and "Romper Room." The factors included in each analysis are history of the program, purpose, and objectives, description of the contents of the program, writing and production of the show, the viewing audience regarding their composition, reaction, etc., and a complete analysis of the program's effectiveness.

In order to avoid repetition, Chapter IV merely discusses different aspects of various other types of children's television programs, i.e., commercial and educational; national and local; including "Bozo's Circus," "Garfield Goose," "Misterogers' Neighborhood," "The Friendly Giant," and the Hanna-Barbera Cartoons.

Chapter V presents information regarding the future trends of programming. There is a descriptive summary of the pilot programs of "The Children's Television Workshop" which is a Head-Start program, aimed at benefiting the disadvantaged pre-schooler.

The final chapter contains the conclusion of the study. The author states that the effects and benefits of television to children are determined according to the needs and interests of each individual child.

Since some children come to television with a wide range of needs, interests, personalities, and backgrounds, it is the responsibility of the broadcaster to present material of depth and quality to enrich as well as entertain these children. Parents can influence the development of children's good tastes, values, and standards by evaluating the programs with their children.

The information contained in this study has evolved from interviews and correspondence with professionals in the broadcasting field, observations and information from viewing of the programs, and existing literature, including books and articles from professional journals.

I would hope that the conclusions of this study would awaken the broadcaster and the public to the realization of the need of good television programming for the youth of our country.

(81) Russo, Mary C. A COMPARATIVE STUDY OF THE DIRECTING PROBLEMS OF TENNESSEE WILLIAMS' MOONY'S KID DON'T CRY IN A STAGE AND A TELEVISION PRODUCTION. M.A. thesis, Bowling Green University, 1969. **

Program Problems (a)
Descriptive

The problem of this study was to consider the directing problems of scene design, blocking, and character communication of a stage and a television production of Tennessee Williams' Moony's Kid Don't Cry. The study had three objectives. First, the writer hoped to come to an awareness of the intent of the playwright through a complete analysis of the play and research of all available literature dealing with Williams in general and this play in particular. Next he hoped to determine which dramatic style could most effectively express this intent. Lastly, the director attempted to express this intent through the utilization of the distinct techniques of the media.

The writer endeavored to accomplish the above objectives by the following methods. After research had been accomplished concerning Tennessee Williams, Moony's Kid Don't Cry, and the principles of stage and television production techniques, the writer proceeded to direct the play for the two mediums. Based on this experience, he then considered the adaptations which the theatre-trained director must make when producing a stage play for television. These findings were then compared and summarized in this thesis.

Through research the writer learned that the play could be produced most effectively in the realistic style. The special effects of the scene design were found to be more effective in the stage than the television production because of the technical aspects of the media. The director found that in maintaining the same setting from the stage to the television production, the blocking could also be retained. All basic movement was similar in the two productions though the positions and gestures of the actors were necessarily more covert in the television production to facilitate tight picture composition. Though movement and business were freer in the stage production, the subtle vocal nuances captured by the microphone and the facial expression contained in the close-up shot rendered the television production more expressive of character communication.

(82) Sanderson, Elliot B. THE RATIONALE FOR AND THE HISTORICAL DEVELOPMENT OF A STUDENT PRODUCED TELEVISION SERIES AT MICHIGAN STATE UNIVERSITY. M.A. thesis, Michigan State University, 1969. **

Education and Television (a)
Descriptive

This thesis deals with GAMUT, the student television production, and Michigan State University Broadcasters. It provides historical background on the growth and the organizational structure that has evolved during the series's existence as an extra-curricular activity. The intent is to trace GAMUT's development and relate this to some of its strong points and weaknesses. The hope is that the history will provide the insight for the main objective of this thesis, namely, a thorough analysis of the GAMUT organization, its relationship to the Television and Radio Department, the curriculum, WMSB(10) Michigan State University television, the Michigan State University Broadcasters, and the television and radio students. Also, some mention has been made of how GAMUT relates to the community as a whole.

Because this study was designed to present a systematic account of the past events which have led to the establishment and development of the series, it was determined that a thorough inquiry be made of the pre-GAMUT years in order to understand what need the series fulfilled, and to obtain the proper perspective of the subsequent events. Using past correspondence, personal interviews with involved faculty members and WMSB(10) personnel, and other available documents, an attempt has been made to examine various organizations and programs which preceded GAMUT, such as AERho and the TR Department's work participation requirement at WKAR-TV and CCTV.

With regard to the first years of GAMUT the same procedure of interviews with involved individuals, and extensive use of past reports, as well as available correspondence, was used to reconstruct organizational structure of both the series and the MSU Broadcasters. Other areas of interest are: programming and production concepts, and intra-organization communications. There, also, has been an examination of how these have evolved over a period of years, as well as contrasting the various changes.

A GAMUT questionnaire was sent to all program producers in order to obtain a better understanding of the problems they faced, and how they perceived their programs and the series as a whole. This provided the feedback necessary to measure some of the attitudes about the series, its usefulness to the students, and improvements that are needed.

The final area discussed is that of future recommendations which have been broken down into two general groups, those dealing with broad changes in the program and those which should be made in the very near future.

(82) Schallinske, Theo Fred. THE ROLE OF TELEVISION IN THE LIFE OF THE AGED PERSON. Ph.D. thesis, Ohio State University, 1968.

Audience Analysis (b)
Survey

This study focuses upon aged persons who represent an increasingly large and significant segment of our society. The objective of the study was to relate the dynamic pattern of the individual with his use of television within the whole range of activity patterns available for the aged person. The approach involved an intensive, in-depth study of a select sample and thus precluded derivative generalizations for aged persons as a class.

The primary part of the research consisted of intensive interviews with thirty-two women and eighteen men who are residents of a senior citizen community. Preliminary to the interviews, a situational analysis was undertaken and, in order to obtain general information about television use, a questionnaire survey was conducted.

The study provides support for the conclusion that television plays a unique and very important role in lives of these aged persons. Support for this conclusion is adduced by the following findings:

1. Television's suitability and usefulness are observed in relation to certain characteristics or behavioral patterns accentuated in aged persons. The aged person's role of dependent produces an attitude of acceptance and a corresponding reluctance toward criticism of television; his physical and social isolation directs him to television for social and reality contacts; his routinism finds in television a focal point, even a delineation of time itself; and his value system provides conflict within his endorsement of television and his depreciation of its depiction of life.

2. Television's importance is observed in the extensive use of and preference for it within the whole range of activities which are available for the aged person's use of uncommitted time. Programs and activities scheduled opposite favorite television programs have little chance of success; subjects watch television an average of 3.56 hours daily; and the prospect of being without television is greatly deplored.

3. Television's importance takes on a highly individualistic meaning, resulting in variability in the use of television by aged persons. This variability is observed in a range on a continuum of indiscriminate to discriminate use of television. This tendency toward indiscriminate use of television is accompanied by a passive role in life and an attitude of dependence. The tendency toward discriminate use is accompanied by a "keep active" role and an attitude of independence.

The importance of television and its extensive use by aged persons placed in a juxtaposition with the prevailing policies and practices within the television industry produce the following observations:

1. An anomalous situation prevails with the consistent and extensive use of television by aged persons while television programming is designed primarily for younger persons.

2. The aged person's use of television may be in spite of programs which are designed primarily for younger persons.

3. It would appear that commercial television stations could include the aged person as a concern as they attempt to fulfill their public service commitment.

4. The educational television station has a potential for satisfying the interests and needs of aged persons.

(84) Schmid, William T. A SURVEY OF NON-COMMERCIAL EDUCATIONAL TELEVISION STATION POLICY CONCERNING THE SELECTION AND PROGRAMMING OF FREE-LOAN FILM. M.A. thesis, Bowling Green State University, 1968. **

Education and Television (c)
Survey

The investigator tried to determine educational station policy concerning the selection and programming of films distributed free of charge. Educational station growth provided an expanding potential market for free film. No research, however, was specifically devoted to free film programming trends at educational stations. Producers, sponsors and distributors needed information of free film program policy in order to more accurately serve the needs of education stations.

A pilot questionnaire was developed through discussions with free film producers and distributors. Interviews were conducted with educational stations receiving the pilot. The questionnaire was refined and sent to one hundred twenty-three educational stations capable of originating programming. One hundred and two stations responded to the questionnaire and a follow-up.

Free film was previewed by most stations but very little was actually used in program schedules. Programming supplied by ETS and NET provided stations with the prerogative of using only selected high quality free film programming. Over commercialization and dull uninteresting content were the major reasons for rejection of free film at educational stations. Conversely, low commercial content was an important stipulation for free film acceptance. Most educational stations were programming half hour films dealing with travel or education. Other favorable film qualities included public service value, interesting subject matter and high entertainment value. The investigator concluded sponsors and distributors had to satisfy more precisely the demanding program requirements of ETV if free films were to be used in the educational television market.

(85) Schowalter, Alice. AN HISTORICAL CONSIDERATION IN THE DEVELOPMENT AND PRODUCTION OF THE ARMSTRONG CIRCLE THEATRE TELEVISION DOCUMENTARY DRAMAS. M.A. thesis, Kent State University, 1969. **

Program Problems (b)
Historical

Individuals involved in the creation and production of Armstrong Circle Theatre and their specific contributions are explored in this thesis. The creative effort involved those from the sponsor group, the production company and the advertising agency.

Research was conducted through personal and telephone interviews and through letters as well as visits to the Armstrong Cork Company to analyse their archives on the show and also to the University of Wisconsin in Madison, Wisconsin where the press files on the program are housed.

Robert E. Costello, executive producer of all but four of the shows for Armstrong Circle Theatre, is seen as the motivating force in the development and presentation of these documentary dramas. David E. Susskind is credited with the idea for Armstrong to adopt the one hour "actual" documentary project.

Jacqueline Babbin and Barbara Schultz as story editors had much to do with the success of the program. Directors William Corrigan and Paul Bogart successfully took charge of the on-camera presentation.

Top writers and actors were enlisted for the documentary drama and many developed into outstanding writers and actors through the Armstrong Circle Theatre. Vital in the script writing was research and accuracy as well as timeliness. As for the actors, name stars were not used in order to make the events appear more "actual."

Major contributors from the agency, Batten, Barton, Durstine and Osborn, were Leroy Dreher and Alexander Cantwell. From the Armstrong Cork Company many executives became vitally involved in the series and major help was given by President Clifford Backstrand, Clyde O. Hess, William F. Early, Craig W. Moodie, Jr., Max Banzhaf and A. Hugh Forster.

Press representative, Arthur Cantor, hired by Armstrong, also contributed to the series beyond the line of duty.

Narrators for the documentaries during the eight year period were John Cameron Swayze, Douglas Edwards and Ron Cochran.

The thesis also examines the reason for the demise of the show and evidence gathered points to the fact that CBS-TV refused to renew Armstrong's contract for Circle Theatre. It is also evident that rising costs, inability to find vital subjects, difficulty in getting good writers and actors would have caused cancellation of the show soon after the date of the CBS termination.

The study has revealed that Armstrong Circle Theatre presented from 1955 to 1963 attracted some of the most brilliant and capable people in the television profession. Much of the success is attributed to the harmony with which the entire team worked and the mutual respect shared by agency, production company and the Armstrong Cork Company officials. Many of those involved in the production are today's giants in television.

(86) Shaheen, Jack George, Jr. THE RICHARD BOONE SHOW: A STUDY OF REPERTORY THEATRE ON COMMERCIAL TELEVISION. Ph.D. thesis, University of Missouri, 1969.

Program Problems (b)
Historical

The study of The Richard Boone Show underlines the proposition that the system of commercial television in this country discourages experimentation and innovation. With the advent of the program in September, 1963, viewers, for the first time ever, were able to see a dramatic series on television patterned after repertory theatre on the stage. The Richard Boone Show might be appropriately labelled a television experiment because no program of its type had ever been aired before, it lasted but a single season, and no repertory series has been tried on the networks since.

The demise of The Richard Boone Show occurred in January, 1964. As of this writing it is perhaps disparaging to those who see television as a potential purveyor of quality drama to find no weekly original teleplays being aired by the networks in prime time. Although it is unlikely that any repertory series could ever hope to equal the popularity of regular commercial programming, it can nevertheless reach large audiences; The Richard Boone Show after all reached twenty-five million people. Because of the emphasis on gathering huge audiences in prime time--more than forty million on some occasions--the status of repertory drama on television has become, and will remain, bleak. The mass medium of commercial television, designed to sell mass products to mass audiences, continues to concentrate on capturing the minds of a truly vast television audience, which understandably, responds to predictable programs.

(87) Sherwood, Robert. A DESCRIPTIVE STUDY OF THE TELEVISION TECHNIQUES IN THE PRODUCTION OF STUDY IN COLOR. M.A. thesis, Michigan State University, 1968. **

Program Problems (a)
Descriptive

This thesis deals with the interpretation by the director of Study in Color in producing the play on television.

The first chapter presents an interpretation and analysis of the script by the author and the values in the drama that he chose to emphasize in the television presentation.

Chapter II deals with the conditions of the production including such considerations as the studio used, the inherent limitations of the medium, casting, budget, and finally with the television techniques employed by the author to communicate the essence of those dramatic values arrived at in Chapter I.

The third chapter presents a shot-by-shot representation of the television play through the use of a photograph of each shot, the portion of the script relevant to that shot and the author's reasons for the framing, camera angle and transition used.

Chapter IV summarizes the specific application of the general rules of television production as they were applied specifically in this production of Study in Color.

The appendices include reproductions of the set design, a floor plan and the director's marked copy of the script.

A kinescope recording of the production, which is an integral part of this thesis, is on file with the Television and Radio Department, Michigan State University.

(88) Shreeve, William E. THE USE OF TELEVISION AT A LARGE GENERAL HOSPITAL: AN EXPLORATORY STUDY. M.A. thesis, University of Oregon, 1969. *

Education and Television (b)
Descriptive

The purpose of this study was to determine what effect, if any, the introduction of television would have on the administration of the medical education program to a hospital staff. In addition to this, the study surveyed the effect that the provision of a limited television service would have on the acceptance and use of television by hospital personnel, such as physicians, nurses, medical technologists, and persons involved in lay public education. This was done by noting reactions to play-backs of nationally and locally produced video tapes.

A review of the literature revealed that the majority of information about the use of television in a hospital was found to consist of reports of individual television applications. Most authors of studies on the use of television in a medical school were optimistic about the potential of the medium for providing medical information to the practicing physician. Although a number of studies related the use of television to medical diagnosis and treatment, none indicated that the medium had been used to transmit information to the public regularly. Few studies had examined the general application of television in a hospital.

Chapter II of the present study provided information on the use of a nationally available video tape exchange service, and reported the degree of acceptance it received when it was presented to physicians, nurses, and lay public groups. Chapter III presented a report on a color television production done for national distribution by a local physician. This chapter also included a presentation of production costs and effects of presenting locally originated information in a form suitable for national distribution. Chapter IV reported the effect of using television equipment to transmit locally originated instructional information between six groups of people: (1) physician to physician, (2) physician to nurse, (3) physician to layman, (4) nurse to nurse, (5) technologist to nurse, and (6) technologist to technologist. Chapter V of the study described how television was used as a diagnostic tool in the Radiology Department, and presented some information on the use of television for therapeutic purposes in psychiatry and surgery.

The author concludes that televised postgraduate medical education was apparently accepted by physicians at the hospital; the varied needs of the physicians, however, made the production of a universally useful program nearly impossible. The usefulness of television as a supplement to conventional presentations in medical education was

also established by the study. In either case, the information provided by the content of the program was apparently more important than any production techniques. The overall conclusion of the study was that the successful use of television in a large general hospital depends on the extent to which it meets the informational needs of the users.

The author suggests that further study is needed to determine the usefulness of television in teaching nursing and medical technology. The use of television to provide information for the lay group is, he indicates, another area which merits further study.

(89) Simon, Jeffrey N. VIEWER TYPES AND VIEWER PREFERENCE FOR KINDS OF TELEVISION VIOLENCE. M.A. thesis, Ohio State University, 1969. *

Audience Analysis (a)
Descriptive

The purpose of this study was to examine the manner in which television viewers construe violence and to determine the relationship, if any, between types of television viewers and their preferences for types of violent episodes. It was hypothesized that: (1) violence ingredient preferences exist within individual viewer choices; (2) violence ingredient preferences exist among groups of viewer choices; and (3) violence ingredient preferences exist among types of viewers.

Using the Q-sort technique, the author compiled 56 statements describing violence ingredients in television scenes. These statements were then administered to thirty-four subjects, who indicated their preferences for statements along a continuum. These responses were computer correlated. For those respondents whose rankings strongly correlated, statements which were placed in the first three preferred and non-preferred positions on the continuum were factor-analyzed for their violence ingredient compositions. The investigator also administered Kelly's Repertory Grid technique to respondents to determine ways in which each subject viewed and structured reality; this information was combined with the violence preference data to yield a composite picture of each viewer type.

The study revealed three types of viewers--pragmatic, educated-uninvolved, and normative. The pragmatic type is described as being serious, sincere, intelligent, and well-informed; this type prefers non-fiction television programs with timely and significant content, and non-fiction violence. The educated-uninvolved viewer enjoys programs which present content either in a light, comical vein, or in a non-fiction documentary vein; television may represent an emotional escape for this type, and violence viewing may have a cathartic effect for this type. The normative viewer is described as an "average" or "middle-class" person who leads a fairly routine life; consequently his viewing preferences tend toward science-fiction or variety programs, perhaps as a break from his routine existence. This type also prefers unexpected physical violence to psychological forms of violence. In addition to these three major viewer-types, the study also isolated and identified eight minor or tentative types.

The author concludes that these results will be useful to persons directly involved in television if it ever becomes possible to create television programs which will be directed specifically toward certain groups of viewers, thus eliminating the need for ratings. The results may be useful to persons indirectly involved in television in

controlling or minimizing the negative effects of certain programs on unintended viewers. The author recommends that future studies use different modes of selecting subjects, different ways of constructing the Q-stimulus deck, or different methods of analyzing data to yield other kinds of typological structures. He adds that this same study could be carried out using the additional variables of color, black-and-white presentation, or the demographic characteristics of viewers.

(90) Smeyak, Gerald P. RESEARCH REGARDING THE CRITERIA USED IN THE SELECTION OF NEWS AND EDITORIAL DIRECTORS IN RADIO AND TELEVISION STATIONS. M.A. thesis, Ohio State University, 1969. *

Administration (a)
Survey

The purpose of this study was to determine the personnel policies used by managers in selecting news and/or editorial directors and to examine how the qualifications of the current news and/or editorial directors coincide with these policies.

Chapter II of the study, through a review of the literature, discussed the importance of news to the local community and the consequent amounts of time, money, personnel, and equipment devoted to its presentation. The review showed that scholars, authors, and news directors have expressed their opinions of criteria for selecting news and/or editorial directors, but no standard criteria had been formulated by managers.

Survey methodology used in this study included (1) a questionnaire designed to ascertain the personnel qualifications, and (2) interviews with managers on the subject of criteria used in selecting these personnel.

The results of the study showed that the managers interviewed expressed differing opinions on the qualifications of the studied personnel. Prior news experience was demanded by the majority, but others felt that administrative experience, announcing ability, personality, or education were the most important qualifications. Still others felt that there were significant differences in the qualifications of a news director and those of an editorial director, neutrality being a quality especially necessary to the news director. Family men under forty were the preferred candidates for both positions, and the survey also revealed that most existing news and/or editorial directors met these qualifications. The majority of managers expected editorial directors to have newspaper experience, and news directors to have radio experience; it was found that most news directors met their specifications while most editorial directors did not. Most managers preferred to hire persons within their own stations, but the data did not support this preference. Educational requirements varied, but it was found that most acting news and editorial directors held college degrees. Majors in journalism, history, government, political science, English, photography, and radio-television training were acceptable; military service was not a requirement, but was preferred. With regard to political and religious convictions, most managers were only concerned that news and editorial directors not represent extremist groups, and remain politically neutral on the job. Most actual personnel belonged to conventional parties, but classified themselves as liberals; the majority were also widely read and involved individuals.

The author concludes that there are no standardized criteria used in the selection and hiring of these personnel by managers in the vicinity surveyed. Hence, many broadcast station managers select and hire individuals to fill these positions without fully understanding the specific needs of the position. The author suggests that this variance may be the product of corporate and financial limitations, but recommends that standards of character, education, and experience be adopted for these positions.

The author recommends that future research duplicate this study in other markets, using proportions large enough to allow for statistical analysis. Other areas of research could be the influence of corporate and financial limitations on station personnel policies. The role of personality factors in the selection of these personnel could also be studied.

(91) Smith, Birna R. AN ANALYSIS OF SELECTED TELEVISION NETWORK CARTOON PROGRAMS. M.A. thesis, Ohio University, 1968. *

Program Problems (b)
Descriptive

The purpose of this study was to determine the basic elements of content included in television cartoons broadcast in 1968 on Saturday mornings by the three major networks, and to categorize and quantitatively describe this content. The study was based on the supported assumption that the content of television programs does influence the societal attitudes and values in children.

For background, the writer reviewed pertinent studies in the fields of content analysis, comic strips, comic books, motion pictures, and broadcasting. From these studies, elements of cartoon programs were selected for study, and specific categories were developed to provide a systematic basis for content analysis. Four coder-viewers then classified units of content into these categories, and their responses were calculated for percentage values, first as a whole, and then in terms of each network.

The body of the thesis includes a brief content description of the programs on each network, accompanied by a tabular presentation of the quantitative results of the analysis. These results show that most cartoons were of the action-adventure type, took place in a contemporary time period, and featured personal relationships revolving around conflict. The typical antagonist was a middle-aged man, usually a "foreigner;" the typical protagonist was usually an aesthetically appealing young man or child, a Caucasian U.S. citizen. In seeking to escape from the "badmen," these protagonists usually took matters into their own hands, relying on support only from peers or from those under their control. Associates of the main character were either "side-kicks" or, for children, "controlled protectors," which could be pets. Neither the responsibility of work nor the home situation were part of the cartoon picture. The role of parents was minimal, and when other authority was presented, it was usually portrayed as incompetent. Education and religion were not prominent concerns. Conflict was purposely created by the stereotyped "bad" and resolved by the stereotyped "good," making for clear-cut situations of right and wrong. Good always triumphed over evil, but this triumph was seldom derived from the virtues of tolerance, patience, or understanding.

Comedy-type cartoons were featured most frequently on the ABC network, less frequently on the NBC network, and not at all on CBS. The ABC network cartoon protagonists were the most unselfish in their aims. The CBS network cartoons contained the most violence.

From this analysis, the author draws inferences regarding the nature of the overall picture of social relationships portrayed by

cartoon programming. This picture is of a simplified world devoid of environmental factors and peopled by stereotyped characters who enact extremes of right or wrong. As the author points out, these characteristics may be dictated in part by the brevity of the cartoon form and by the age range of the cartoon audience. Nevertheless, the cartoons do portray violence as an integral factor in social relationships, and may present a distorted view of character, work, family relationships, morality, and even political process and authority. Child heroes may also be a source of "ego inflation" or "wish-dream" fulfillment for the viewer. These distortions may be modified, however, by such factors as the patternized nature of plots, other programs, or personal relationships.

The author recommends that future studies undertake to interview children with regard to their preferences for certain elements of cartoon content, using some of the categories of this study. He also suggests that these categories could be applied to content analyses of other types of programs or media. Future research could also attempt to evaluate the effects of cartoons upon children.

(92) Smith, James R. THE RELATIONSHIP BETWEEN A PREFERENCE FOR VIOLENT TELEVISION PROGRAMS AND MOTOR VEHICLE DRIVING BEHAVIOR. M.A. thesis, Michigan State University, 1968. **

Audience Analysis (a)
Experimental

The year 1968 has been marred by acts of violence which have left the people of the United States in a state of bewilderment. The call has gone forth across our nation to find out what is causing this influx of violence. The violent content of television programs is being examined closely to see what relationship, if any, they have with this increase in violence in our society.

The purpose of this paper is to determine if there is any relationship between violence on television and another kind of violence that may be exhibited in driving behavior.

For the study of this problem it was hypothesized that: Bad drivers will have a greater preference for viewing violent programming than will good drivers.

The television programs used in the study were those telecast by the three commercial networks during the prime evening hours of the 1967-1968 television season. To determine which of these programs were violent and which were non-violent a panel of judges consisting of graduate students from Television and Radio, Psychology and Political Science were employed. The panel was supplied with a definition of a violent television program. Using a five point bipolar scale between "violent" and "non-violent" they were instructed to rate the degree of violence for each of the selected programs.

A questionnaire containing a check list of the television programs and other questions was then developed. It was administered to a group of known violators of motor vehicle laws and to a group of matched drivers with good records. An analysis of variance was performed, based on the difference between the two groups. The difference was significant at the .0001 level of confidence.

The data indicates that a bad driver watches programs of more violent content than good drivers. However, there is no effect established on the indication of a positive relationship between a preference for violent television programming and driving violations.

(93) Stuck, Nelda M. THE PROBLEMS AND PRACTICES OF DOCUMENTARY PRODUCTION AT WOOD-TV, GRAND RAPIDS. M.A. thesis, Michigan State University, 1969. **

Program Problems (b)
Descriptive

Television documentary production in the United States has been increasing since the early 1960s, particularly on the network level. However, many stations in the medium-sized markets have been reluctant to produce documentaries on a frequent and regular basis. This thesis addressed itself to a study of some of the pertinent problems and practices of documentary production in a medium-sized-market television station. The writer hoped to identify some of the problems which might be encountered in the production of documentaries in comparable stations.

WOOD-TV, Grand Rapids, Michigan, was selected for study. This station emphasizes news programming and produces documentaries at frequent intervals. The author interviewed WOOD-TV personnel and documentary sponsors. In addition, she reviewed eight WOOD documentary films produced 1967 through 1969. The background and purposes, approaches, problems, and reactions to these eight programs were discussed.

The study of WOOD-TV documentaries was most fruitful. The major findings of the study include:

1. Although WOOD-TV management had encouraged documentary production on a regular basis since 1965, a successful combination of elements for production was not found until April, 1968.
2. Since 1968, WOOD-TV documentaries have had ample sponsorship. Two Grand Rapids banks have competed to sponsor the programs. WOOD-TV, however, is willing and able to produce documentaries unsponsored if necessary to carry out what management feels is their broadcasting responsibility.
3. The WOOD-TV documentary unit of three men is salaried under the news department budget, but operates as an autonomous unit.
4. Learning from experience, WOOD-TV personnel recognize that documentaries in the medium-sized market are subject to economic and geographic limitations, if such are to be successful. Grandiose films produced in distant locales are now felt to be beyond the limits of practicality for the station.
5. The WOOD-TV documentary unit seeks a local angle for production--the more local the subject matter, the more successful the documentary.
6. WOOD-TV seeks "balance" in documentary films, that is, a fair presentation of the issues at hand, but recognizes that stations have the responsibility of making their views known on any particular subject.

(94) Swift, Patrick Francis. THE PRODUCTION OF THE TELEVISION PROGRAM THE VANISHING FERRY. M.S. thesis, Brooklyn College, 1968. *

Program Problems (a)
Creative

This study is a description of how a television documentary about ferryboats in this country was produced. The purposes of the study were to accumulate data about the subject of ferryboats, to write a finished script incorporating this data and structuring the program, and to produce the program in video tape form.

All available literature on American ferryboats was surveyed for background for the script. The investigator also maintained a written record of the production in all its phases, and a daily diary of the program as the bases of his report. Actual production entailed the six steps of (1) securing administrative approval for the proposed program, (2) locating necessary program materials, (3) scriptwriting, (4) sequence filming, (5) film-editing, and (6) videotaping.

Both texts and visual materials on the history of American ferryboats and on specific television production problems were reviewed for the study. The voyage of an old man on the Staten Island Ferry was chosen as the framework for the entire program, with the voyage across the water paralleling a reminiscent voyage through time. Filming was done shortly before the Hoboken ferry ceased operation. Descriptions of the filming, editing, scriptwriting, graphic materials production, studio production, and videotaping processes are included in the study, along with a copy of the finished script.

The investigator suggests that future programs could deal with aspects of ferryboats not covered by this program, with ferryboats operating along the Mississippi and St. Lawrence Rivers, with the whereabouts of ferries no longer in operation and which have been auctioned off, or with the daily operations of the Staten Island Ferry and of the men who maintain it.

(95) Taub, Helene L. THE PRODUCTION PROBLEMS OF THE TELEVISION PROGRAM THE NEW YORK AQUARIUM. M.S. thesis, Brooklyn College, 1969. *

Program Problems (a)
Creative

The purpose of this study was to examine the problems, methods, preparations, and techniques encountered in the production of the television program "The New York Aquarium." In order to follow these aspects of production, the author kept a record of the development of the program; the study thus includes the following phases of production: (1) pre-production preparations; (2) filming and production; and (3) in-studio production and videotaping.

Chapter II of the thesis is a brief history of aquariums in general and of the New York Aquarium and Osborn Laboratories of Marine Science in particular. Chapter III traces the pre-production preparations involved in organizing this program. These include the original program concept and its presentation, the program prospectus, preliminary photographs, preliminary meetings, detailed planning, photographic needs, and the selection of the crew. Chapter IV describes the location filming, film editing, audio selection and mixing, script considerations, graphic needs, and set design for the program. Chapter V details the in-studio production and the videotaping of the program.

The author reports that basic television and film procedures were used in the production, but that special problems were presented by the filming of fish and animal exhibits at the Aquarium. The uncontrollable actions of the non-human talent demanded an adequately flexible film budget and special plans. The author recommends that producers of animal scenes learn the nature and habits of their animals by consulting with a curator prior to production; maximum crew cooperation and the careful choice of equipment and film are also requirements for productions of this nature. The author emphasizes the importance of using experienced talent and of having adequate preparation.

The author concludes that this production generally accomplished the goals set for it in pre-production planning in that it was both informative and entertaining, and in that it successfully met the filming challenge.

(96) Thompson, Jerome V. A COMPARATIVE STUDY OF TEACHER AND PRINCIPAL OPINIONS TOWARD INSTRUCTIONAL TELEVISION AND AN INSTRUCTIONAL TELEVISION SCIENCE SERIES FOR THE PRIMARY GRADES. M.A. thesis, University of Oregon, 1969. *

Education and Television (b)
Survey

The purpose of this study was to determine the basic opinions and opinion patterns of teachers and principals toward instructional television in general, and also toward a specific instructional television science series. Specifically, the study sought to determine if there were meaningful positive correlations between the attitudes of principals and teachers toward instructional television, and how a specific instructional television program was used in their schools. It also sought to determine if certain demographic characteristics of teachers were related to their attitudes toward instructional television and if these attitudes correlated closely with attitudes toward a specific ITV series.

Chapter II of the study presents a brief description of the random sample of twelve principals and ninety-five teachers (Grades 1-3) drawn from the Eugene, Oregon Public Schools. A questionnaire dealing with general and specific attitudes was administered, and responses to it provided the source of all data from which computations and comparisons were made.

Chapter III reports the findings according to the specific research objectives. These findings revealed that: (1) the attitudes of principals and of teachers in their schools did not correlate significantly; (2) there was no dependable relationship between the attitudes of principals toward ITV in general and toward its utilization in their schools, although these attitudes did correlate with the use of the specific science series; (3) most teachers and principals favored the use of television in the classroom; (4) most principals felt they influenced teachers' attitudes more than they actually did; (5) there was a significant correlation between teachers' opinions of instructional television and their opinions of the specific science series; (6) teachers with science training were more inclined to use the specific series; (7) teachers who had used other series were more inclined to use this series; (8) few of the teachers felt that the use of television in the classroom reduced their teaching load; (9) teachers who felt more prepared to teach science were less inclined to use the series; and (10) factors of academic degree, teacher age, years of experience influenced opinions toward ITV and the use of the series.

The author concludes that any of the conclusions uncovered by the study would merit more research in the future. He also recommends that future studies replicate the present study within a larger, non-college town, or by using a larger sample of teachers and principals.

(97) Tobin, Leonard. A REVIEW OF THE NON-TEXTBOOK LITERATURE ON REMOTE TELECASTING OF THE PRESIDENTIAL CONVENTION. M.S. thesis, Brooklyn College, 1968. *

Education and Television (a)
Descriptive

This study explored the current non-textbook material related to the network telecasting of the 1964 National Presidential Conventions. The purpose of the study was to determine the extent and availability of written coverage of the production procedures and problems involved in this telecasting, and to supplement deficient textbook chapters with information on this topic.

The following textbooks were first surveyed and evaluated for their shortcomings: Television Program Production by Carroll O'Weara (1955); The Television Program, Its Direction and Production, by Edward Stasheff and Rudy Bretz (1962); Television Production Handbook, by Herbert Zettl (1961); and Techniques of Television, by Rudy Bretz (1962). The first three of these texts were found to be lacking in descriptions of remote broadcasting on the network level, and generally deficient in the areas of political convention telecasts and network competition. Although the Bretz text did discuss these areas in reasonable detail, a major fault of all the texts was that they dealt with outdated techniques and considered outdated problems.

Standard library research was employed by the investigator to search for literature that would fill in the gaps left by these textbooks. Much of the surveyed material, which was found in trade magazines, newspaper articles, pamphlets issued by various companies and agencies, and books, was written by people not directly involved with the convention broadcasts. To obtain inside network information on the preparations, procedures, and problems of the telecasts being studied, the investigator surveyed specific documents in the files of the Television Information Office.

Only material which was considered to be suitable in terms of supplementing the textbook chapters was actually reviewed in the thesis. In order to be considered suitable, the material had to exhibit one of the following: (1) practical applications of the principles presented in the texts, (2) network revisions of the production methods or equipment described by the texts, or (3) situations that were clear examples of the procedures of network convention remote broadcasting uncovered by the texts. In general, this was material which either pointed up the differences between local station and network remote telecasting, or which furnished information on updated network techniques or on network competition for audiences.

In summary, this review of literature uncovered much nontextbook material in the form of the pre-convention news releases issued

by the networks. Much useful material had also been written about the problems of interference by news reporters and television camera crews at the conventions. Other material included criticism of the undue coverage of minor convention occurrences, which arose from the need to fill air time. Still other material was valuable for its revelation of the role of ratings in the competitive strategies of the networks.

The investigator concluded that the material reviewed could best be evaluated when it was separated into network and non-network categories, as the material in each category had been written for different purposes and covered different aspects of the telecasting process. Network material was found to be most valuable for its inside presentation of competitive strategies; it suffered, however, from an inherent bias, and was found to be deficient in coverage of many production and engineering problems. Non-network material was found to be valuable for its impartiality, for its presentation of unsolved network problems, for its insight into the motive behind network actions and decisions, and for its criticism of network practices. In general, material in both categories was found to be deficient in reporting the reasons behind decisions that were made, as well as the outcomes of the decisions, though some non-network material did offer opinions and hypotheses about these actions.

The investigator recommended that future research either compare the available literature on other network convention telecasts with the material in this study, or survey literature that might supplement television production textbook chapters on dramatic programs.

(98) Valen, William B. A PROJECTED COMPARISON OF FUTURE FILM AND TELEVISION CURRICULA AT AUBURN UNIVERSITY WITH AND WITHOUT EIGHT MILLIMETER CINEMATOGRAPHY. M.A. thesis, Auburn University, 1969. **

Education and Television (a)
Descriptive

This study investigates the potential of eight millimeter cinematography as an enhancement to future film production and television course work at Auburn University. The question is approached by comparing the use of both eight and sixteen millimeter as opposed to using sixteen millimeter alone. The study includes an analysis of characteristics of film course work as found on selected American campuses today. Additionally, it is a survey of historical and contemporary opinion on the use of eight millimeter cinematography beyond amateur home movie making. Finally, this study considers the feasibility and recommends the integration of eight millimeter cinematography into film and television course work at Auburn University.

(99) Von Soosten, John Louis, Jr. THE PRODUCTION OF THE TELEVISION PROGRAM FUN CITY'S TRAFFIC TANGLE. M.S. thesis, Brooklyn College, 1969.*

Program Problems (a)
Creative

The purpose of this study was fourfold: (1) to trace the conception, development, and research of the idea for the television program "Fun City's Traffic Tangle;" (2) to describe the assembly and production of the program; (3) to follow the in-studio videotaping of the show; and (4) to observe post-production problems and developments prior to airing the program. The study was also designed as a set of guidelines for future television program productions.

The basis for the study was the author's nineteen month record of the problems, solutions, and procedures encountered and employed during the various phases of the production. On the basis of this record, Chapter III of the study describes each production choice made. The author was careful to include adequate explanations of the videotaping and post-production phases of the program's development, as a review of previous literature showed that other production accounts were deficient in this respect.

The pre-production phase of the study included: (1) the conception of the program idea; (2) the basic research; (3) the determination of the scope, objectives, and organization of the program; (4) the first draft and revision of the script; and (5) the criteria for and choice of (a) production arrangements, (b) filming, (c) editing, and (d) miscellaneous production elements. Major videotaping problems included set construction delay and equipment trouble. The post production period included (1) viewing and analyzing the program, (2) arranging publicity, (3) screening the program at a station, and (4) airing the program.

The author concludes that despite the technical success of the program, its original concept may have been beyond the scope and potential of the facilities at the Brooklyn College Television Center. Limitations of time, money, and physical resources kept the program from analyzing New York City's traffic problem deeply enough. The author also suggests that a less serious approach could have been used to prevent the "dryness" that did result. The program suffered from arbitrary restrictions on the use of certain production materials; the author concludes that these could be avoided.

The author recommends that future research examine similar productions using the same method of detailed analysis of all production methods, problems, and solutions. Of most benefit would be a compilation, analysis, and comparison of several studies of this nature to discover common production problems, solutions, and methods.

(100) Weatherly, Sister Mary, C.D.P. A STUDY OF THE VALUE OF THE USE OF TELEVISION AS AN AID IN RESOLVING SIMPLE ARTICULATORY DEFECTS AMONG TWO GROUPS OF SECONDARY GRADE CHILDREN. M.A. thesis, Catholic University, 1969. *

Education and Television (b)
Experimental

This was an experimental study to test the effectiveness of the Pittsburgh televised speech program, "Talking Town," in eradicating articulatory defects commonly found in children in the primary grades. Specifically the author sought to answer the following questions: (1) will televised instruction reduce the articulatory defects of children in the viewing group?; and (2) does this reduction constitute a significant difference between the experimental and control groups?

The subjects for this study were twenty second grade children, ten of whom were assigned to an experimental group, and ten of whom were assigned to a control group. Both groups were matched with regard to age, grade, type of speech defect, and socio-economic background. The experimental group was exposed to a series of televised speech programs for the purpose of overcoming articulatory speech defects. The control group, although likewise having articulatory speech defects, was left to improve mainly through maturation. The study extended through one school term.

The results showed that the experimental group reduced their errors by 51.50 per cent, while the control group showed an improvement of 30.06 per cent. Moreover, every subject in the experimental group showed an improvement in articulation, whereas 20.00 per cent of the control group showed no improvement whatsoever. These results were rendered somewhat inconclusive by the fact that the two groups were not matched with regard to I. Q. characteristics. The author concludes that the use of television in the field of speech correction should be further study. The following ideas are also recommended for future research: (1) a similar study to this one using a larger sample; (2) a study similar to this one using groups matched with regard to I. Q. characteristics; and (3) a study using closed circuit television, allowing for greater control and supervision of the programs.

(101) Wheeler, Charles Hathorn. A STUDY OF THE CONTENT OF INTERNATIONAL CONFERENCES PERTAINING TO THE ESTABLISHMENT OF A SINGLE SATELLITE SYSTEM OF GLOBAL TELEVISION: JULY 10, 1962 TO JULY 24, 1964. M.S. thesis, Brooklyn College, 1968. *

Television and Society (a)
Historical

This study analyzes the content, as reported in newspapers and trade magazines, of international conferences pertaining to the establishment of a satellite system of global television, and attempts to explore the progress of these conferences.

The study begins with the first Telstar transmission of July 10, 1962, and concludes with the signing of formal agreements on August 19, 1964. Material drawn from the New York Times, Broadcasting Magazine, the Department of State Bulletin, and the Journal of Broadcasting was systematically investigated for facts and information pertinent to the topic of study.

Background and context for the conferences included reviews of: (1) communications satellite history, 1946-1962; (2) communications satellite history and technical features, 1962-1965; (3) the Telstar transmission; (4) U. S. government policy on the establishment of global television by satellite; (5) the Communications Satellite Corporation; (6) the policy of the Soviet Union on international cooperation on satellite communications; (7) the role of the United Nations in satellite communications; and (8) the technological, economical, and political problems present from the outset of negotiations.

Important conferences or groups of conferences were reviewed with regard to background data, proceedings and content, and results. The investigator concludes that the real accomplishment of these conferences was their solution of the technological, economic, and political problems that faced the establishment of the system. The study reviews the ways in which the conferences surmounted each of these problems, including: (1) the agreement on frequency allocation and transmission standards reached by the International Telecommunications Union in October, 1963; (2) the decision by European nations to invest in a single system pioneered by the U. S., reached at the European Conference of Postal and Telecommunications Administrations, 1963-1964; (3) the provision of foreign-member participation in equipment contracts for satellites and related material, derived from the Washington Conference of 1964; and (4) the provision of European safeguards against too much U. S. political control over the system. The investigator concludes that international differences in each problem area were eliminated by a logical desire on the part of all nations for a plan that would yield the best course of action, including participation with America.

The investigator recommends that future research explore in detail the technical, economic, and political problems which faced the establishment of this system, in order to reveal important processes, limitations, and considerations in communications matters requiring international cooperation. Another possible area of investigation would be the study of a single organization involved in this process. A full study could also be devoted to the conventions, proceedings, and conclusions of any one of the conferences in order to examine the business of settling any type of communications problems by international negotiations.

(102) Viamonte, Daniel, Jr. AN INTRODUCTORY STUDY OF THE STATUS AND THE TRENDS OF RADIO AND TELEVISION ACTIVITY IN ACCREDITED TWO-YEAR INSTITUTIONS IN THE UNITED STATES. Ph.D. thesis, Wayne State University, 1969.

Education and Television (a)
Survey

The contribution of this study was geared to (1) elevate information concerning radio/television activity on the two-year institutional level in the United States, (2) present a guide which could be used for the establishment and improvement of radio/television activity in two-year institutions, (3) present a current radio/television directory of two-year institutions to help open "channels of communication" with the broadcast industry and the two-year institutions, as well as creating better working relationships among the two-year institutions, (4) raise major questions common to two-year institutions, and suggest possible solutions, (5) create and stimulate interest in the area of radio/television, specifically on the two-year institutional level, and (6) project a potentially bright future for two-year institutions interested in radio/television.

Initially, every two-year institution in the United States, regardless of affiliation, was contacted. These were followed with various visits and personal contacts.

As a result certain significant implications and recommendations were presented by "key personnel" from all areas of the United States. Their views on such items as terminal behavior, requirements for faculty employment, acceptance of radio/television, projection, and curriculum commitment are indicative of the trends and current status of radio/television activity in accredited two-year institutions.

In short, the research material was presented in an attempt at providing administrators, faculty, broadcasters, and the interested public with a composite view of what is being done throughout the United States.

APPENDIX B

This appendix sets forth the classification of the data according to the broad content categories, and their subdivisions, and the broad method categories defined in Chapter II.

Although an exhaustive effort was made to secure and classify each of the one-hundred and seven theses and dissertations listed by Knowler and Nelson, the following theses were not available through inter-library loan, and were therefore neither abstracted nor classified in the report:

Berman, Eric. The Social Cost of Television Violence. M.A. thesis, University of Wyoming, 1969. There was no response to the order on this study.

D'Arienzo, Sister Mary Camille. Inquiry: A Series of Telelessons for Social Studies Teachers. M.A. thesis, University of Michigan, 1968. This study was not available because the university does not lend theses through interlibrary loan.

Georgilas, Anthony. A Study of the Budget of a One-Hour Segment in THE FUGITIVE Series. M.A. thesis, University of Michigan, 1968. This study was not available because the university does not lend theses through interlibrary loan.

Perry, Avener. A Program Proposal for the Israeli Television System. M.A. thesis, University of California at Los Angeles, 1968. This study was reported missing from the university library.

Zelazny, Raymond P. Television as an Adult Education Medium. M.A. thesis, Wayne State University, 1969. This study was not claimed by the institution named.

The remaining studies, one-hundred and two in number, were secured, abstracted, and classified, constituting a return of 95.32 per cent. These studies are designated by author, title, date, institution, and degree for which they were written in the following master list. An

abstract of each study is contained in full in Appendix A, and both the abstracts and the master list which follows are arranged alphabetically by author and numbered to correspond for cross-reference. Underlined numbers in either appendix indicate doctoral dissertations.

The master list also indicates the classification by categories and subdivisions of each of the abstracts. Whenever a study might conceivably have been placed in more than one content category, this writer determined its classification according to major emphases or applications; whenever a study might conceivably have been placed in more than one method category, classification was determined on the basis of the predominant method. It therefore follows, and is important to note, that the classifications established cannot and should not be regarded as absolute.

The master list is followed by a Content Tabular Summary and a Method Tabular Summary. Each of these summaries indicates by number those studies in the master list (and their abstracts in Appendix A) which fall into the respective classifications of content and method.

The following key defines the classification abbreviations used in the master list:

Content Classifications

- Ed & TV -- Major content category Education and Television, as defined in Chapter II.
- (a) -- television curriculum and training
 - (b) -- instructional television in the specific educational situation.
 - (c) -- the broad view of ETV-ITV.
 - (d) -- techniques and processes of ETV-ITV

- Adm -- Major content category Administration, as defined in Chapter II.
(a) -- personnel, sales, and public relations.
(b) -- local origin and development of stations and systems.
- Aud An -- Major content category Audience Analysis, as defined in Chapter II.
(a) -- viewing preferences and attitudes, perception, personality, or behavior.
(b) -- surveys of the use of television by specific types of audiences.
- TV & Soc -- Major content category Television and Society, as defined in Chapter II.
(a) -- television as a psychological, cultural, or aesthetic phenomenon.
(b) -- television and the democratic process.
- Pgm Prob -- Major content category Program Problems, as defined in Chapter II.
(a) -- original scripts and production efforts
(b) -- program genres, trends, analyses, case-studies, and techniques.

Method Classifications

- Expt -- Experimental, as defined in Chapter II.
Hist -- Historical, as defined in Chapter II.
Desc -- Descriptive, as defined in Chapter II.
Surv -- Survey, as defined in Chapter II.
Crea -- Creative, as defined in Chapter II.

Master List of the Data

<u>Author, Title, etc.</u>	<u>Content</u>	<u>Method</u>
(1) Adams, Penelope A. NONCOMMERCIAL TELEVISION BROADCASTING IN MARYLAND, 1961-1967. M.A. thesis, American University, 1969.	Ed & TV (c)	Hist
(2) Averson, Richard A. A STUDY OF FOUNDATION SUPPORT FOR EDUCATIONAL PROGRAMS ON TELEVISION. Ph.D. thesis, Syracuse University, 1969.	Ed & TV (c)	Surv
(3) Barrett, John T. A DESCRIPTIVE STUDY OF SELECTED USES OF DANCE ON TELEVISION, 1948-1958. Ph.D. thesis, University of Michigan, 1968.	Pgm Prob (b)	Desc
(4) Bell, Robert William. A SURVEY OF THE TELEVISION USE PATTERNS AND INTERESTS AMONG CABLE ANTENNA TELEVISION SUBSCRIBERS IN TWO ADJACENT COMMUNITIES IN HANCOCK COUNTY, WEST VIRGINIA. M.A. thesis, West Virginia University, 1968.	Aud An (b)	Surv
(5) Bench, Francis Gerald. THE CHANNEL AND THE CONTROVERSY, 1951-56. AN HISTORICAL ACCOUNT OF THE PROBLEMS SURROUNDING THE ACTIVATION OF <u>KUED</u> , CHANNEL 7 IN UTAH. M.S. thesis, University of Utah, 1968.	Adm (b)	Hist
(6) Bender, Martin R. AN INTRODUCTION TO ORGANIZED LABOR IN TELEVISION. M.A. thesis, Michigan State University, 1969.	Adm (a)	Desc
(7) Benson, George Edward. A SURVEY OF THE UTILIZATION OF INSTRUCTIONAL TELEVISION IN UTAH ELEMENTARY SCHOOLS. M.A. thesis, University of Utah, 1969.	Ed & TV (b)	Surv
(8) Blake, Michael Francis. VARIABLES ASSOCIATED WITH THE LONGEVITY OF PRIME TIME TELEVISION SERIES. M.A. thesis, University of Iowa, 1968.	Pgm Prob (b)	Desc
(9) Boynton, John C. AN ANALYSIS OF THE PRODUCTION OF THE TELEVISION PROGRAM <u>LANDMARK FOR THE DEAF</u> . M.S. thesis, Brooklyn College, 1969.	Pgm Prob (a)	Desc
(10) Breen, Myles P. EFFECTS OF THE MOSAIC AND DIDACTIC FORMS OF TELEVISION PRESENTATION ON THE AUDIENCES' FACT RETENTION AND ATTITUDE. Ph.D. thesis, Wayne State University, 1968	Pgm Prob (b)	Expt

<u>Author. Title, etc.</u>	<u>Content</u>	<u>Method</u>
(11) Brown, Barbara J. A HISTORY OF THE DEVELOPMENT OF THE EDUCATIONAL TELEVISION SERVICES DIVISION OF THE GEORGIA DEPARTMENT OF EDUCATION FROM 1952 TO 1969. M.A. thesis, Pennsylvania State University, 1969.	Ed & TV (c)	Hist
(12) Brown, Jack. DEVELOPMENT OF EDUCATIONAL TELEVISION IN THE STATE OF NEBRASKA, 1961-67. M.S. thesis, University of Nebraska, 1968.	Ed & TV (c)	Hist
(13) Carden, John Richard. THE NEW YORK CHAPTER OF THE NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES: A HISTORY. M.S. thesis, Brooklyn College, 1968.	TV & Soc (a)	Hist
(14) Collins, Nancy B. THE IMAGE OF THE NEGRO AS PRESENTED IN 1966-67 TELEVISION. M.A. thesis, Purdue University, 1968.	TV & Soc (a)	Desc
(15) Cronin, Barry Jay. AN INVESTIGATION OF THE USE OF AUDIO-VISUAL AND PRODUCTION TECHNIQUES IN INSTRUCTIONAL TELEVISION PRODUCTION. Ph.D. thesis, University of Missouri, 1968.	Ed & TV (d)	Surv
(16) DeChaine, Virginia H. TELEVISED OPERA: AN ANALYTICAL STUDY OF THE PRODUCTION AND STAGING OF GIAN CARLO MENOTTI'S <u>LABYRINTH</u> . M.A. thesis, University of Oregon, 1968.	Pgm Prob (b)	Desc
(17) Dervin, Brenda. PREDICTORS OF TELEVISION VIEWING AMONG JUNIOR HIGH SCHOOL STUDENTS. M.S. thesis, Michigan State University, 1968	Aud An (b)	Surv
(18) Dittman, Stephen P., Jr. A SURVEY OF ATTITUDES CONCERNING THE UTILIZATION OF TELEVISION IN THE DEVELOPMENT OF COMMUNICATIVE SKILLS OF MILITARY PERSONNEL. M.A. thesis, University of Maryland, 1969.	Ed & TV (b)	Surv
(19) Dorne, Marilyn. A STUDY OF THE TELEVISION VIEWING HABITS OF AUBURN UNIVERSITY STUDENTS. M.A. thesis, Auburn University, 1968.	Aud An (b)	Surv
(20) Drake, Richard. A HISTORY OF COMMUNITY ANTENNA TELEVISION IN NEW YORK CITY FROM FEBRUARY, 1964, UNTIL APRIL, 1969. M.A. thesis, Brooklyn College, 1969.	Adm (b)	Hist

<u>Author. Title, etc.</u>	<u>Content</u>	<u>Method</u>
(21) duMonceau, Michael P. A DESCRIPTIVE STUDY OF THE NETWORK TELEVISION ESPIONAGE PROGRAMS DURING THE SEASONS 1964-65. M.A. thesis, University of Maryland, 1968.	Pgm Prob (b)	Desc
(22) Effron, Gilbert J. VIEWER-SELECTION OF VISUAL INFORMATION: AN INSTRUCTIONAL TELEVISION EXPERIMENT. M.A. thesis, Michigan State University, 1968.	Ed & TV (d)	Expt
(23) Emrick, Michael Ray. ANALYSIS OF THE RATIONALE AND COST OF WMUB-TV COVERAGE OF A PROPOSED SCHEDULE OF MIAMI UNIVERSITY INTER-COLLEGIATE SPORTS FOR THE ACADEMIC YEAR. M.A. thesis, Miami University at Ohio, 1969.	Ed & TV (a)	Surv
(24) Flynn, James H., III. TELEVISION STATION IMAGE: A Q-METHODOLOGICAL STUDY. M.A. thesis, Ohio State University, 1969.	Adm (a)	Desc
(25) Freed, Mark E. AN ANALYSIS OF THE FAILURE OF SUBSCRIPTION TELEVISION IN CALIFORNIA IN 1964. M.A. thesis, University of Oregon, 1969.	Adm (b)	Hist
(26) Fuller, Blanford. A SYNTHESIS OF EDUCATOR-STUDENT ATTITUDES TOWARD TELEVISION AS REPORTED IN AVAILABLE RESEARCH. M.A. thesis, Kent State University, 1968.	Ed & TV (b)	Desc
(27) Garlick, Richard D. THREE AUDIOVISUAL LESSONS FOR UTILIZATION IN BROADCASTING COURSES. M.A. thesis, Michigan State University, 1968.	Ed & TV (a)	Crea
(28) Godoy, Kathleen L. A SURVEY TO INVESTIGATE THE EXTENT OF THE USE OF COMMERCIAL TELEVISION AS A TEACHING AID BY SELECTED SOCIAL STUDIES TEACHERS IN THE SECONDARY SCHOOLS OF INDIANA. M.A. thesis, Purdue University, 1969.	Ed & TV (b)	Surv
(29) Gordon, Thomas F. TELEVISION PREFERENCES, ATTITUDES, AND OPINIONS OF INNER-CITY RIOTERS AND NON-RIOTERS: AN EXPLORATORY STUDY. M.A. thesis, Michigan State University, 1969.	Aud An (a)	Desc
(30) Gorick, Larry W. AN ANALYSIS OF THE KENT STATE UNIVERSITY SCHOOL OBSERVATIONAL TELEVISION SYSTEM. M.A. thesis, Kent State University, 1969.	Ed & TV (b)	Surv

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(31) Grant, Robert. ELEMENTS OF TELEVISION NEWS-FILMING. M.A. thesis, Michigan State University, 1969.	Pgm Prob (b)	Crea
(32) Gratto, Sharon Winifred Davis. INSTRUCTIONAL TELEVISION AND THE ELEMENTARY SCHOOL INSTRUMENTAL MUSIC PROGRAM IN THE UNITED STATES. M.A. thesis, American University, 1968.	Ed & TV (b)	Surv
(33) Graw, Julius A. AN EXPERIMENT TO TEST THE POSSIBILITY OF PRODUCING AN ACCEPTABLE MUSICAL SERIES FOR TELEVISION WITH LIMITED FINANCES, PERSONNEL, FACILITIES, AND PERFORMING TALENT. M.A. thesis, Texas Technological University, 1969.	Pgm Prob (a)	Desc
(34) Gray, Bruce R. A CASE STUDY OF <u>MSU: SIGHT AND SOUND--A STUDENT-PRODUCED TELEVISION SERIES</u> . M.A. thesis, Michigan State University, 1969.	Ed & TV (a)	Desc
(35) Grossman, Gerald Bruce. FRIEDA HENNOCK: HER VIEWS ON EDUCATIONAL TELEVISION. M.A. thesis, American University, 1968	Ed & TV (c)	Hist
(36) Hagerman, William L. SIGNIFICANT FACTORS IN THE DECLINE OF LIVE ANTHOLOGY TELEVISION DRAMA IN THE UNITED STATES, 1954-55, 1955-56. M.A. thesis, University of Oregon, 1969.	Pgm Prob (b)	Desc
(37) Hartzer, James R. THE POLITICAL USE AND ABUSE OF TELEVISION. M.A. thesis, Michigan State University, 1968.	TV & Soc (b)	Hist
(38) Hayes, Donald. <u>SLOWLY I TURNED AROUND (A TELEVISION PRODUCTION)</u> . M.F.A. thesis, University of Georgia, 1968.	Ed & TV (a)	Crea
(39) Hickson, Marcus, III. A STUDY OF COMMUNITY ANTENNA TELEVISION REGULATION BY THE FEDERAL COMMUNICATIONS COMMISSION. M.A. thesis, Auburn University, 1968.	TV & Soc (b)	Hist
(40) Hirsch, Kenneth W. CHILDREN'S DISCRIMINATION BETWEEN AND REACTIONS TO ACTUALITY AND MAKE-BELIEVE IN VIOLENT TELEVISION/FILM MESSAGES. Ph.D. thesis, University of Oregon, 1969.	Aud An (a)	Expt

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(41) Honchar, George B. <u>THE PRODUCING OF THE TELEVISION PROGRAM PREPARATION FOR SKYDIVING.</u> M.S. thesis, Brooklyn College, 1969	Pgm Prob (a)	Crea
(42) Hyder, Abdur R. Z. <u>THE SMALL HOUSE BESIDE A HIGHWAY, A PLAY FOR TELEVISION, WITH AN ESSAY: DEVELOPMENT OF DRAMA AND THEATRE IN EAST PAKISTAN.</u> M.F.A. thesis, University of Hawaii, 1968.	Pgm Prob (a)	Crea
(43) Kassi, Robert E. <u>AN INVESTIGATION OF THE SEASONAL VARIABILITY OF TELEVISION SPOT REVENUES.</u> M.A. thesis, Ohio University, 1968.	Adm (a)	Desc
(44) Keller, Beverly Turnpack. <u>A SURVEY OF THE ADOLESCENT'S USE OF TELEVISION IN 1967.</u> M.A. thesis, Ohio State University, 1968.	Aud An (b)	Surv
(45) Kellner, Clarence A. <u>THE DEVELOPMENT AND APPLICATION OF CRITERIA FOR DEFINING TELEVISION MARKETS IN THE UNITED STATES.</u> Ph.D. thesis, Ohio University, 1969.	Adm (a)	Desc
(46) Keezer, Philip W. <u>A STUDY OF THE RELATIONSHIP BETWEEN SELECTED VARIABLES AND JOB SATISFACTION AMONG TELEVISION TEACHERS.</u> M.A. thesis, Michigan State University, 1969.	Ed & TV (d)	Surv
(47) Kolloff, Fred. <u>A LEGAL HISTORY OF OBSCENITY IN MASS COMMUNICATION MEDIA AND ITS RELATIONSHIP TO TELEVISION.</u> M.A. thesis, Michigan State University, 1968.	TV & Soc (b)	Hist
(48) Konietzko, Dianne F. <u>THE BAD GUYS--A TELEVISION DOCUMENTARY SERIES.</u> M.A. thesis, Michigan State University, 1968.	Pgm Prob (a)	Crea
(49) Ksoblech, Keneth Jerome. <u>THE INFLUENCE OF VARIATIONS IN VISUAL APPEARANCE AND ORAL DELIVERY ON THE CREDIBILITY OF THE TV NEWSCASTER.</u> M.A. thesis, Indiana University, 1968.	Adm (a)	Expt
(50) Kosofsky, Joel M. <u>THE USE OF BLACK ACTORS ON NETWORK TELEVISION.</u> M.A. thesis, Brooklyn College, 1969.	TV & Soc (a)	Desc
(51) Lane, Philip Joseph, Jr. <u>NBC-TV'S PROJECT XX: AN ANALYSIS OF THE ART OF THE STILL-IN-MOTION FILM IN TELEVISION.</u> Ph.D. thesis, Northwestern University, 1969.	Pgm Prob (b)	Desc

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(52) Langston, Billie Joe. A HISTORICAL STUDY OF THE UAW TELEVISION PROGRAM <u>TELESCOPE</u> . Ph.D. thesis, University of Michigan, 1969.	TV & Soc (b)	Hist
(53) Larson, Robert Frederick. THE EFFECTS OF A SEX-EDUCATION TELEVISION SERIES ON THE ATTITUDES AND FAMILY SEX COMMUNICATION PATTERNS OF SENIOR HIGH SCHOOL STUDENTS. Ph.D. thesis, University of Michigan, 1969.	Ed & TV (b)	Expt
(54) Lewis, Caleb Ansel. ADJUSTMENT PROBLEMS OF SELECTED CLASSROOM TEACHERS IN CONVERTING TO TELEVISION TEACHING. M.A. thesis, San Diego State College, 1968.	Ed & TV (d)	Surv
(55) Logan, J. Daniel. COMMUNITY EDUCATIONAL TELEVISION: A STUDY OF THE DETROIT EDUCATIONAL FOUNDATION AND ETV STATION <u>WTVS</u> . Ph.D. thesis, Wayne State University, 1968.	Ed & TV (c)	Hist
(56) MacLennan, Donald Wallace. DEVELOPMENT OF A LINEAR, CONSTRUCTED-RESPONSE PROGRAM FOR TEACHING BASIC TELEVISION PICTURE COMPOSITION TO COLLEGE STUDENTS. Ph.D. thesis, University of Missouri, 1968.	Ed & TV (a)	Expt
(57) Mayer, Mary Alice. AN HISTORICAL STUDY OF THE ISSUES AND POLICIES RELATED TO THE EDUCATIONAL APPLICATION AND UTILIZATION OF COMMUNITY ANTENNA TELEVISION: INCLUSIVE OF 1949, EXCLUSIVE OF 1969. Ph.D. thesis, Northwestern University, 1969.	Ed & TV (c)	Hist
(58) McLaughlin, Mary H. A TELEVISED SERIES OF SPEECH IMPROVEMENT AND LANGUAGE DEVELOPMENT FOR PRIMARY GRADES. M.A. thesis, Chico State College, 1969.	Ed & TV (b)	Crea
(59) McNamara, William Craig. A STUDY OF THE ORIGINS AND DEVELOPMENT OF <u>KELO-LAND</u> TELEVISION. M.A. thesis, South Dakota State University, 1969.	Adm (b)	Hist
(60) Meyer, Timothy P. AN EXPERIMENTAL STUDY OF THE EFFECT OF SEXUALLY AROUSING AND VERBALLY VIOLENT TELEVISION CONTENT ON AGGRESSIVE BEHAVIOR. M.A. thesis, Ohio University, 1969.	Aud An (a)	Expt

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(61) Michael, Larry D. A STUDY OF THE RELATIONSHIP BETWEEN CRITICAL REVIEWS AND THE PREFERENCES OF VIEWERS FOR SELECTED NEW TELEVISION PROGRAMS OF THE 1963 THROUGH 1967 SEASONS. M.A. thesis, Louisiana State University, 1969.	TV & Soc (a)	Desc
(62) Miller, Eric S. AN INVESTIGATION OF THE EFFECTS OF TELEVISION BROADCASTING ON THE ATTENDANCE OF NON-MAJOR FOOTBALL PLAYING INSTITUTIONS' FOOTBALL GAMES. M.A. Thesis, Michigan State University, 1969.	Aud An (a)	Desc
(63) Miller, Nancy H. A HISTORY OF THE DEVELOPMENT OF THE RADIO AND TELEVISION SERVICES IN THE DEPARTMENT OF PUBLIC INFORMATION OF THE PENNSYLVANIA STATE UNIVERSITY. M.A. thesis, Pennsylvania State University, 1969.	Ed & TV (c)	Hist
(64) Moates, William J. THE EVOLUTION OF COMMUNITY ANTENNA TELEVISION IN THE UNITED STATES, 1949-1968. M.A. thesis, University of Alabama, 1969.	TV & Soc (b)	Hist
(65) Morton, Patricia. THE PRODUCTION OF THE TELEVISION PROGRAM <u>ROADS TO UNDERSTANDING</u> . M.S. thesis, Brooklyn College, 1968.	Pgm Prob (a)	Crea
(66) Neufield, Victor Samuel. AN ANALYSIS OF THE PRODUCTION OF THE TELEVISION PROGRAM <u>VOICES OF THE CHILDREN</u> . M.S. thesis, Brooklyn College, 1969.	Pgm Prob (a)	Desc
(67) Oglesbee, Frank W. THE BASIS FOR MARSHALL McLUHAN'S CONCEPTS OF THE EFFECTS OF TELEVISION VIEWING. Ph.D. thesis, University of Missouri, 1969.	TV & Soc (a)	Desc
(68) Onder, James John. THE USE OF TELEVISION IN PSYCHIATRIC EDUCATION. Ph.D. thesis, University of Michigan, 1969.	Ed & TV (b)	Surv
(69) Orme, Maynard E. A DESCRIPTIVE STUDY OF SCHOOL INSTRUCTIONAL TELEVISION AND ITS ROLE IN EDUCATIONAL TELEVISION STATIONS BROADCASTING IN CALIFORNIA. M.A. thesis, University of California at Los Angeles, 1968.	Ed & TV (c)	Surv
(70) Pace, Thomas Edward. A SURVEY OF METHODS UTILIZED FOR SUPPORTING EDUCATIONAL TELEVISION BROADCASTING. M.A. thesis, University of Cincinnati, 1968.	Ed & TV (c)	Surv

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(71) Palmo, Duane Coulter. THE ROLE OF THE DESIGNER IN THE TELEVISION PRODUCTION PROCESS; A CASE STUDY OF <u>THE NICK CLOONEY SHOW</u> . M.A. thesis, Ohio State University, 1968.	Adm (a)	Desc
(72) Paine, Robert S. TELEVISION AS A MEDIUM OF COMMUNICATION IN ATTEMPT TO SOLVE RACE-RELATED PROBLEMS. M.S. thesis, Brooklyn College, 1969.	TV & Soc. (a)	Desc
(73) Parker, Helen J. THE RELATIONSHIPS BETWEEN TELEVISION VIEWING BEHAVIOR AND THE INTER-PERSONAL COMMUNICATION OF CHILDREN. M.A. thesis, Michigan State University, 1969.	Aud An (a)	Desc
(74) Patterson, Dorothy F. AN HISTORICAL, DESCRIPTIVE STUDY OF THE TELEVISION TEACHING OF SPANISH IN THE DETROIT PUBLIC SCHOOLS FOLLOWING THE PRINCIPLES OF FOREIGN LANGUAGES IN THE ELEMENTARY SCHOOL (FLES). Ph.D. thesis, University of Michigan, 1969.	Ed & TV (b)	Hist
(75) Perkins, Ruse Donald. THE PRODUCING OF THE TELEVISION PROGRAM <u>THE DEATH OF A CENTER</u> . M.S. thesis, Brooklyn College, 1969.	Pgm Prob (a)	Crea
(76) Phillips, Dennis D. THE EFFECTS OF TELEVISION ON AGGRESSIVE BEHAVIOR. M.A. thesis, Ohio University, 1969.	Aud An (a)	Expt
(77) Pringle, Peter K. SCHOOL TELEVISION BROADCASTING IN BRITAIN: THE FIRST DECADE, 1957-1967. Ph.D. thesis, Ohio University, 1969.	Ed & TV (c)	Hist
(78) Printz, Edward Martin. AN INVESTIGATION OF THE EDITORIAL POLICIES OF BROADCASTING STATIONS SERVING THE NEW YORK CITY METROPOLITAN AREA. M.S. thesis, Brooklyn College, 1968.	TV & Soc (b)	Surv
(79) Richardson, Reta J. A DESCRIPTIVE-HISTORICAL STUDY OF THE INTERNATIONAL TELEVISION FEDERATION, 1960-1965. M.A. thesis, Pennsylvania State University, 1969.	TV & Soc. (a)	Hist
(80) Roche, Madeline F. A CRITICAL ANALYSIS OF THE CONTENT AND DEVELOPMENT OF YOUNG CHILDREN'S TELEVISION PROGRAMS. M.A. thesis, Michigan State University, 1969.	Pgm Prob (b)	Desc

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(81) Russo, Mary G. A COMPARATIVE STUDY OF THE DIRECTING PROBLEMS OF TENNESSEE WILLIAMS' <u>MOONY'S KID DON'T CRY IN A STAGE AND A TELEVISION PRODUCTION</u> . M.A. thesis, Bowling Green University, 1969.	Pgm Prob (a)	Desc
(82) Sanderson, Elliot B. THE RATIONALE FOR AND THE HISTORICAL DEVELOPMENT OF A STUDENT PRODUCED TELEVISION SERIES AT MICHIGAN STATE UNIVERSITY. M.A. thesis, Michigan State University, 1969.	Ed & TV (a)	Desc
(83) Schalinske, Theo Fred. THE ROLE OF TELEVISION IN THE LIFE OF THE AGED PERSON. Ph.D. thesis, Ohio State University, 1968.	Aud An (b)	Surv
(84) Schmid, William T. A SURVEY OF NON-COMMERCIAL EDUCATION TELEVISION STATION POLICY CONCERNING THE SELECTION AND PROGRAMMING OF FREE-LOAN FILM. M.A. thesis, Bowling Green State University, 1968.	Ed & TV (c)	Surv
(85) Schowalter, Alice. AN HISTORICAL CONSIDERATION IN THE DEVELOPMENT AND PRODUCTION OF THE <u>ARM-STRONG CIRCLE THEATRE</u> TELEVISION DOCUMENTARY DRAMAS. M.A. thesis, Kent State University, 1969.	Pgm Prob (b)	Hist
(86) Shaheen, Jack George, Jr. <u>THE RICHARD BOONE SHOW</u> : A STUDY OF REPERTORY THEATRE ON COMMERCIAL TELEVISION. Ph.D. thesis, University of Missouri, 1969.	Pgm Prob (b)	Hist
(87) Sherwood, Robert. A DESCRIPTIVE STUDY OF THE TELEVISION TECHNIQUES IN THE PRODUCTION OF <u>STUDY IN COLOR</u> . M.A. thesis, Michigan State University, 1968.	Pgm Prob (a)	Desc
(88) Shreeve, William E. THE USE OF TELEVISION AT A LARGE GENERAL HOSPITAL: AN EXPLORATORY STUDY. M.A. thesis, University of Oregon, 1969.	Ed & TV (b)	Desc
(89) Simon, Jeffrey N. VIEWER TUPES AND VIEWER PREFERENCES FOR KINDS OF TELEVISION VIOLENCE. M.A. thesis, Ohio State University, 1969.	Aud An (a)	Desc
(90) Smeyak, Gerald P. RESEARCH REGARDING THE CRITERIA USED IN THE SELECTION OF NEWS AND EDITORIAL DIRECTORS IN RADIO AND TELEVISION STATIONS. M.A. thesis, Ohio State University, 1969.	Adm (a)	Surv

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(91) Smith, Birna R. AN ANALYSIS OF SELECTED TELEVISION NETWORK CARTOON PROGRAMS. M.A. thesis, Ohio University, 1968.	Pgm Prob (b)	Desc
(92) Smith, James R. THE RELATIONSHIP BETWEEN A PREFERENCE FOR VIOLENT TELEVISION PROGRAMS AND MOTOR VEHICLE DRIVING BEHAVIOR. M.A. thesis, Michigan State University, 1968.	Aud An (a)	Expt
(93) Stuck, Nelda M. THE PROBLEMS AND PRACTICES OF DOCUMENTARY PRODUCTION AT <u>WOOD-TV</u> , GRAND RAPIDS. M.A. thesis, Michigan State University, 1969.	Pgm Prob (b)	Desc
(94) Swift, Patrick Francis. THE PRODUCTION OF THE TELEVISION PROGRAM <u>THE VANISHING FERRY</u> . M.S. thesis, Brooklyn College, 1968.	Pgm Prob (a)	Crea
(95) Taub, Helene L. THE PRODUCTION PROBLEMS OF THE TELEVISION PROGRAM <u>THE NEW YORK AQUARIUM</u> . M.S. thesis, Brooklyn College, 1969.	Pgm Prob (a)	Crea
(96) Thompson, Jerome V. A COMPARATIVE STUDY OF TEACHER AND PRINCIPAL OPINIONS TOWARD INSTRUCTIONAL TELEVISION AND AN INSTRUCTIONAL TELEVISION SCIENCE SERIES FOR THE PRIMARY GRADES. M.A. thesis, University of Oregon, 1969.	Ed & TV (b)	Surv
(97) Tobin, Leonard. A REVIEW OF THE NON-TEXTBOOK LITERATURE ON REMOTE TELECASTING OF THE PRESIDENTIAL CONVENTION. M.S thesis, Brooklyn College, 1968.	Ed & TV (a)	Desc
(98) Valen, William B. A PROJECTED COMPARISON OF FUTURE FILM AND TELEVISION CURRICULA AT AUBURN UNIVERSITY WITH AND WITHOUT EIGHT MILLI-METER CINEMATOGRAPHY. M.A. thesis, Auburn University, 1969.	Ed & TV (a)	Desc
(99) Von Soosten, John Louis, Jr. THE PRODUCTION OF THE TELEVISION PROGRAM <u>FUN CITY'S TRAFFIC TANGLE</u> . M.S. thesis, Brooklyn College, 1969.	Pgm Prob (a)	Crea
(100) Weatherly, Sister Mary, C.D.P. A STUDY OF THE VALUE OF THE USE OF TELEVISION AS AN AID IN RESOLVING SIMPLE ARTICULATORY DEFECTS AMONG TWO GROUPS OF SECONDARY GRADE CHILDREN. M.A. thesis, Catholic University, 1969.	Ed & TV (b)	Expt

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(101) Wheeler, Charles Hathorn. A STUDY OF THE CONTENT OF INTERNATIONAL CONFERENCES PERTAINING TO THE ESTABLISHMENT OF A SINGLE SATELLITE SYSTEM OF GLOBAL TELEVISION: JULY 10, 1962 TO JULY 24, 1964. M.S. thesis, Brooklyn College, 1968.	TV & Soc (a)	Hist
(102) Viamonte, Daniel, Jr. AN INTRODUCTORY STUDY OF THE STATUS AND THE TRENDS OF RADIO AND TELEVISION ACTIVITY IN ACCREDITED TWO-YEAR INSTITUTIONS IN THE UNITED STATES. Ph.D. thesis, Wayne State University, 1969.	Ed & TV (a)	Surv

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- (b) surveys of the use of television by specific types of audiences: (4), (17), (19), (44), (83).

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